



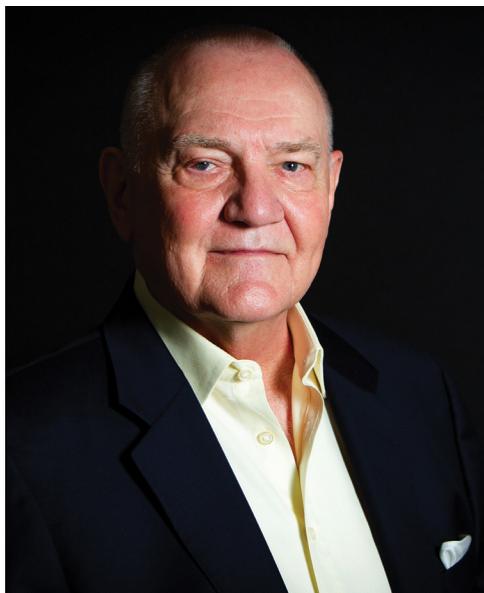
PALM SPRINGS
FRIENDS OF
PHILHARMONIC



50TH ANNIVERSARY SEASON 2024

PRESIDENT'S MESSAGE

January 4, 2024



"Music should strike fire from the heart of man"

– Ludwig van Beethoven

Welcome to the 50th Anniversary Season of the Palm Springs Friends of Philharmonic.

In 1973 a group of classical music lovers in Palm Springs began to scheme with Zubin Mehta, Music Director of the Los Angeles Philharmonic, to bring his orchestra here for a concert. With our original name "Palm Springs Friends of the Los Angeles Philharmonic," the first concert was presented on April 26, 1974, at the Palm Springs High School auditorium with Maestro Mehta conducting. The program included Beethoven's "Pastoral" Symphony – which we will hear again tonight – his *Egmont* Overture, and Rimsky-Korsakov's *Scheherazade*. The LA Phil performed for us once that year, twice in 1975 and 1976 and thrice in 1977 and 1978. By 1980 our series began to include other famed orchestras and, ultimately, we shortened our name to acknowledge that change.

In discussing plans for this season, I suggested to Marnie Mitze, our Executive Director, that we should invite Maestro Mehta to one of our anniversary concerts to take a bow acknowledging his contribution to our success. Marnie took it one step further and arranged to have the LA Phil bring him here to conduct. Tonight is Maestro Mehta's 14th and the LA Phil's 53rd performance in our series.

I hope you will take some time to browse through this commemorative program book that includes a short history of our organization, listings of all the extraordinary orchestras and soloists who have performed on our series, and a listing of all the Board Presidents who have so ably served our organization through the decades. I am grateful to them for their love for classical music and their keen business sense. It is those two traits that have guided us through the decades – along with the passion and generous support of you, our loyal audience members.

I know you will enjoy tonight's concert,

A handwritten signature in cursive script that reads "Dean Kauffman". The ink is dark and the signature is fluid and personal.

Dean Kauffman, President
Palm Springs Friends of Philharmonic

Cover Photo: The Titán Bb 4 valve edition Flugelhorn was designed and developed in 2012 by the Spanish manufacturer Stomvi for Pacho Flores. The Flugelhorn was specifically tailored to perform the Prelude from J. S. Bach's Suite No. 3. This flugelhorn is unique because it has a fourth valve that allows for a wider register and solutions to fingering, tuning and timbre.

Flores will perform on this instrument with San Diego Symphony on February 18, 2024. In addition to this Flugelhorn, Flores will play a Cornet in D, Trumpet in C, and Trumpet in D, all with four valves, for his performance of Gabriela Ortiz' *Altar de bronce*, Concerto for Trumpet.

Palm Springs Friends of Philharmonic

PROUDLY PRESENTS

Los Angeles Philharmonic

Zubin Mehta, Conductor

Sponsored by Barbara Fremont

Thursday, January 4, 2024, 5 pm

PROGRAM

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 6 in F Major, (48 minutes)
Op. 68, "Pastoral"

*Awakening of Cheerful Feelings upon
Arrival in the Country: Allegro ma non troppo
Scene by the Brook: Andante molto mosso
Merry Gathering of Country Folk: Allegro
Thunderstorm: Allegro
Shepherd's Song: Happy and
Thankful Feelings after the Storm: Allegretto*

— INTERMISSION —

Symphony No. 3 in E-flat Major, (47 minutes)
Op. 55, "Eroica"

*Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto; Poco andante; Presto*

LA Phil GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

PROGRAMS AND ARTISTS SUBJECT TO CHANGE

AS A COURTESY TO THE CONDUCTOR AND ORCHESTRA ...

Please remain seated until the performers leave the stage at intermission and at the end of the program. Also, please do not applaud between movements of a musical composition. Friends of Philharmonic audiences are known for the warm and courteous welcome extended to visiting performers. THANK YOU.

Photography and recording of any kind are strictly prohibited. Please remember to silence your cell phone.

Program Notes

Symphony No. 6 in F Major, Opus 68, “Pastoral”

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

After making sketches for several years, Beethoven composed his Sixth Symphony during the summer of 1808, and it was first performed at the Theater an der Wien on December 22 of that year. The Sixth is unique among Beethoven's symphonies in that it appears to be program music. Beethoven himself gave it the nickname “Pastoral” and further headed each movement with a descriptive title that seems to tell a “story”: the arrival in the country, impressions beside a brook, a peasant dance that is interrupted by a thunderstorm, and a concluding hymn of thanksgiving once the storm has passed. Some have claimed that romantic music begins with the “Pastoral” Symphony – they see it as a precursor of such examples of musical painting as Berlioz's *Symphonie Fantastique*, Mendelssohn's fairyland scenes, and Liszt's tone poems – while others have tried to stage this music, complete with characters, costumes, and scenery.

Beethoven would have been astonished. He had no use for program music or musical portraiture, which he considered cheap trickery. His Sixth Symphony is in classical symphonic forms throughout; even its “extra” movement, the famous thunderstorm, can be understood as a brief transition between the scherzo and the rondo-finale. And while this symphony refers to something outside the music itself, Beethoven wanted it understood as “an expression of feelings rather than painting.” The Sixth may lack the stark drama and tension of such predecessors as the “Eroica” or the Fifth, but it depends on the same use of sonata form for its musical argument, and finally it aims for the same feeling of transcendence those earlier works achieved, even if – as Joseph Kerman has wryly noted – all that is being transcended here is the weather.

Beethoven liked to get out of Vienna during the stifling summer months and would take rooms in a rural village, where he could combine composing

with long walks through the fields and woods. A journal entry from 1815, seven years after the “Pastoral,” suggests his feelings about these walks: “The Almighty in the woods! I am happy, blessed in the forests.” This symphony seems similarly blessed. Its first movement (“Awakening of Cheerful Feelings upon Arrival in the Country”) is built on two completely relaxed themes; these do not offer the contrast that lies at the heart of sonata form but instead create two complementary “cheerful impressions.” One of the other unusual features of this movement is Beethoven's use of the second measure of the opening theme in so many ways: as theme, as accompaniment, or as motor rhythm, this simple falling figure saturates the movement, and over its ostinato-like repetitions Beethoven works some wonderful harmonic progressions, all aimed at preserving this movement's sense of calm.

The second movement – “Scene by the Brook” – is also in a sonata form built on two themes. The title “Scene” may imply dramatic action, but there is none here. Over murmuring lower strings, with their suggestion of bubbling water, the two themes sing gracefully. The movement concludes with three brief bird calls, which Beethoven names specifically in the score: nightingale (flute), quail (oboe), and cuckoo (clarinet).

Despite the composer's protests to the contrary, the third and fourth movements do offer pictorial representations in sound. The Scherzo (“Merry Gathering of Country Folk”) is a portrait of a rural festival; its vigorous trio echoes the heavy stamping of a peasant dance. Beethoven offers a *da capo* repeat of both scherzo and trio, yet just as the scherzo is about to resume, the music suddenly veers off in a new direction. Tremulous strings and distant murmurings lead to the wonderful storm, which remains – two centuries after its composition – the best musical depiction ever of a thunderstorm, with great crashes of thunder in the timpani and lightning flashing downward in the violins (one desperately literal-minded early critic complained that this was the only storm he had ever heard of where the thunder came *before* the lightning).

Gradually the storm moves off, and the music proceeds directly into the last movement, where solo clarinet and horn outline the tentative call of a shepherd's pipe in the aftermath of the storm. Beethoven then magically transforms this call into his serene main theme, given out by the violins. If ever there has been music that deserved to be called radiant, it is this singing theme, which unfolds like a rainbow spread across the still-glistening heavens. The finale is a moderately paced rondo (Beethoven's marking is *Allegretto*). Along the way appear secondary themes that once again complement rather than conflict with the mood of the rondo theme, and at the end a muted French horn sings this noble melody one last time.

The petulant young Debussy, enemy of all things German, once sneered that one could learn more about nature from watching the sun rise than from listening to the "Pastoral" Symphony. This is strange criticism from the man who would go on to write *La Mer*, which sets out to do exactly the same thing as the "Pastoral": to evoke the emotions generated by nature rather than trying to depict that same nature literally. Beethoven did not set out to teach or to show his audience anything. Rather, he wrote a symphony in classical form, which he wanted understood as music: "It is left to the listener to discover the situations for himself. Anyone with a notion of country life can imagine the composer's intentions without the help of titles or headings."

Symphony No. 3 in E-flat Major, Opus 55, "Eroica"

In May 1803, Beethoven moved to the village of Oberdöbling, a few miles north of Vienna. At age 32, he had just come through a devastating experience – the realization that he was going deaf had driven him to the verge of suicide – but now he resumed work, and life. To his friend Wenzel Krumpholz, Beethoven confided: "I am only a little satisfied with my previous works. From today on I will take a new path." At Oberdöbling over the next six months, Beethoven sketched a massive new symphony, his third.

Everyone knows the story of how Beethoven had intended to dedicate the symphony to Napoleon, whose reforms in France had seemed to signal a

new age of egalitarian justice. But when the news reached Beethoven in May 1804 that Napoleon had proclaimed himself emperor, the composer ripped the title page off the score of the symphony and blotted out Napoleon's name, angrily crying: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" This sounds like one of those stories too good to be true, but it is quite true: that title page – with Napoleon's name obliterated – has survived. Countless historians have used this episode to demonstrate Beethoven's democratic sympathies, though there is evidence that just a few months later Beethoven intended to restore the symphony's dedication to Napoleon, and late in life he spoke of Napoleon with grudging admiration. When the symphony was published in 1806, though, the title page bore only the cryptic inscription: "Sinfonia eroica – dedicated to the memory of a great man."

The new symphony was given several private performances before the public premiere on April 7, 1805. Early audiences were dumbfounded. Wrote one reviewer: "This long composition, extremely difficult of performance, is in reality a tremendously expanded, daring and wild fantasia. It lacks nothing in the way of startling and beautiful passages, in which the energetic and talented composer must be recognized; but often it loses itself in lawlessness. The reviewer belongs to Herr Beethoven's sincerest admirers, but in this composition, he must confess that he finds too much that is glaring and bizarre, which hinders greatly one's grasp of the whole, and a sense of unity is almost completely lost." Legend has it that at the end of the first movement, one outraged member of the audience screamed out: "I'll give another Kreutzer [a small coin] if the thing will but stop!" It is easy now to smile at such reactions, but those honest sentiments reflect the confusion of listeners in the presence of a genuinely revolutionary work of art.

There had never been a symphony like this, and Beethoven's "new path" is evident from the first instant. The music explodes to life with two whipcracks in E-flat major, followed immediately by the main ideas in the cellos. This slightly swung theme is simply built on the notes of an E-flat major chord, but the theme settles on a "wrong" note – C-sharp – and the resulting harmonic complications

will be resolved only after much violence. Another striking feature of this movement is Beethoven's choice of 3/4 instead of the duple meter customary in symphonic first movements; 3/4, the minuet meter, had been thought essentially lightweight, unworthy of serious music. Beethoven destroys that notion instantly – this is not simply serious music; it is music of the greatest violence and uncertainty. In it, what Beethoven's biographer Maynard Solomon has called "hostile energy" is admitted for the first time into what had been the polite world of the classical symphony. This huge movement (longer by itself than some complete Haydn and Mozart symphonies) introduces a variety of themes and develops them with a furious energy. It is no accident that the development is the longest section of this movement. The energy pent up in those themes is unleashed here, and the development – much of it fugal in structure – is full of grand gestures, stinging dissonances, and tremendous forward thrust. The lengthy recapitulation (in which the music continues to develop) drives to a powerful coda: The main theme repeats four times, growing more powerful on each appearance, and finally it is shouted out in triumph. This truly is a "heroic" movement – it raises serious issues, and in music of unparalleled drama and scope it resolves them.

The second movement brings another surprise – it is a funeral march, something else entirely new in symphonic music. Beethoven moves to dark C minor as violins announce the grieving main idea over growling basses, and the movement makes its somber way on the tread of this dark theme. The C-major central interlude sounds almost bright by comparison – the hero's memory is ennobled here – but when the opening material and tonality return, Beethoven ratchets up tensions by treating his material fugally. At the end, the march theme disintegrates in front of us, and the movement ends on muttering fragments of that theme.

Out of this silence, the propulsive scherzo springs to life, then explodes. For all its revolutionary features, the "Eroica" employs what was essentially the Mozart-Haydn orchestra: pairs of winds, plus timpani and strings. Beethoven makes only one change – he adds a third horn, which is now featured prominently in the trio section's hunting-horn calls. But that one change, seemingly small by itself, is yet another signal of

the originality of this symphony: the virtuosity of the writing for horns, the sweep of their brassy sonority – all these are new in music.

The finale is a theme-and-variation movement, a form originally intended to show off the imagination of the composer and the skill of the performer. Here Beethoven transforms this old form into a grand conclusion worthy of a heroic symphony. After an opening flourish, he presents not the theme but the bass line of that theme, played by pizzicato strings, and offers several variations on this line before the melodic theme itself is heard in the woodwinds, now accompanied by the same pizzicato line. This tune had special appeal for Beethoven, and he had already used it in three other works, including his ballet *Prometheus*. Was Beethoven thinking of Prometheus – stealer of fire and champion of mankind – when he used this theme for the climactic movement of this utterly original symphony? He puts the theme through a series of dazzling variations, including complex fugal treatment, before reaching a moment of poise on a stately slow variation for woodwinds. The music pauses expectantly, and then a powerful Presto coda hurls the "Eroica" to its close.

The "Eroica" may have stunned its first audiences, but audiences today run the greater risk of forgetting how revolutionary this music is. What seemed "lawlessness" to early audiences must now be seen as an extraordinary leap to an entirely new conception of what music might be. Freed from the restraint of courtly good manners, Beethoven found in the symphony the means to express the most serious and important of human emotions. It is no surprise the composers of the next century would make full use of this freedom. Nor is it a surprise to learn that late in life – at a time when he had written eight symphonies – Beethoven named the "Eroica" as his own favorite among his symphonies.

Program notes by Eric Bromberger

Zubin Mehta

Conductor

Zubin Mehta was born in 1936 in Bombay and received his first musical education under the guidance of his father, Mehli Mehta, who was a noted concert violinist and the founder of the Bombay Symphony Orchestra. After a short period of pre-medical studies in Bombay, in 1954 Zubin left for Vienna, where he eventually entered the conducting program at the Akademie für Musik under Hans Swarowsky. He won the Liverpool International Conducting Competition in 1958 and was also a prize winner at the summer academy at Tanglewood.

By 1961, he had already conducted the Vienna, Berlin, and Israel Philharmonic Orchestras, and he recently celebrated 50 years of musical collaboration with all three ensembles.

Mehta was Music Director of the Montreal Symphony Orchestra from 1961 to 1967 and also assumed the music directorship of the Los Angeles Philharmonic in 1962, a post he retained until 1978. In October 2019, he celebrated his farewell with the Israel Philharmonic Orchestra, which he had served for 50 years. On that occasion he was named Music Director Emeritus of the IPO. In 1978, he took over the post of Music Director of the New York Philharmonic, commencing a tenure that lasted 13 years, the longest in the orchestra's history. From 1985 to 2017, he was chief conductor of the Orchestra del Maggio Musicale Fiorentino in Florence.

Mehta made his debut as an opera conductor with *Tosca* in Montreal in 1963. Since then, he has conducted at the Metropolitan Opera in New York; the Vienna State Opera; the Royal Opera House, Covent Garden; La Scala in Milan; and the opera houses of Chicago and Florence, as well as at the Salzburg Festival. Between 1998 and 2006, he was Music Director of the Bavarian State Opera in Munich. In October 2006, he opened the Palau de les Arts Reina Sofía in Valencia, and until June 2014, he was the president of the annual Festival del Mediterrani



Photo courtesy of Los Angeles Philharmonic

in Valencia. There, he conducted a celebrated *Ring Cycle* with the Fura dels Baus in coproduction with the Florence opera house. Other productions were completed at the Chicago Opera and the Bavarian State Opera.

Mehta's list of awards and honors is extensive and includes the "Nikisch-Ring" bequeathed to him by Karl Böhm. He is an honorary citizen of both Florence and Tel Aviv and was made an honorary member of the Vienna State Opera in 1997, of the Bavarian State Opera in 2006, and of the Gesellschaft der Musikfreunde Wien in 2007. The title of Honorary Conductor was bestowed upon him by the Vienna Philharmonic Orchestra (2001), Munich Philharmonic Orchestra (2004), Los Angeles Philharmonic (2006), Teatro del Maggio Musicale Fiorentino (2006), Staatskapelle Berlin (2014), and Bavarian State Orchestra (2006), the latter of which Mehta conducted in Srinagar, Kashmir, in September 2013. In 2016, the Teatro di San Carlo in Naples appointed him Honorary Music Director, and the Israel Philharmonic Orchestra and Los Angeles Philharmonic honored him in 2019 as Conductor Emeritus. In February 2019, the Berlin Philharmonic appointed him its Honorary Conductor. A particular honor was shown to Mehta in 2022 when the new concert hall of the Teatro del Maggio Musicale in Florence was named after him.

In October 2008, Mehta was honored by the Japanese Imperial Family with the Praemium Imperiale. In March 2011, he received the special distinction of getting a star on the Hollywood Walk of Fame. The Commander's Cross of the Order of Merit of the Federal Republic of Germany was bestowed upon him in July 2012. The Indian Government honored him in September 2013 with the Tagore Award for cultural harmony that had been awarded to Ravi Shankar the previous year. The Australian Government named him Honorary Companion of the Order of Australia in 2022.

Mehta continues to support the discovery and furtherance of musical talents all over the world. Together with his brother Zarin, he is a co-chairman of the Mehli Mehta Music Foundation in Bombay, where more than 200 children are educated in Western classical music. The Buchmann-Mehta School of Music in Tel Aviv develops young talent in Israel and is closely related to the Israel Philharmonic Orchestra, as is a new project of teaching young Arab Israelis in the cities of Shfar'am and Nazareth, involving local teachers and members of the Israel Philharmonic Orchestra.

Los Angeles Philharmonic



Photo courtesy of Los Angeles Philharmonic

The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil – recognized as one of the world's outstanding orchestras – is leading the way in groundbreaking and diverse programming, on stage and in the community, that reflects the orchestra's artistry and demonstrates its vision. The 2023/24 season is the orchestra's 105th.

Nearly 300 concerts are either performed or presented by the LA Phil at its three iconic venues:

the Frank Gehry-designed Walt Disney Concert Hall, The Ford, and the famed Hollywood Bowl. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals, artist residencies, and other thematic programs designed to enhance the audience's experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl. Situated in a 32-acre park and under the stewardship of the LA Phil since December 2019, The Ford presents an eclectic summer season of music, dance, film, and family events that are reflective of the communities that comprise Los Angeles.

The orchestra's involvement with Los Angeles extends far beyond its venues. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles). Through YOLA, inspired by Gustavo Dudamel's own training as a young musician, the LA Phil and its community partners now provide free instruments, intensive music instruction, and leadership training to over 1,700 young musicians, empowering them to become vital citizens, leaders, and agents of change. In the fall of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by architect Frank Gehry.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity. Their names are Georg Schnéevoigt (1927-1929), Artur Rodziński (1929-1933), Otto Klemperer (1933-1939), Alfred Wallenstein (1943-1956), Eduard van Beinum (1956-1959), Zubin Mehta (1962-1978), Carlo Maria Giulini (1978-1984), André Previn (1985-1989), Esa-Pekka Salonen (1992-2009), and Gustavo Dudamel (2009-present).

SPECIAL THANKS TO THIS SEASON'S CONCERT SPONSORS FOR THEIR ADDITIONAL SUPPORT

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50TH ANNIVERSARY GRANTS FOR MUSIC PROGRAMS IN COACHELLA VALLEY SCHOOLS

The PS Friends of Philharmonic is pleased to announce that it has awarded \$70,000 to local Coachella Valley schools to support music education. This special grant program is a cornerstone of the PS Phil's 50th Anniversary Celebration. 23 applications were received with requests of over \$150,000.

The following schools in all three Coachella Valley school districts received funding with grants ranging from \$1,000 to \$7,000 per school.

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The Board of Directors pays tribute to the following board members who have recently passed, but whose wisdom, passion and commitment to classical music will continue to inspire and guide us in the decades to come.

Henry Freund, Norman Gorin, Anne Holland, Gary Schahet, Gloria Scoby

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**In Memoriam*

PALM SPRINGS FRIENDS OF PHILHARMONIC THROUGH THE DECADES



1973 Mimi Rudolph creates a founding committee to bring the Los Angeles Philharmonic to the Coachella Valley; committee members were Mrs. George S. Pathy, Ann Heavey, Joseph Whiteford, Nancy Adler Thornton.

1974 January 8: Mimi Rudolph meets with LA Phil's CEO, Ernest Fleischmann, and finalizes agreement for a concert in Palm Springs; at Fleischmann's suggestion, the new organization is called *Palm Springs Friends of the Los Angeles Philharmonic*.

April 26: The Los Angeles Philharmonic under the direction of Zubin Mehta performs to a sold-out audience at Palm Springs High School.



1975 Based on the first concert's success, plans are made for two concerts by the LA Phil and a recital by pianist, Peter Serkin.

1976 Auditions are held to award scholarships to young music instrumentalists in the Coachella Valley; there was a rigorous audition process overseen by the Board of Directors; all applicants must "be ready to perform three different compositions and must bring their own accompanist".

1982 The series presents its first out-of-state orchestra – the Pittsburgh Symphony with André Previn, conductor. The expanded 6-concert series includes a recital by violinist, Nathan Milstein.



1984 The series hosts its first appearance by an international orchestra – the London Philharmonic Orchestra with Vladimir Ashkenazy, conductor, and pianist. The series includes a special concert by Henry Mancini and his orchestra featuring music from "Pink Panther" and "Peter Gunn".



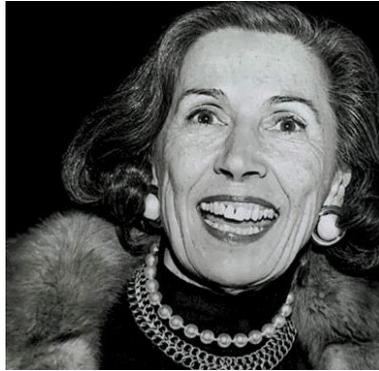
1985 Youth music education programs no longer involve auditions but longer term support is given to three local students pursuing music study; A Music Mobile tours local schools.

PALM SPRINGS FRIENDS OF PHILHARMONIC THROUGH THE DECADES

1988 The sold-out series moves from Palm Springs High School to the new McCallum Theatre. The 5-concert series includes performances by the Los Angeles Philharmonic, Seattle Symphony, Baltimore Symphony, Los Angeles Chamber Orchestra, and a recital by Itzhak Perlman.



1989 The seven-concert series includes the first presentation of Israel Philharmonic Orchestra with Zubin Mehta.



1990 Board member Ann Heavey begins the recruiting process to bring Vienna Philharmonic to the series. Plans for March 1992 do not come to fruition.

1991 Two children's concerts are presented at the Palm Springs High School by Utah Symphony, who was performing on a Community Concert Series.

1994 20th Anniversary Season and the name of the organization is updated to *Palm Springs Friends of Philharmonic*.
As part of the revived youth education program, 48 local instrumental students audition for prizes; conversations begin with ISOMATA (Idyllwild School of Music and the Arts – now known as Idyllwild Arts) and scholarships are awarded to local students to attend summer music camp – a program that still exists today.

1996 The series includes five concerts with Boston Symphony, St. Louis Symphony, Dresden Orchestra, Academy of St Martin in the Fields, and a recital by Itzhak Perlman.



1997 Cellist Yo-Yo Ma performs on the series, followed by the annual donor dinner in the lobby of the McCallum Theatre. YoYo Ma makes a surprise appearance at the dinner, pouring wine for special guests.

PALM SPRINGS FRIENDS OF PHILHARMONIC THROUGH THE DECADES

1999 25th Anniversary Seasons opens with performance by the New York Philharmonic, conducted by Kurt Masur, representing the orchestra's only appearance on the series.



2000 The sold-out series has a wait list of over 400 names of those wishing to subscribe; a new \$5,000 Maestro category is added to annual donor levels.

2004 The series partners with McCallum Theatre's Youth Education program to bring orchestral music to local school children.

2011 After decades of effort on the part of board member Anne Heavey, the Vienna Philharmonic conducted by Semyon Bychkov, performs on the series.



2020 The Los Angeles Philharmonic conducted by Gustavo Dudamel performs on March 2; on March 11 the final concert of the season by Rotterdam Philharmonic is canceled due to travel restrictions from Covid-19. In September, the board of directors cancels the entire 2020-2021 season.

2021 In lieu of a concert season due to Covid-19, a special music emergency grant program is provided to local schools primarily for the purchase of musical instruments; the competitive program awards over \$60,000 to local schools.



2022 On January 12, the Royal Philharmonic Orchestra, conducted by Vasily Petrenko, reopens the series after almost two years of shutdown. 600 enthusiastic audience members revel in the opportunity to hear live music including a powerful performance of Elgar's *Enigma Variations*.

Following the February 2022 Russian invasion of Ukraine, the Russian National Orchestra concert (scheduled for January 2023) is cancelled, marking a closure to international touring by Russian orchestras.

2024 The Los Angeles Philharmonic Orchestra opens the series 50th Anniversary season. The orchestra is conducted by beloved conductor Zubin Mehta – who conducted the very first concert in 1974.



GUEST ORCHESTRAS THROUGH THE DECADES

Academy of St Martin in the Fields

- Kenneth Sillito – 2/7/1996
- Sir Neville Marriner – 4/30/1997
- Joshua Bell – 3/19/2007
- Joshua Bell – 3/19/2014
- Jeremy Denk – 3/10/2019
- Joshua Bell – 3/8/2022
- Tomo Keller – 3/6/2023

American Youth Symphony

- Mehli Mehta – 12/6/1981
- Mehli Mehta – 1/13/1985
- Mehli Mehta – 3/19/1989
- Mehli Mehta – 1/8/1995
- Alexander Treger – 1/31/2000
- Alexander Treger – 3/10/2003

Baltimore Symphony Orchestra

- David Zinman – 3/16/1988

Bamberg Symphony

- Christoph Eschenbach – 2/20/2017

BBC Concert Orchestra

- Keith Lockhart – 2/13/2013

BBC Philharmonic

- Yan Pascal Tortelier – 3/22/1995
- Andrew Davis – 3/3/1998

Bolshoi Symphony Orchestra

- Valery Polyansky – 3/5/2001



Chicago Symphony Orchestra

Boston Symphony Orchestra

- Seiji Ozawa – 2/14/1996
- Ludovic Morlot – 12/9/2011

Bruckner Orchestra Linz

- Dennis Russell Davie – 2/8/2017

Budapest Festival Orchestra

- Ivan Fischer – 1/13/2006

California Chamber Symphony

- Henri Temianka – 1/12/1982

Chicago Symphony Orchestra

- Riccardo Muti – 2/18/2012
- Riccardo Muti – 10/19/2017

China National Symphony Orchestra

- Xincao Li – 3/4/2013

China Philharmonic Orchestra

- Long Yu – 2/27/2005
- Long Yu – 4/19/2011

Cincinnati Symphony Orchestra

- Jesus Lopez-Cobos – 3/13/1992
- Jesus Lopez-Cobos – 3/17/1997
- Paavo Jarvi – 4/16/2007

Cleveland Orchestra

- Christoph von Dohnanyi – 10/24/1991
- Franz Welser-Most – 4/19/2012

Czech Philharmonic

- Vladimir Ashkenazy – 3/22/2000
- Vladimir Ashkenazy – 2/26/2003
- Leoš Svárovský – 2/27/2008

Danish National Symphony Orchestra

- Fabio Luisi – 3/29/2017

Dresden Philharmonic Orchestra

- Philippe Entremont – 1/24/1994

Dublin Philharmonic Orchestra

- Derek Gleeson – 3/16/2009

Estonian National Symphony Orchestra

- Eri Klas – 3/25/2009
- Arvo Volmer – 2/6/2018

Filharmonie Brno

- Dennis Russell Davies – 2/14/23

Gewandhaus Orchestra

- Kurt Masur – 4/21/1991
- Riccardo Chailly – 2/18/2010
- *Formerly known as:
Gewandhausorchester
Leipzig*

Glendale Philharmonic Orchestra

- Carmen Dragon – 4/3/1981

Haifa Symphony Orchestra

- Boguslaw Dawidow – 3/11/2014

Henry Mancini and his Orchestra

- Henry Mancini – 4/25/1984

Hungarian National Philharmonic

- Zoltan Kocsis – 1/22/2003

Israel Philharmonic

- Zubin Mehta – 3/21/1989
- Zubin Mehta – 1/7/1998
- Zubin Mehta – 10/28/2012
- Zubin Mehta – 11/9/2015
- Lahav Shani – 11/2/2022

LA Opera Orchestra

- James Conlon – 11/19/2019

London Philharmonic Orchestra

- Robert Minczuk – 3/15/2006

London Symphony Orchestra

- Michael Tilson Thomas – 3/26/2015

Los Angeles Chamber Orchestra

- Gerard Schwarz – 2/10/1980
- Christof Perick – 4/7/1988
- Randall Behr – 1/7/1990



Gewandhaus Orchestra

- Christof Perick – 3/11/1991
- Iona Brown – 2/13/1992
- Heiichiro Ohyama – 3/18/1993

Los Angeles Philharmonic

- Zubin Mehta – 4/26/1974
- Zubin Mehta – 4/3/1975
- Andrew Davis – 1/25/1975
- André Previn – 1/17/1976
- Zubin Mehta – 4/24/1976
- Zubin Mehta – 1/15/1977
- Zubin Mehta – 4/16/1977
- Zubin Mehta – 12/9/1977
- Erich Leinsdorf – 2/11/1978
- Zubin Mehta – 4/15/1978
- Carlo Maria Giulini – 11/30/1978
- Carlo Maria Giulini – 4/6/1979
- Zubin Mehta – 12/19/1979

- Claus Peter Flor – 1/10/1987
- André Previn – 1/23/1988
- Heiichiro Ohyama – 2/25/1989
- David Zinman – 4/21/1990
- Yuri Temirkanov – 12/15/1990
- Zubin Mehta – 12/14/1991
- Vladimir Ashkenazy – 1/16/1993
- David Zinman – 1/29/1994
- Esa-Pekka Salonen – 2/25/1995
- Alexander Treger – 1/20/1998
- Hans Vonk (25th Anniversary Season) – 4/9/1999
- Emmanuel Krivine – 2/27/2000
- Emmanuel Krivine – 1/23/2001
- Yasuo Shinozaki – 2/11/2003



Rotterdam Philharmonic Orchestra

Photo Credit Guido Pijper

- Carlo Maria Giulini – 4/12/1980
- Carlo Maria Giulini – 12/5/1980
- Leonard Slatkin – 1/21/1981
- Myung-Whun Chung – 4/24/1982
- Michael Tilson Thomas – 11/23/1982
- Garcia Navarro – 3/16/1983
- Michael Tilson Thomas – 1/7/1984
- Herbert Blomstedt – 2/29/1984
- Sir Charles Barnard Groves, CBE – 3/16/1985
- Paavo Berglund – 1/18/1986
- Esa-Pekka Salonen – 2/5/2006
- Gustavo Dudamel – 1/7/2007
- Gennady Rozhdestvensky – 2/17/2008
- Charles Dutoit – 2/8/2009
- Robin Ticciati – 3/21/2010
- Gustavo Dudamel – 1/11/2011
- Charles Dutoit – 2/26/2012
- Vassily Sinaisky – 1/13/2013
- James Conlon – 4/2/2014
- Miguel Harth-Bedoya – 1/25/2015
- Nicholas McGegan – 4/3/2016
- Bramwell Tovey – 1/6/2017



Cleveland Orchestra

- Matthias Pintscher – 1/7/2018
- Gustavo Dudamel – 3/1/2020
- Dalia Stasevska – 4/2/23
- Alexei Kornienko – 3/15/2010
**Now known as: Tchaikovsky Symphony Orchestra*

Mariinsky Theatre Orchestra

- Valery Gergiev – 4/15/2005
**Formerly known as: Kirov Orchestra*

Minnesota Orchestra

- Edo de Waart – 1/23/1992
- Eiji Oue – 2/5/1997

Montreal Symphony Orchestra

- Kent Nagano – 3/22/2016

Moscow Philharmonic Orchestra

- Mark Ermler – 4/9/1992
- Yuri Simonov – 1/27/2005

Moscow Radio Symphony Orchestra

- Sergey Kondrashev – 3/1/2004

Mozarteum Orchestra Salzburg

- Hans Graf – 3/12/1985

Munich Philharmonic

- Philippe Entremont – 2/18/2009

New York Philharmonic

- Kurt Masur – 1/5/1999

National Philharmonic Orchestra of Russia

- Vladimir Spivakov – 2/23/2007

National Symphony Orchestra

- Mstislav Rostropovich – 10/10/1983
- Mstislav Rostropovich – 1/26/1989



Vienna Philharmonic

Orchestra of the Royal Opera House

- Sir Edward Downes, CBE – 3/13/1999

Orchestra of St. Luke's

- André Previn – 4/10/1995

Orchestre National du Capitole de Toulouse

- Michel Plasson – 1/10/1985

- Enrique Bátiz Campbell – 3/11/2015

Pacific Symphony

- Carl St.Clair – 4/2/1993
- Carl St.Clair – 3/4/2002
- Carl St.Clair – 1/6/2010
- Carl St.Clair – 1/27/2011
- Carl St.Clair – 2/5/2014
- Carl St.Clair – 3/19/2018
- Carl St.Clair – 1/30/2019
- Carl St.Clair – 2/5/2020
- Carl St.Clair – 3/15/2022
- Carl St.Clair – 2/6/2023

Royal Concertgebouw Orchestra

- Herbert Blomstedt – 2/18/2004

Royal Philharmonic Orchestra

- Vladimar Ashkenazy – 2/15/1989
- Yuri Temirkanov – 2/7/1995
- Daniele Gatti – 1/17/2000
- Daniele Gatti – 2/3/2004
- Pinchas Zukerman – 1/22/2008
- Charles Dutoit – 1/24/2012
- Pinchas Zukerman – 1/20/2014
- Pinchas Zukerman – 1/18/2016
- Thierry Fischer – 1/24/2018
- Pinchas Zukerman – 1/23/2020
- Vasily Petrenko – 1/12/2022

Royal Scottish National Orchestra

- Thomas Søndergård – 4/2/2019

Russian National Orchestra

- Mikhail Pletnev – 1/10/1993
- Mikhail Pletnev – 4/8/1998
- Carlo Ponti, Jr. – 2/26/2001
- Giancarlo Guerrero – 2/19/2013
- Mikhail Pletnev – 2/23/2016
- Mikhail Pletnev – 2/26/2019

Russian State Symphony Orchestra

- Igor Golovschin – 2/3/1994
- Mark Gorenstein – 1/25/2011

St. Louis Symphony Orchestra

- Leonard Slatkin – 2/22/1993
- Leonard Slatkin – 3/26/1996
- Hans Vonk – 2/16/1999
- David Robertson – 4/15/2010
- David Robertson – 3/19/2013
- David Robertson – 1/28/2016
- David Robertson – 1/15/2018

Saint Paul Chamber Orchestra

- Pinchas Zukerman – 1/20/1983
- Pinchas Zukerman – 2/22/1990

St. Petersburg Philharmonic Orchestra

- Yuri Temirkanov – 2/21/2002
- Nikolai Alexeev – 3/24/2011
- Nikolai Alexeev – 2/27/2014
- Nikolai Alexeev – 3/13/2017

San Diego Symphony Orchestra

- Jahja Ling – 1/14/2015
- Rafael Payare – 3/2/2022
- Domingo Hindoyan – 1/8/2023



St. Louis Symphony Orchestra

Orchestre National de France

- Lorin Maazel – 3/11/1987
- Lorin Maazel – 3/12/1990
- Charles Dutoit – 3/2/1994

Orchestre Philharmonique de Monte-Carlo

- James DePreist – 4/20/1998

Oregon Symphony

- James DePreist – 4/10/2003

Orpheus Chamber Orchestra

- 1/13/2022

Orquesta Nacional de España

- Rafael Frühbeck de Burgos – 3/20/2001
- Josep Pons – 4/19/2010

Orquesta Sinfónica del Estado de México

- Enrique Bátiz Campbell – 3/18/2008

Philharmonia Orchestra

- Vladimir Ashkenazy – 2/26/1984
- Esa-Pekka Salonen – 3/19/2019

Pittsburgh Symphony Orchestra

- André Previn – 2/21/1982
- Mariss Jansons – 3/28/1999
- Andrew Davis – 3/29/2007

Polish Baltic Frédéric Chopin Philharmonic

- Boguslaw Dawidow – 3/16/2016

Prague Symphony Orchestra

- Petr Altrichter – 3/14/2005

Prague Philharmonia

- Emmanuel Villaume – 1/24/2017

Rotterdam Philharmonic Orchestra

- Yannick Nézet-Séguin – 2/12/2015



Los Angeles Philharmonic

San Francisco Symphony

- Herbert Blomstedt – 2/14/1990
- Michael Tilson Thomas – 3/6/2000
- Michael Tilson Thomas – 1/20/2005
- Michael Tilson Thomas – 1/29/2009

Seattle Symphony

- Gerard Schwarz – 2/1/1988
- Gerard Schwarz – 3/18/1991
- Gerard Schwarz – 4/10/2008
- Ludovic Morlot – 4/4/2018

Sejong Soloists

- Gil Shaham – 4/6/2009
**Formerly known as:
Sejong Chamber Orchestra*

Shanghai Symphony Orchestra

- Long Yu – 11/25/2009

Staatskapelle Berlin

- Daniel Barenboim – 1/8/2004

Staatskapelle Dresden

- Giuseppe Sinopoli – 4/25/1996
- Giuseppe Sinopoli – 1/18/2001

State Academic Symphony Orchestra of the Russian Federation

- Edward Chivzhel – 1/25/1991
**Formerly known as:
USSR State Symphony
Orchestra*

Swedish Chamber Orchestra

- Thomas Dausgaard – 4/4/2008

Symphonica Toscanini

- Lorin Maazel – 1/23/2007

Tchaikovsky St. Petersburg Symphony Orchestra

- Roman Leontiev – 3/12/2012

Utah Symphony

- Joseph Silverstein – 3/6/1986
- Keith Lockhart – 2/26/2006
- Thierry Fischer – 2/17/2020

Vancouver Symphony Orchestra

- Bramwell Tovey – 1/29/2013

Venice Baroque Orchestra

- 2/26/2015

Vienna Johann Strauss Orchestra

- Kurt Wöss – 1/21/1987

Vienna Philharmonic

- Semyon Bychkov – 3/2/2011

Warsaw National Philharmonic Orchestra

- Kazimierz Kord – 3/15/1987
- Kazimierz Kord – 1/20/1997
- Boguslaw Dawidow – 3/14/2011

WDR Symphony Orchestra Cologne

- Semyon Bychkov – 2/12/2002

GUEST ARTISTS THROUGH THE DECADES

CELLO

Carter Brey

- 2/22/1990 – The Saint Paul Chamber Orchestra
- 4/2/1993 – Pacific Symphony
- 1/24/1994 – Dresden Philharmonic Orchestra

Colin Carr

- 3/22/1995 – BBC Philharmonic

Charlie Curtis

- 12/6/1981 – American Youth Symphony



Garrick Ohlsson

Photo credit Dario Acosta

Leonard Elschenbroich

- 1/30/2019 – Pacific Symphony

Amanda Forsyth

- 1/20/2014 – Royal Philharmonic Orchestra

Natasha Gutman

- 2/25/1989 – Los Angeles Philharmonic

Gary Hoffman

- 3/18/1993 – Los Angeles Chamber Orchestra

Ronald Leonard

- 4/16/1977 – Los Angeles Philharmonic
- 1/29/1994 – Los Angeles Philharmonic (2 cellos with Gloria Lum)

Gloria Lum

- 1/29/1994 – Los Angeles Philharmonic (2 cellos with Ronald Leonard)

Yo-Yo Ma

- 3/16/1988 – Baltimore Symphony Orchestra
- 3/11/1997 – Recital

Sophie Shao

- 2/13/2013 – BBC Concert Orchestra

Jürnjakob Timm

- 4/21/1991 – Gewandhaus Orchestra (2 soloists with Christian Funke, violin)

Alisa Weilerstein

- 3/24/2011 – St. Petersburg Philharmonic Orchestra

CLARINET

Stephen Williamson

- 10/19/2017 – Chicago Symphony Orchestra

FLUTE

Mark Sparks

- 3/19/2013 – St. Louis Symphony Orchestra

GUITAR

Pepe Romero

- 3/20/2001 – Orquesta Nacional de España



Anne Akiko Meyers

Photo credit David Zentz

Alfonso Moreno

- 3/18/2008 – Orquesta Sinfónica del Estado de México
- 3/11/2015 – Orquesta Sinfónica del Estado de México

MANDOLIN

Avi Avital

- 2/26/2015 – Venice Baroque Orchestra
- 3/6/23 – Academy of St Martin in the Fields

OBOE

Stephen Taylor

- 4/10/1995 – Orchestra of St. Luke's

PIANO

Piotr Anderszewski

- 4/4/2008 – Swedish Chamber Orchestra

Leif Ove Andsnes

- 1/20/1998 – Los Angeles Philharmonic

Vladimir Ashkenazy

- 2/26/1984 – Philharmonia Orchestra
- 3/22/2000 – Czech Philharmonic

Dickran Atamian

- 3/18/1991 – Seattle Symphony

Emanuel Ax

- 1/23/1988 – Los Angeles Philharmonic
- 1/25/2015 – Los Angeles Philharmonic

Jonathan Biss

- 3/29/2007 – Pittsburgh Symphony Orchestra

Yefim Bronfman

- 1/29/1994 – Los Angeles Philharmonic
- 2/27/2000 – Los Angeles Philharmonic
- 2/21/2002 – St. Petersburg Philharmonic Orchestra
- 1/7/2007 – Los Angeles Philharmonic
- 3/28/2006 – Recital
- 2/26/2023 – Pacific Symphony

Rudolf Buchbinder

- 1/7/1984 – Los Angeles Philharmonic

Myung-Whun Chung

- 4/6/1979 – Los Angeles Philharmonic

Alicia de Larrocha

- 3/17/1997 – Cincinnati Symphony Orchestra

Jeremy Denk

- 4/4/2018 – Seattle Symphony
- 3/10/2019 – Academy of St Martin in the Fields

Misha Dichter

- 3/16/1983 – Los Angeles Philharmonic
- 3/19/1989 – American Youth Symphony

Brigitte Engerer

- 1/10/1985 – Orchestre National du Capitole de Toulouse

Philippe Entremont

- 1/24/1994 – Dresden Philharmonic Orchestra
- 2/18/2009 – Munich Philharmonic

Alan Feinberg

- 10/24/1991 – Cleveland Orchestra

Jonathan Feldman

- 11/17/1982 – Recital

Vladimir Feltsman

- 1/7/1990 – Los Angeles Chamber Orchestra
- 1/16/1993 – Los Angeles Philharmonic

Rudolf Firkušný

- 11/18/1982 – Recital

Homero Francesch

- 3/12/1985 – Mozarteum Orchestra Salzburg

Nelson Freire

- 3/23/2020 – Rotterdam Philharmonic Orchestra

Jakob Gimpel

- 2/25/1983 – Los Angeles Philharmonic

Mona Golabek

- 1/17/1976 – Los Angeles Philharmonic

Richard Goode

- 12/9/2011 – Boston Symphony Orchestra

Helene Grimaud

- 2/12/2015 – Rotterdam Philharmonic Orchestra

Janet Guggenheim

- 3/16/1981 – Itzhak Perlman Recital
- 3/1/1986 – Itzhak Perlman Recital
- 3/8/1988 – Itzhak Perlman Recital



Yuja Wang

Photo credit Kurt Edwards

- 10/19/1989 – Itzhak Perlman Recital
- 2/15/1994 – Itzhak Perlman Recital
- 1/23/1996 – Itzhak Perlman Recital
- 1/27/1999 – Itzhak Perlman Recital
- 1/28/2002 – Itzhak Perlman Recital
- 1/14/2004 – Itzhak Perlman Recital

Armen Guzelimian

- 1/13/1985 – American Youth Symphony

Byron Janis

- 1/27/1985 – Recital

Jeffrey Kahane

- 3/11/1991 – Los Angeles Chamber Orchestra

Lang Lang

- 2/27/2005 – China Philharmonic Orchestra

Alain Lefèvre

- 2/5/2020 – Pacific Symphony

Olga Kern

- 2/23/2007 – National Philharmonic Orchestra of Russia
- 4/2/2019 – Royal Scottish National Orchestra

Martin Kasík

- 3/14/2005 – Prague Symphony Orchestra

Denis Kozhukhin

- 2/27/2014 – St. Petersburg Philharmonic Orchestra

Marcin Koziak

- 3/16/2016 – Polish Baltic Frédéric Chopin Philharmonic

George Li

- 2/26/2019 – Russian National Orchestra

Conor Linehan

- 3/16/2009 – Dublin Philharmonic Orchestra

Juliana Markova

- 1/18/1986 – Los Angeles Philharmonic

Evgeni Mikhailov

- 3/14/2011 – Warsaw National Philharmonic Orchestra

Marc Neikrug

- 2/26/1985 – Pinchas Zukerman Recital

Andrew von Oeyen

- 1/31/2000 – American Youth Symphony

Garrick Ohlsson

- 4/2/2014 – Los Angeles Philharmonic
- 3/13/2017 – St. Petersburg Philharmonic Orchestra

Lambert Orkis

- 2/20/1991 – Recital

Vladimir Ovchinnikov

- 2/3/1994 – Russian State Symphony Orchestra

Jon Kimura Parker

- 1/20/1997 – Warsaw National Philharmonic Orchestra
- 4/10/2003 – Oregon Symphony
- 1/29/2013 – Vancouver Symphony Orchestra

Benjamin Pasternack

- 1/27/2011 – Pacific Symphony

Alexander Pirozhenko

- 3/12/2012 – Tchaikovsky St. Petersburg Symphony Orchestra

Ivo Pogorelich

- 2/19/1986 – Recital

Roman Rabinovitz

- 3/11/2014 – Haifa Symphony Orchestra

Daria Rabotkina

- 4/15/2005 – Mariinsky Theatre Orchestra

Dmitri Ratser

- 1/8/1995 – American Youth Symphony

Charles Reiner

- 2/24/1986 – Recital

Yuri Rozum

- 3/1/2004 – Moscow Radio Symphony Orchestra

Peter Serkin

- 1975 – Recital
- 2/5/1997 – Minnesota Orchestra

Alexander Sinchuk

- 3/15/2010 – Moscow Radio Symphony Orchestra

Brooks Smith

- 4/2/1984 – Recital

Ignat Solzhenitsyn

- 4/20/1998 – Orchestre Philharmonique de Monte-Carlo

Kathryn Stott

- 3/11/1997 – Recital

Jean-Yves Thibaudet

- 3/3/1998 – BBC Philharmonic
- 1/23/2001 – Los Angeles Philharmonic
- 1/24/2012 – Royal Philharmonic Orchestra
- 1/24/2018 – Royal Philharmonic Orchestra

Michael Tilson Thomas

- 11/23/1982 – Los Angeles Philharmonic

Alexander Toradze

- 1/26/1989 – National Symphony Orchestra
- 2/5/2014 – Pacific Symphony

Daniil Trifonov

- 2/19/2013 – Russian National Orchestra
- 3/22/2016 – Montreal Symphony Orchestra

Ilana Vered

- 1/20/1979 – Recital
- 1/12/1982 – California Chamber Symphony

Lars Vogt

- 4/9/1999 – Los Angeles Philharmonic
- 3/21/2010 – Los Angeles Philharmonic

Ralph Votapek

- 2/10/1980 – Los Angeles Chamber Orchestra

Yuja Wang

- 2/8/2009 – Los Angeles Philharmonic
- 11/25/2009 – Shanghai Symphony Orchestra
- 10/28/2012 – Israel Philharmonic
- 3/26/2015 – London Symphony Orchestra
- 2/23/2016 – Russian National Orchestra

Shai Wosner

- 2/22/2022 – Pinchas Zukerman Recital

Joyce Yang

- 3/25/2009 – Estonian National Symphony Orchestra
- 2/17/2020 – Utah Symphony

Earl Wild

- 2/15/1987 – Recital

SAXOPHONE**Timothy McAllister**

- 1/28/2016 – St. Louis Symphony Orchestra

Branford Marsalis

- 1/13/2022 – Orpheus Chamber Orchestra

TRUMPET**Pacho Flores**

- 3/2/2022 – San Diego Symphony Orchestra

VIOLIN**Anne Akiko Meyers**

- 1/8/2023 – San Diego Symphony Orchestra

Benjamin Beilman

- 2/6/2018 – Estonian National Symphony Orchestra

Joshua Bell

- 2/16/1999 – St. Louis Symphony Orchestra
- 4/19/2007 – Academy of St Martin in the Fields
- 3/19/2014 – Academy of St Martin in the Fields
- 3/8/2022 – Academy of St Martin in the Fields

Nina Bodner

- 2/22/1993 – St. Louis Symphony Orchestra

Iona Brown

- 2/13/1992 – Los Angeles Chamber Orchestra

Alexei Bruni

- 2/26/2001 – Russian National Orchestra

Renaud Capuçon

- 1/13/2006 – Budapest Festival Orchestra
- 1/7/2018 – Los Angeles Philharmonic

Martin Chalifour

- 4/3/2016 – Los Angeles Philharmonic (*2 violins with Nathan Cole*)

Sarah Chang

- 1/24/2017 – Prague Philharmonia

Chee-Yun

- 3/6/2000 – San Francisco Symphony

Ray Chen

- 1/6/2017 – Los Angeles Philharmonic
- 2/20/2017 – Bamberg Symphony

Xi Chen

- 3/4/2013 – China National Symphony Orchestra

Nathan Cole

- 4/3/2016 – Los Angeles Philharmonic (*2 violins with Martin Chalifour*)

James Ehnes

- 3/15/2022 – Pacific Symphony

Christian Funke

- 4/21/1991 – Gewandhaus Orchestra (*2 soloists with Jürnjakob Timm, Cello*)

Randall Goosby

- 4/2/23 – Los Angeles

Augustin Hadelich

- 1/15/2018 – St. Louis Symphony Orchestra

Sidney Harth

- 1/25/1974 – Los Angeles Philharmonic
- 1/15/1977 – Los Angeles Philharmonic

Leila Josefowicz

- 4/30/1997 – Academy of St Martin in the Fields

Leonidas Kavakos

- 4/16/2007 – Cincinnati Symphony Orchestra
- 1/13/2013 – Los Angeles Philharmonic

Nigel Kennedy

- 1/23/1992 – Minnesota Orchestra

Joan Kwuon

- 3/18/2008 – Orquesta Sinfónica del Estado de México

Li Chuan Yun

- 3/4/2013 – China National Symphony Orchestra

**Carter Brey**

Photo credit Christian Steiner

Cho-Liang Lin

- 4/24/1982 – Los Angeles Philharmonic
- 1/24/1994 – Dresden Philharmonic Orchestra
- 1/27/2005 – Moscow Philharmonic Orchestra

Robert McDuffie

- 2/8/2017 – Bruckner Orchester Linz

Midori

- 12/14/1991 – Los Angeles Philharmonic

Nathan Milstein

- 11/17/1982 – Recital

Anne-Sophie Mutter

- 2/20/1991 – Recital

Itzhak Perlman

- 3/16/1981 – Recital
- 3/1/1986 – Recital
- 3/8/1988 – Recital
- 10/19/1989 – Recital
- 2/15/1994 – Recital
- 1/23/1996 – Recital
- 1/27/1999 – Recital
- 1/28/2002 – Recital
- 1/14/2004 – Recital

Vadim Repin

- 1/25/1991 – USSR State Symphony Orchestra

Ruggiero Ricci

- 4/2/1984 – Recital

Nadja Salerno-Sonnenberg

- 4/18/2008 – Seattle Symphony

Gil Shaham

- 4/8/1998 – Russian National Orchestra
- 4/6/2009 – Sejong Soloists
- 4/15/2010 – St. Louis Symphony Orchestra
- 1/14/2015 – San Diego Symphony Orchestra

Joseph Silverstein

- 3/6/1986 – Utah Symphony

Arabella Steinbacher

- 3/15/2006 – London Philharmonic Orchestra

Henryk Szeryng

- 2/24/1986 – Recital

Alexander Treger

- 12/15/1990 – Los Angeles Philharmonic

Eugene Ugorski

- 2/26/2006 – Utah Symphony

Maxim Vengerov

- 4/9/1992 – Moscow Philharmonic Orchestra

Bing Wang

- 3/10/2003 – American Youth Symphony

Sidney Weiss

- 2/29/1984 – Los Angeles Philharmonic
- 3/16/1985 – Los Angeles Philharmonic
- 1/10/1987 – Los Angeles Philharmonic

Nikolaj Znaider

- 2/18/2010 – Gewandhaus Orchestra
- 4/19/2012 – The Cleveland Orchestra

Pinchas Zukerman

- 12/9/1977 – Los Angeles Philharmonic
- 1/20/1983 – The Saint Paul Chamber Orchestra
- 2/26/1985 – Recital
- 4/21/1990 – Los Angeles Philharmonic
- 1/22/2008 – Royal Philharmonic Orchestra
- 1/20/2014 – Royal Philharmonic Orchestra
- 1/18/2016 – Royal Philharmonic Orchestra
- 3/19/2018 – Pacific Symphony
- 1/23/2020 – Royal Philharmonic Orchestra
- 2/22/2022 – Recital

VOCALISTS

Christina Ascher

- Mezzo-Soprano – 4/7/1988 – Los Angeles Chamber Orchestra

Kathryn Cowdrick

- Mezzo-Soprano – 3/11/1991 – Los Angeles Chamber Orchestra

Rita Cullis

- Soprano – 3/13/1999 – Orchestra of the Royal Opera House

Claudia Cummings

- Soprano – 4/3/1981 – Glendale Philharmonic Orchestra

William Dazeley

- Baritone – 3/13/1999 – Orchestra of the Royal Opera House

Karen Smith Emerson

- Soprano – 1/7/1990 – Los Angeles Chamber Orchestra

Matthias Goerne

- Baritone – 2/5/2006 – Los Angeles Philharmonic

Judith Howarth

- Soprano – 3/13/1999 – Orchestra of the Royal Opera House

Gwyn Hughes Jones

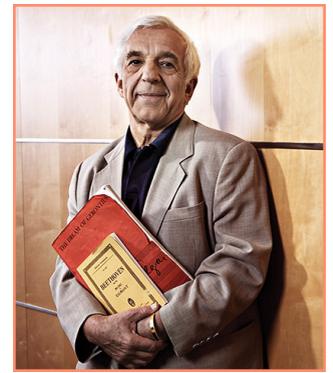
- Tenor – 3/13/1999 – Orchestra of the Royal Opera House

Karita Mattila

- Soprano – 2/25/1995 – Los Angeles Philharmonic

Kelley O'Connor

- Mezzo-Soprano – 1/11/2011 – Los Angeles Philharmonic



Vladimir Ashkenazy

Photo credit Keith Saunders

William Parker

- Baritone – 4/7/1988 – Los Angeles Chamber Orchestra

Tatiana Pavlovskaya

- Soprano – 2/5/2006 – Los Angeles Philharmonic

Emily Pulley

- Soprano – 1/6/2010 – Pacific Symphony

Scott Ramsay

- Tenor – 1/6/2010 – Pacific Symphony

Irina Rubtsova

- Soprano – 3/5/2001 – Bolshoi Symphony Orchestra

Sanford Sylvan

- Baritone – 2/22/1990 – The Saint Paul Chamber Orchestra

Nolan Van Way

- Tenor – 4/3/1981 – Glendale Philharmonic Orchestra

Deborah Voigt

- Soprano – 3/29/2017 – Danish National Symphony Orchestra

BOARD PRESIDENTS THROUGH THE DECADES

We express our sincere gratitude and appreciation to the following individuals who have shared their vision and leadership by serving as President of the Board of Directors

Mimi Rudolph
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1984-86

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1984-86

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1986-88

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1992-94

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1994-96

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1996-98

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2002-04

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2006-08

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2008-10

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2010-12

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2012-14

Lucinda "Cindy" Schissler
2014-16

Larry Pitts
2016-18

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2018-20

Ken Turner
2020-22

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2022-present

YOUR LEGACY IS "INSTRUMENTAL" TO OUR SUCCESS!

We hope you'll make Palm Springs Friends of Philharmonic a part of your legacy! By including the Friends of Philharmonic in your estate plans at any level you will ensure that what you enjoy today will be available to future generations. Contact Marnie Mitze at 760-341-1013 or email marnie@PSPhil.org to learn more.

"I included a bequest to the Palm Springs Friends of Philharmonic as part of my estate planning. Personally, I am proud of the excellence this extraordinary organization brings to Coachella Valley. But just as important to me are its Youth Education efforts building a new generation of lovers of classical music. My bequest should help the Friends continue well into the future."



Dean Kauffman, President
Palm Springs Friends of Philharmonic



LEGACY PLANNED GIVING

SUMMER CAMP 2023 THANK YOU'S



Photo courtesy of Aidan Anderson

Dear Palm Springs Phil Harmonic, I'd like to express my gratitude for helping me attend Berklee's 5 week aspire with the scholarship you provided me with. The things I learned in those 5 weeks were more than I had learned in years. I'll also never forget the people that I met in Boston. To be able to live independently in a world full of music was the best experience of my life. Thank you again for supporting me for these past 3 summers.

Sincerely,
Aidan Anderson



Photo courtesy of Anika Arnold

Thank you so much for the opportunity to expand my musical creativity. I enjoyed my time at the Idyllwild Arts Summer Camp and loved learning and meeting new people.

The Plugging into Songwriting class was very interesting, and there were many different kinds of people there that I enjoyed meeting. I made friends from around the world and from different disciplines, and that added to my experience. I even did a lot of walking in the forest environment, which helped me clear my mind and focus on lyrics and other songwriting skills.

Outside of class and on the weekend, I went out to do all the available activities. I was able to explore different areas of the campus, which was pretty nice to see as my classes were only in one area.

Being in an area like Idyllwild Arts freed up my mind and helped me think of many different things. This camp inspired me to continue writing more songs after it ended. My thoughts and emotions are being expressed through my words a lot better than before. I'm now writing very prolifically and have written about 15 songs since the summer. I am even writing one now for my grandfather, who passed away recently and whose "Celebration of Life" will be this weekend, where I will be performing the song in front of family and friends.

The environment was so lovely, and I would be very honored to come back for the Advanced Songwriting session next summer if the funds allow.

Thank you for the experience. I have attached photos to share with you.

Regards,
Anika Arnold

Thank you so much for giving me the opportunity to experience band camp again. My favorite part was meeting new kids and developing unique relationships. I learned more about music and myself. There was beautiful scenery and great people. I will keep the memories I made at band camp forever. Thank you again.

- Fox Bingham

Thank you for paying for me to go to Arrowbear Music Camp. This is the second time I've gone and I loved it even more. The people there are so nice and I made lots of friends. I can understand why it's so much money for this camp and I am thankful that there are people like you that help young kids pay to go.

Thank you again,
Mirya Liang

honestly I'm really grateful for letting me have the chance to go to the camp. I never thought I would have had so much fun there. I met so many people and the counselors were so amazingly nice and kind. I never thought I would get really attached to someone because of this experience I would love to go again. I loved that place so much I didn't want to go back home. So thank you so much for letting me have a chance to go to this amazing camp.

by: Andy Moutinez

Thank you so much for the scholarship it meant so much to me and my family, it felt really great and amazing to see my friends and counselors again. And I can't wait for what the future holds, for all of us. Thanks Again!! Jacob

P.S.: More songs are coming soon... Sincerely and yours truly, Keys



Thank you PS Friends of Philharmonic again for your gracious generosity for helping my students attend summer music camp. Thank you for sharing the gift and joy of music.
MS Dean

Photo courtesy of Jennifer Dean

2024 SEASON

5-concert subscriptions available from \$590 to \$390, plus donation
Programs and artists subject to change



ROYAL PHILHARMONIC ORCHESTRA

Tuesday, January 16, 2024, 7:30 pm

Vasily Petrenko, Music Director | Isata Kanneh-Mason, Piano

Debussy: *Danse* | Prokofiev: Piano Concerto No. 3 | Rachmaninoff: Symphony No. 2

Sponsored by Jane & Larry Sherman, Roberta Holland

Pre-concert lecture with Christopher Russell at 6:30-6:55pm. Lobby doors open at 6pm.

Open seating for lecture portion of concert. Your concert ticket is your admission to the lecture.



PACIFIC SYMPHONY

Tuesday, February 6, 2024, 7:30 pm

Carl St.Clair, Music Director | Olga Kern, Piano

Rachmaninoff: Piano Concerto No. 3 | Brahms: Symphony No. 1

Sponsored by Norman Forrester & William Griffin



SAN DIEGO SYMPHONY

Sunday, February 18, 2024, 5 pm

Rafael Payare, Music Director | Pacho Flores, Trumpet

Ravel: *Daphnis et Chloé*, Suite No. 2 | Ortiz: *Altar de bronce*, Concerto for Trumpet

Ravel: *Le Tombeau de Couperin* | Debussy: *La Mer*

Sponsored by Helene Galen & Jamie Kabler, The Nevinny Family, Gail Richards



ATLANTA SYMPHONY ORCHESTRA

Wednesday, March 6, 2024, 7:30 pm

Nathalie Stutzmann, Music Director | Haochen Zhang, Piano

Beethoven: Piano Concerto No. 5, "Emperor" | Dvořák: Symphony No. 9, "From the New World"

Sponsored by Phyllis & *Gary Schahet

*In memoriam



SAN FRANCISCO SYMPHONY

Thursday, March 21, 2024, 7:30 pm

Esa-Pekka Salonen, Music Director | Lisa Batiashvili, Violin

Sibelius: *Finlandia* | Sibelius: Violin Concerto | Sibelius: Symphony No. 1

Sponsored by Bernice E. Greene, Douglas G. Stewart, JoAnn G. Wellner

Pre-concert lecture with Kristi Brown Montesano at 6:30-6:55pm. Lobby doors open at 6pm.

Open seating for lecture portion of concert. Your concert ticket is your admission to the lecture.



All concerts take place at
McCallum Theatre in Palm Desert, CA

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