



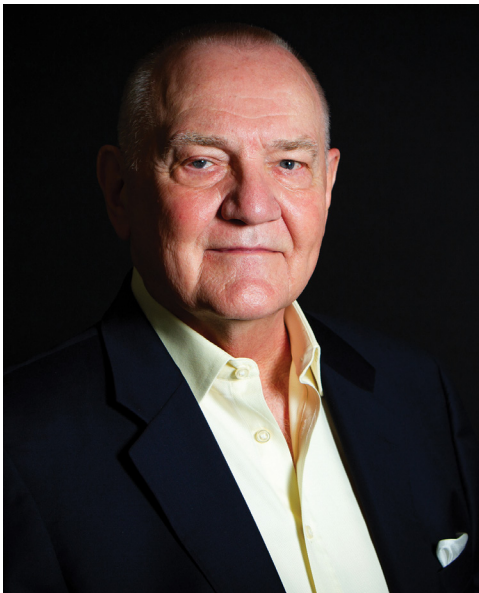
PALM SPRINGS
FRIENDS OF
PHILHARMONIC



50TH ANNIVERSARY SEASON 2024

PRESIDENT'S MESSAGE

February 6, 2024



"Rhythm and harmony find their way into the inward places of the soul!"
– Plato

The Pacific Symphony has performed frequently on our series. Their programs have been imaginative and exciting, and tonight's should be no different as we are hearing two favorite blockbusters.

We tend to take for granted Brahms's output of four symphonies due to his approachable style, rich output, and high regard among western composers historically. I was unaware of Brahms' symphonies when I entered college but in my sophomore Music in the Romantic Era course the professor introduced Brahms by playing the introduction to

the first movement of his first symphony. She described the beginning tympani passage as heartbeats and from then on whenever I hear the symphony, I have the same strong emotional reaction. Brahms avoided releasing his first symphony for 21 years until the age of 43 for fear it would not live up to the high expectations of his contemporaries and critics. In 1876 no one before Brahms had produced anything similar in style and content, so listen with fresh ears and imagine their amazement.

Tonight, we also hear Rachmaninoff's 3rd Piano Concerto. Each of his four piano concertos are increasingly difficult and "Rach Three" tends to be a career maker for pianists who attempt it. On our series we have heard Yuri Rozum on 3/1/2004 with Moscow Radio Symphony Orchestra, Yefim Bronfman on 1/7/2007 with Los Angeles Philharmonic and Roman Rabinovitz on 3/11/2014 with Haifa Symphony Orchestra. Tonight, we hear Olga Kern, widely regarded as one of the great artists of her generation.

Finally, we welcome Lee Mills, the new Executive Director of Palm Springs Friends of Philharmonic. Recent notices in the press and emails from the PS Phil office give his full extraordinary biography. In short, he is a sought-after free-lance conductor now taking on administrative tasks for our organization. Sadly, we must say good-bye to Marnie Duke Mitze who has led us successfully through 4½ challenging years.

I know you will enjoy tonight's concert,

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

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

Pacific Symphony

Carl St.Clair, Music Director

Olga Kern, Piano

Sponsored by Norman Forrester & William Griffin

Tuesday, February 6, 2024, 7:30 pm

PROGRAM

SERGEI RACHMANINOFF
(1873-1943)

Piano Concerto No. 3 in D Minor, Op. 30 (39 minutes)

Allegro ma non tanto

Intermezzo: Adagio

Finale: Alla breve

Olga Kern, Piano

— INTERMISSION —

JOHANNES BRAHMS
(1833-1897)

Symphony No. 1 in C Minor, Op. 68 (45 minutes)

Un poco sostenuto: Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; Più Andante; Allegro non troppo, ma con brio



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

Piano Concerto No. 3 in D Minor, Op. 30

SERGEI RACHMANINOFF

Born April 1, 1873, Oleg

Died March 28, 1943, Beverly Hills

When Rachmaninoff made his first concert tour of America during the 1909-10 season, he was frank about his motives: he needed money to support his family and he wanted to buy an automobile. During the summer of 1909, he composed a new piano concerto, his third, specifically for the tour, and he brought a dumb keyboard with him on the ship so that he could practice the new piece without disturbing fellow passengers (this experience proved so dissatisfying that he never tried it again). Rachmaninoff gave the premiere of the *Third Piano Concerto* with the New York Symphony under the direction of Walter Damrosch on November 28, 1909, and then played it extensively during his American visit: he toured with the Boston Symphony, performing the concerto in Philadelphia, Baltimore, New York, Hartford, and Buffalo, and he gave a further performance with the New York Philharmonic conducted by Gustav Mahler in January 1910.

This is one of the greatest of all piano concertos – and one of the most difficult. Its unusual length, complex textures, powerful chordal writing, and brilliance make it a supremely demanding piece for pianists. The *Third Concerto* has all the Rachmaninoff virtues – gorgeous melodies, lush sonorities, and exciting climaxes – and it is easy to overlook how original this music is: almost the entire concerto grows out of the first movement's opening theme, one of the most haunting melodies Rachmaninoff ever wrote.

Over rustling, muted strings, the solo piano in octaves lays out this lengthy opening statement, a melody of unmistakably Russian character. So “Russian” does this theme sound, in fact, that many have searched for its source. Years later, Rachmaninoff dismissed these efforts with some amusement: “The first theme of my 3rd concerto is borrowed neither from folk song forms nor from church sources. It simply ‘wrote itself’! ... If I had any plan in composing this theme I was thinking only of sound. I wanted to ‘sing’ the melody on the piano as a singer would sing it – and to find a suitable orchestral accompaniment, or rather one that would not muffle this singing. That is all!” This “singing” theme will reappear in countless transformations throughout the concerto. The second subject, a precise little march, is laid out first by strings and then woodwinds. Soon the piano takes this up and magically transforms it into a soaring episode – such elaboration and extension of basic theme-shapes is one of the pleasures of this concerto.

Rachmaninoff wrote a cadenza for the first movement, then went back, and wrote a much more difficult one. This second cadenza is so long that it becomes almost a separate world within the movement, and Rachmaninoff accompanies the piano with brief wind solos during it. The massive first movement winds down with an unexpectedly brief recapitulation: the two principal themes make quick reappearances, and the movement vanishes on barely audible strokes of sound.

The second movement, marked *Intermezzo*, is in ternary form. It opens with the orchestra's wistful introduction (Rachmaninoff marks the falling main theme *ben cantabile*) before the piano slips in almost unnoticed and then develops the orchestra's opening ideas at length. Gradually the first movement's germinal theme appears in the background, and Rachmaninoff builds the central episode – on a quick waltz rhythm – from a subtle transformation of this theme for solo clarinet over rippling piano accompaniment. Once again, there is only a hint of a reprise, and the piano drives the music without pause into the finale, simply marked *Alla breve*.

Powerful orchestral chords unleash a torrent here, with the piano announcing the propulsive ideas: a pounding march-like main theme and a syncopated chordal second subject. Along the way Rachmaninoff offers reminiscences, transformed once again, of material from the first movement. At the close, the syncopated chordal theme of this movement rises to become a Big Tune that pushes the concerto to its overpowering climax and the knock-out close.

Symphony No. 1 in C Minor, Op. 68

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna

Brahms waited a long time to write a symphony. He had impetuously begun one at age 23 in reaction to Schumann's death and got much of it on paper before he recognized that he was not ready to take on so daunting a challenge and abandoned it. Brahms was only too aware of the example of Beethoven's nine symphonies and of the responsibility of any subsequent symphonist to be worthy of that example. To the conductor Hermann Levi, he made one of the most famous – and honest – confessions in the history of music: “You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us.”

Brahms began work on what would be his first completed symphony in the early 1860s and worked

on it right up to (and after) the premiere on November 4, 1876, when the composer was 43. He was concerned enough about how his first symphony would be received that he chose not to present it in Vienna, where all nine of Beethoven's symphonies had been first performed. Instead, he said, he wanted "a little town that has a good friend, a good conductor and a good orchestra," and so the premiere took place in the small city of Karlsruhe in western Germany, far from major music centers. Brahms may have been uncertain about his symphony, but audiences were not, and the new work was soon praised in terms that must have seemed heretical to its composer. Some began to speak of "the three B's," and the conductor Hans von Bülow referred to the work as "the Tenth Symphony," suggesting that it was a worthy successor to Beethoven's nine. Brahms would have none of it. He grumbled: "There are asses in Vienna who take me for a second Beethoven."

There can be no doubt, however, that Brahms meant his *First Symphony* to be taken very seriously. From the first instant of the symphony, with its pounding timpani ostinato, one senses Brahms' intention to write music of vast power and scope. The 37-bar introduction, which contains the shapes of the themes of the first movement, was written after Brahms had completed the rest of the movement, and it comes to a moment of repose before the exposition explodes with a crack. This is not music that one can easily sing. In fact, themes here are reduced virtually to fragments: arpeggiated chords, simple rising and falling scales. Brahms' close friend Clara Schumann wrote in her diary after hearing the symphony: "I cannot disguise the fact that I am painfully disappointed; in spite of its workmanship, I feel it lacks melody." But Brahms was not so much interested in melodic themes as he was in motivic themes with the capacity to evolve dramatically. After a violent development, the lengthy opening movement closes quietly in C major.

Where the first movement was unrelentingly dramatic, the *Andante sostenuto* sings throughout. The strings' glowing opening material contrasts nicely with the sound of the solo oboe, which has the poised second

subject, and the movement concludes with the solo violin rising high above the rest of the orchestra, almost shimmering above the final chords. The third movement is not the huge scherzo one might have expected at this point. Instead, the aptly named *Un poco allegretto e grazioso* is the shortest movement of the symphony, and its calm is welcome before the intensity of the finale. It opens with a flowing melody for solo clarinet, which Brahms promptly inverts and repeats; the central episode is somewhat more animated, but the mood remains restrained throughout.

That calm, however, is annihilated at the beginning of the finale. Tense violins outline what will later become the main theme of the movement, pizzicato figures race ahead, and the music builds to an eruption of sound. Out of that turbulence bursts the pealing sound of horns. Many have commented on the nearly exact resemblance between this horn theme and the Westminster chimes, though the resemblance appears to have been coincidental (Brahms himself likened it to the sound of an Alpenhorn resounding through mountain valleys). A chorale for brass leads to the movement's main theme, a noble (and now very famous) melody for the first violins. When it was pointed out to Brahms that this theme bore more than a passing resemblance to the main theme of the finale of Beethoven's *Ninth Symphony*, he replied tartly: "Any ass can see that." The point is not so much that the two ideas are alike thematically as it is that they are emotionally alike: both have a natural simplicity and spiritual radiance that give the two movements a similar emotional effect. The development of the finale is as dramatic as that of the first movement, and at the climax the chorale is stamped out *fortissimo* and the symphony thunders to its close.

It was as if the completion of his stormy *Symphony in C Minor* freed Brahms from the self-imposed fears about writing a symphony that had restrained him for so long. After agonizing fifteen years over his *First Symphony*, Brahms immediately set to work on his next one, and the relaxed and good-natured *Second Symphony* was done in a matter of months.

Program notes by Eric Bromberger

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

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Carl St.Clair

Music Director

The 2023-24 season marks Music Director Carl St.Clair's 34th year leading Pacific Symphony. St.Clair is one of the longest-tenured conductors of the major American orchestras. St.Clair's lengthy history solidifies the strong relationship he has forged with the musicians and community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony – the largest-budgeted orchestra formed in the United States in the last 50 years, due in large part to St.Clair's leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs, and his innovative approaches to programming. In April 2018, St.Clair led Pacific Symphony in its sold-out Carnegie Hall debut, as the finale to the Carnegie's yearlong celebration of preeminent composer Philip Glass' 80th birthday, ending in a standing ovation with *The New York Times* calling the Symphony "a major ensemble!" He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on *Great Performances* with Peter Boyer's *Ellis Island: The Dream of America*, conducted by St.Clair. Among St.Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000, and the opera initiative, "Symphonic Voices," which has included concert-opera productions of *Madama Butterfly*, *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca*, and *Rigoletto* in previous seasons.

St.Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season featured commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the slate of recordings of works commissioned and performed by the Symphony in recent years. Other commissions include John Wineglass' *Alone Together* (2021), William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of*



Photo courtesy of Pacific Symphony

Peace (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore*, and *The Gospel According to Sister Aimee* (2012-13). St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss, Danielpour's *An American Requiem*, and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Sir James MacMillan, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's Principal Tubist), and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra's historic move into its home at the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour – nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews. From 2008-10, St.Clair was general music director for the Komische Oper in Berlin. He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold

his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St.Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. St.Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto, and Vancouver symphonies, among many.

Carl St.Clair is a strong advocate of music education for all ages and is internationally recognized for his distinguished career as a master teacher. He has

been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinees, OC Can You Play With Us?, arts-X-press, and Class Act. In addition to his professional conducting career, St.Clair has worked with most major music schools across the country. In 2018, Chapman University President Danielle Struppa appointed St.Clair as a Presidential Fellow, working closely with the students at the College of the Performing Arts at Chapman University. St.Clair has been named "Distinguished Alumni in Residence" at the University of Texas Butler School of Music beginning 2019. And, for over 25 years, he has had a continuing relationship with the USC Thornton School of Music where he is artistic leader and principal conductor of the orchestral program.

Olga Kern

Piano

With a vivid onstage presence, dazzling technique, and keen musicianship, pianist Olga Kern is widely recognized as one of the great artists of her generation, captivating audiences and critics alike. She was born into a family of musicians and began studying piano at the age of five. At seventeen, she was awarded first prize at the Rachmaninoff International Piano Competition, and in 2001, she launched her U.S. career, winning a historic Gold Medal at the Van Cliburn International Piano Competition – the only woman in the last 50 years to do so.

A Steinway Artist, Olga is a laureate of several international competitions. In 2016 she was Jury Chairman of both Cliburn International Amateur Piano Competition and the first Olga Kern International Piano Competition, where she also holds the title of Artistic Director. In December 2021, Olga was Jury Chairman of the 1st Chopin Animato International Piano competition in Paris, France. In coming seasons, she will continue to serve on the juries of several high-level competitions. Olga frequently gives masterclasses and since 2017 has served on the piano faculty of the Manhattan School of Music. Also in 2017, Olga received the Ellis Island Medal of Honor (New York City). In 2019, she was appointed the Connie & Marc Jacobson Director of Chamber Music at the Virginia Arts Festival.

Olga has performed with many prominent orchestras, including the St. Louis Symphony, Pacific Symphony,



Photo courtesy of Dale Steadman

Baltimore Symphony, Detroit Symphony, and the National Symphony Orchestra (Washington, D.C.), as well as Czech Philharmonic, Orchestra Filarmonica della Scala, Pittsburgh Symphony, São Paulo Symphony Orchestra, Iceland Symphony, Nordwestdeutsche Philharmonie, Tokyo's NHK Symphony Orchestra, and Cape Town Philharmonic Orchestra. She was also a featured soloist on U.S. tours with the Royal Philharmonic Orchestra and the Royal Scottish National Orchestra in 2018 and 2022, and during the 2017–2018 season, she served as Artist in Residence at the San Antonio Symphony. Highlights of the 2021–2022 season included performances with the Austin Symphony, Palm Beach Symphony, Milwaukee Symphony, Santa Rosa Symphony, Greensboro Symphony, Madison Symphony, New Mexico Philharmonic, Concerto Budapest Symphony Orchestra, and Academia Teatro alla Scala. She appeared as a soloist on a U.S. tour with the National Symphony Orchestra of Ukraine and performed recitals in Savannah, Sunriver, Huntsville, Fort Worth, Carmel, and Minneapolis as well as in Portugal, Poland, and Sweden. In the 2022–2023 season, she appeared with the Dallas Symphony, Minnesota Orchestra, Baltimore Symphony, Orquesta Filarmónica de Gran Canaria, Ireland's National Symphony Orchestra, and Colorado Symphony. She performed recitals at the Minnesota Beethoven Festival and the International Piano Festival of Oeiras as well as in Brno and Mariánské Lázně, Czech Republic; Virginia Beach; Chicago; and San Francisco. In the 2023–2024 season, she performs Rachmaninoff's four piano concertos and Rhapsody

on a Theme of Paganini with the Austin Symphony and with the Virginia Symphony Orchestra, appears with the Czech Philharmonic on a nation-wide telecast, and tours South Africa and Asia.

In 2012, Olga established the Kern Foundation "Aspiration," which supports talented musicians around the world.

Olga's discography includes a Harmonia Mundi recording of the Tchaikovsky Piano Concerto No. 1 with the Rochester Philharmonic Orchestra and Christopher Seaman; her Grammy-nominated disc of Rachmaninoff's Corelli Variations and other transcriptions; and Chopin's Piano Concerto No. 1 with the Warsaw Philharmonic and Antoni Wit. Other notable releases include Chopin's Piano Sonatas Nos. 2 and 3, and SONY's release of the Rachmaninoff Sonata for Cello and Piano with Sol Gabetta. Olga released a new CD in 2022 on the Delos label of Brahms and Shostakovich quintets with the Dalí Quartet.

She is featured in award-winning documentaries about the 2001 Cliburn Competition: *The Cliburn: Playing on the Edge*, *They Came to Play*, and *Olga's Journey*.

Olga's iconic dresses are designed by Alex Teih (New York), and her jewelry is designed by Alex Soldier (New York).

olgakern.com | [@kernolga](https://www.instagram.com/kernolga) | <https://www.facebook.com/OlgaKern/>

Pacific Symphony

Pacific Symphony, led by Music Director Carl St.Clair for the last 34 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall since 2006. Currently in its 45th season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony made its debut at Carnegie Hall as one of two orchestras invited to perform during a yearlong celebration of composer Philip Glass' 80th birthday, and the following month the orchestra toured China. The orchestra made its national PBS debut in June 2018 on Great Performances with Peter Boyer's Ellis Island: The Dream of America, conducted by St.Clair. Presenting

more than 100 concerts and events each year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents – from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers. Just over a decade ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in April 2024 with Puccini's *La Bohème*. It also offers an in-demand Pops season, enhanced by state-of-the-art video and sound, led by celebrated pops conductors. Each season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinees, an orchestral



Photo courtesy of Pacific Symphony

matinée series offering rich explorations of selected works led by St.Clair.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then, in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson. In 2008, the Symphony inaugurated the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Richard Danielpour's *Toward a Season of Peace*, Philip Glass' *The Passion of Ramakrishna* (2013-14), as well as Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (2012-13).

In 2014-15, Elliot Goldenthal released a recording of his *Symphony in G-sharp Minor*, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli, John Wineglass, Sir James Macmillan, and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, *Fearless Journeys*, included the Symphony as one of the country's five most innovative orchestras. Pacific Symphony's award-winning education and community engagement programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony's Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble, Pacific Symphony Santiago Strings, and new this season, Pacific Symphony Youth Concert Band. The Symphony also spreads the joy of music through arts-X-press, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations, Symphony on the Go!, and Symphony in the Cities.

Pacific Symphony

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Michael Siess

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Ann Shiao Tenney

Joanna Lee+

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Julie Ahn

Paul Manaster **(25)**

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Vacant*

*Elizabeth and John
Stahr Chair*

Jennise Hwang**

Yen Ping Lai

Yu-Tong Sharp

Ako Kojian

Linda Owen **(45)**

Sooah Kim

MarlaJoy Weisshaar

Alice Miller-Wrate

Shelly Shi **(15)**

Hanbyul Jang+

VIOLAS

Meredith Crawford* **(15)**

*Catherine and James
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Vacant*

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Christian Kollgaard

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Andrew Chilcote

David Black

Andrew Bumatay

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IN MEMORIAM

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

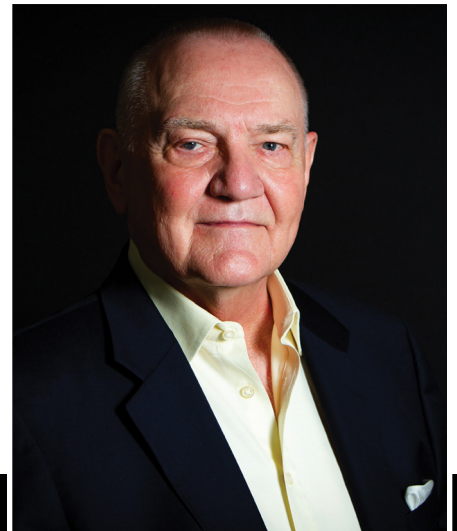
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50TH ANNIVERSARY SEASON

Programs and artists subject to change



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,
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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

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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.

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