



PALM SPRINGS
FRIENDS OF
PHILHARMONIC



50TH ANNIVERSARY SEASON 2024

PRESIDENT'S MESSAGE

January 16, 2024



"Music can name the unnamable and communicate the unknowable."

– Leonard Bernstein

During our 50th Anniversary Season we want to express our deep gratitude to the McCallum Theatre for welcoming us as a guest presenter ever since the theatre opened in 1988. Before then our visiting orchestras performed at the Palm Springs High School auditorium – the most accommodating concert space in Coachella Valley at the time.

The idea for a cultural center in the valley came about as early as 1973 when businesses and art enthusiasts did fundraising performances by Fred Waring and others. In 1984 a local developer Terry Hahn contributed \$1 million to the project, President Gerald Ford joined the board and convinced Bob and Dolores Hope to contribute. In January 1988 the theatre opened with a gala tribute to Hope broadcast on national television. Performers that night included Van Cliburn, Lucille Ball, Sarah Brightman, and the Alvin Ailey dancers. In the audience were Ronald and Nancy Reagan, Gerald and Betty Ford, Walter and Leonore Annenberg and many other VIPs. <https://www.mccallumtheatre.com/index.php/about>

PS Phil has been a proud supporter of the McCallum over the years. Our contributions in the past years include funding for the orchestra/sound shell (with recently upgraded LED lighting), orchestral risers, orchestra chairs, grand pianos, and annual support for the McCallum Theatre Education programs.

A major reason for our program's success is our partnership with McCallum Theatre. We are forever grateful to their Board of Directors, staff, administration and volunteers.

I know you will enjoy tonight's concert,

A handwritten signature in black ink that reads "Dean Kauffman". The signature is written in a cursive, flowing style.

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

Royal Philharmonic Orchestra

Vasily Petrenko, Music Director

Isata Kanneh-Mason, Piano

Sponsored by Jane & Larry Sherman, Roberta Holland

Tuesday, January 16, 2024, 7:30 pm

PROGRAM

CLAUDE DEBUSSY
(1862-1918)

Danse, L. 69 “Tarantelle styrienne”
(orch Ravel)

(6 minutes)

SERGEI PROKOFIEV
(1891-1953)

Piano Concerto No. 3 in C Major, Op. 26
Andante – Allegro
Andantino – Tema con variazioni
Allegro, ma non troppo

(28 minutes)

Isata Kanneh-Mason, Piano

— INTERMISSION —

SERGEI RACHMANINOFF
(1873-1943)

Symphony No. 2 in E Minor, Op. 27
Largo – Allegro moderato
Scherzo (Allegro molto)
Adagio
Allegro vivace

(55 minutes)



**ROYAL
PHILHARMONIC
ORCHESTRA**

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

Danse, L. 69 “Tarantelle styrienne” (orchestrated by Maurice Ravel 1875-1937)

CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye

Died March 25, 1918, Paris

In his late twenties Debussy was almost unknown as a composer. He had won the Prix de Rome and spent several unhappy years in that city, and now he was back in Paris, trying to find his way as a composer. The works that would declare his independence – the *String Quartet* and *Prelude to the Afternoon of a Faun* – were still a few years in the future, and now Debussy wrote for the piano. These were the years of the *Two Arabesques*, *Reverie*, and the *Ballade*, and in 1890 Debussy composed a short piece for piano he called “Tarantelle styrienne.” That title seems a strange geographical mix: a tarantella was originally of Italian origin, a fast dance in 6/8 from the Naples region, while Styria is the region in northern Austria much loved by Schubert. Apparently, Debussy had his own doubts about that title – when the piece was republished in 1903, he called it simply *Danse*.

In any case, this is very lively music, fully worthy of its roots in the tarantella. Debussy marks the opening *très léger* (“very light”), but the music surprises us with its rhythmic energy. Though set in 6/8, it is often pulsed in 3/4, and much of its excitement comes from Debussy’s continuous syncopation of theme and accompaniment. A calmer central episode marked *espressivo* leads to a return of the opening material and a blazing rush to the close.

In 1922, four years after Debussy’s death, the French publisher Jean Jobert asked Maurice Ravel to orchestrate two of the older composer’s piano pieces, the *Danse* and *Sarabande*. Ravel was interested, but he took care to write to Debussy’s widow to ask her permission before he began; she readily agreed, and he completed the orchestration in the summer of 1922. This was a fortuitous moment to ask Ravel to orchestrate someone else’s piano music. At exactly this same time, he made his stunning orchestration of Mussorgsky’s *Pictures at an Exhibition*, and perhaps Ravel used his orchestration of the two brief Debussy pieces as a way of preparing to work on the *Pictures at an Exhibition*. Ravel’s orchestration of the *Danse* is just as brilliant as his conception of *Pictures*: colorful and extremely difficult for its performers, it drives to an opulent conclusion. Paul Paray led the premiere at the Concerts Lamoureux in Paris on March 18, 1923.

Piano Concerto No. 3 in C Major, Opus 26

SERGEI PROKOFIEV

Born April 23, 1891, Sontsovka

Died March 5, 1953, Moscow

There were several quite different sides to the young Prokofiev. One was the *enfant terrible* who took a puerile delight in outraging audiences with abrasive, ear-splitting music. When the premiere of his Piano Concerto No. 2 in 1913 produced a salvo of jeers and hisses, Prokofiev walked on stage, bowed deeply, and sat down to play an equally assaultive encore. Yet there was another Prokofiev, one so different that he seemed to have come from a separate planet altogether. This was quite a traditional composer, drawn to the form and balance of another era. This Prokofiev could compose a work like the beautifully proportioned Classical Symphony of 1917, a gracious nod to the style of Haydn.

When he was able to balance these two creative urges, Prokofiev wrote some of his best music. Prokofiev had been planning for some time to write what he called “a large virtuoso concerto” when he finally found time during the summer of 1921, only a few months after his thirtieth birthday. That summer Prokofiev took a cottage on the coast of France and pulled together themes he had been collecting over the previous decade, some of them dating back to his days as a student in Czarist Russia. The concerto took shape across that summer, and he was able to weld this variety of thematic material into a completely satisfying whole, a score that fuses the strength and saucy impudence of the young Prokofiev with his penchant for classical order. Completed in October, the concerto was first performed on December 16, 1921, with Prokofiev as soloist and Frederick Stock conducting the Chicago Symphony Orchestra.

For all its steely strength, this concerto begins with deceptive restraint. First one and then two clarinets lay out the innocent opening idea, which is briefly taken up by the strings before the music leaps ahead at the *Allegro*. The piano makes a slashing entrance here, suddenly breaking into the flurry of orchestral motion, and this opening episode pounds its way directly into the second subject, for woodwinds and pizzicato strings over clicking castanet accompaniment. A vigorous extension of these materials brings a surprise: the music rises to an early climax to the reticent tune that had opened the concerto. Solo piano leads the way back to the

“correct” themes of the *Allegro*, and the movement drives to a muscular close.

The second movement is in theme-and-variation form. A solo flute lays out the lilting and nicely spiced theme, which extends over several phrases. In the five variations, the piano usually occupies the foreground while the orchestra accompanies with lines woven from bits of theme. Particularly striking is the fourth variation, in which – Prokofiev notes – “the piano and orchestra discourse on the theme in a quiet and meditative fashion.” This variation is in fact marked *Andante meditativo*, and Prokofiev specifies that individual phrases should be *delicatissimo*, *dolce*, *espressivo*, and *freddo* (cold). The movement concludes with the unusual combination of a quiet piano chord accompanied only by the stroke of a bass drum.

The finale begins with the dry sound of bassoon and pizzicato strings stamping out what will be the main theme of the movement, but the piano has already intruded before this theme can be fully stated. A second subject, sung by the woodwinds in the wistful manner of the very opening of the concerto, is also quickly violated by the piano, which has what Prokofiev describes as “a theme more in keeping with the caustic humor of the work.” But this flowing second theme “wins”: it swells to an expansive statement that becomes the soaring climax of the entire concerto.

The ending is brilliant. Piano and full orchestra come hammering home using repeated chords that seem to create a halo of light, shimmering and finally burning through the hall. It is a perfect conclusion to a concerto that appeals to our minds and our senses – and finally satisfies both.

Symphony No. 2 in E Minor, Opus 27

SERGEI RACHMANINOFF

Born April 1, 1873, Semyonovo

Died March 28, 1943, Beverly Hills

In the fall of 1906, the 33-year-old Rachmaninoff moved from Moscow to Dresden, taking his wife and young daughter with him. There were many reasons for this move. Professional commitments in Russia, where he was a conductor at the Bolshoi, had begun to dominate his time, and so had the social demands that accompanied such a position. And the increasingly tense political situation in Russia – the previous year had seen the massacre in St. Petersburg of 500 demonstrators by the czar’s troops – doubtless drove the composer to look for more peaceful surroundings. In Dresden he found a quiet

apartment and over the next few years composed what would be his finest orchestral works: the Second Symphony, the tone poem *The Isle of the Dead*, and the Third Piano Concerto. Rachmaninoff began work on the new symphony in October 1906, had a rough sketch complete by the following January, but then worked slowly and laboriously on the orchestration through the following year. He led the successful premiere in Moscow in February 1908.

The Second Symphony is Rachmaninoff’s longest orchestral work, and it shows all his virtues: soaring melodies darkly tinged with Slavic intensity, sumptuous writing for full orchestra, and careful attention to orchestral color (such as important parts for solo oboe and English horn, solo strings, and glockenspiel). This is a very long symphony, and in the *Bad Old Days* it was customary to perform it with numerous cuts, which had been officially sanctioned by a reluctant composer in the name of making the music more “compact” (and to help get the symphony recorded in the era of 78-rpm records). Today it is almost always played in its uncut version, which stretches out to about an hour (at exactly the time Rachmaninoff was writing this symphony, his friend and colleague Gustav Mahler was composing his Eighth Symphony – grand symphonic structures were in the air in the first decade of the twentieth century).

The stereotype of Rachmaninoff as the gloomy composer of wonderful melodies has led us to overlook the discipline that underlies his finest music. Much of the Second Symphony is derived directly from the seven-note motif announced at the very beginning by the lower strings. This shape will reappear both as theme and rhythm in many ways throughout the symphony. It opens the *Largo* introduction and is soon transformed into a flowing melody for violins. This in turn evolves into the true first theme, a pulsing violin melody at the *Allegro moderato*, and attentive listeners may take pleasure in following the evolution of this seemingly simple figure across the span of the symphony. The lengthy first movement (nearly twenty minutes) contrasts this flowing main idea with a gentle clarinet tune, and Rachmaninoff builds the movement to a massive climax.

The second movement, a scherzo marked *Allegro molto*, is dazzling. Over pounding accompaniment (the ring of the violins’ open E-strings is an important part of this sound), the entire horn section punches out the exciting main theme; Rachmaninoff sets this in high relief with a gorgeous second subject, a violin tune derived from the symphony’s opening motif. The fugal trio section, a tour de force of contrapuntal writing for the strings, demands virtuoso playing from

all sections, and as a countertheme Rachmaninoff creates an ominous little march built on a series of distant brass fanfares. Instead of thundering to its close, this movement vanishes in a wisp of smoke.

The *Adagio* soars on two melodies that seem to sing endlessly: the violins' melting first theme (derived once again from the opening motto) and the solo clarinet's wistful tune, marked *espressivo e cantabile*. Once again, Rachmaninoff spins these simple tunes into a climax of impressive power before the movement falls away to end quietly. Out of this

calm, the boisterous finale leaps to life, propelled by the wild triplet rhythms of its opening. Again, Rachmaninoff uses secondary material that may sound familiar – an ominous little march for winds and yet one more soaring melody for violins – and gradually he begins to re-introduce material from earlier movements. The motto appears in several forms, the main theme of the *Adagio* returns in all its glory, and finally the symphony whips to a brilliant close on the dancing rhythms that opened the finale.

Program notes by Eric Bromberger

Vasily Petrenko

Music Director

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra (RPO), a position he commenced in 2021. He is Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, following his hugely acclaimed fifteen-year tenure as their Chief Conductor from 2006–2021. He is Chief Conductor of the European Union Youth Orchestra (since 2015), Associate Conductor of the Orquesta Sinfónica de Castilla y León and has also served as Chief Conductor of the Oslo Philharmonic Orchestra (2013–2020) and Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013). He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia 'Evgeny Svetlanov' in 2021 having been their Principal Guest Conductor from 2016 and Artistic Director from 2020.

Vasily was born in 1976 and started his music education at the St Petersburg Capella Boys Music School – Russia's oldest music school. He then studied at the St. Petersburg Conservatoire where he participated in masterclasses with such luminary figures as Ilya Musin, Mariss Jansons and Yuri Temirkanov.



Photo courtesy of Tarlova.com

He has worked with many of the world's most prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Hong Kong Philharmonic and Sydney Symphony orchestras, and in North America has led the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony orchestras. He has appeared at the Edinburgh

Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, and with over thirty operas in his repertoire, Vasily has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, Bavarian State Opera and Metropolitan Opera, New York.

Recent highlights with the Royal Philharmonic Orchestra have included wide-ranging touring, across major European capitals, Japan, and the USA, including an acclaimed performance at New York's Carnegie Hall. In London, he led an impressive survey of Mahler's choral symphonies at the Royal Albert Hall. In the 2023–24 Season, Vasily and the RPO will tour the USA and Europe, whilst in London their *Icons Rediscovered* series will explore the music of Elgar and Rachmaninoff at the Southbank Centre's Royal Festival Hall and embrace grand works by Tchaikovsky, Wagner, and Verdi in the Royal Albert Hall.

Vasily has established a strongly defined profile as a recording artist. Amongst a wide discography, his Shostakovich, Rachmaninoff, and Elgar symphony cycles with the Royal Liverpool Philharmonic Orchestra have garnered worldwide acclaim. With the Oslo Philharmonic Orchestra, he has released cycles of Scriabin's symphonies and Strauss' tone poems and works by Prokofiev and Myaskovsky.

In September 2017, Vasily was honored with the Artist of the Year Award at the prestigious annual Gramophone Awards, one decade on from receiving their Young Artist of the Year Award in October 2007. In 2010, he won the Male Artist of the Year at the Classical BRIT Awards and is only the second person to have been awarded Honorary Doctorates by both the University of Liverpool and Liverpool Hope University (in 2009), and an Honorary Fellowship of the Liverpool John Moores University (in 2012), awards which recognize the immense impact he has had on the Royal Liverpool Philharmonic Orchestra and the city's cultural scene.

www.vasilypetrenkomusic.com

Isata Kanneh- Mason

Piano

Pianist Isata Kanneh-Mason is in great demand internationally as a soloist and chamber musician. She offers an eclectic and interesting repertoire with recital programs encompassing music from Haydn and Mozart via Fanny Mendelssohn and Clara Schumann, Chopin and Brahms to Gershwin and beyond. In concerto, she is equally at home in Felix Mendelssohn and Clara Schumann (whose piano concerto featured on Isata's chart-topping debut recording) as in Prokofiev and Dohnányi.

Highlights of the 2023-24 season include performances with the Philadelphia Orchestra, National Arts Centre Orchestra Ottawa, London



Photo courtesy of Robin Clewley

Mozart Players, Royal Philharmonic Orchestra on tour in the USA and Germany, Royal Northern Sinfonia, Cleveland Orchestra, Toronto Symphony, and Stockholm Philharmonic. With her cellist brother,

Sheku, she appears in recital in Japan, Singapore, and South Korea in addition to an extensive European recital tour. Isata also gives a series of solo recitals on tour in the USA and Canada as well as at London's Wigmore Hall, the Lucerne Festival, and across Germany.

In 2022-23 Isata made successful debuts at the Barbican, Queen Elizabeth and Wigmore halls in London, the Philharmonie Berlin, National Concert Hall Dublin, Perth Concert Hall and Prinzregententheater Munich. As concerto soloist, she appeared with orchestras such as the New World Symphony Miami, City of Birmingham Symphony, Barcelona Symphony, Geneva Chamber Orchestra and Los Angeles Philharmonic and was the Artist in Residence with the Royal Philharmonic Orchestra.

Isata is a Decca Classics recording artist. Her 2019 album, *Romance – the Piano Music of Clara Schumann*, entered the UK classical charts at No. 1, Gramophone magazine extolling the recording as “one of the most charming and engaging debuts”. This was followed by 2021's *Summertime*, featuring 20th-century American repertoire including a world premiere recording of Samuel Coleridge-Taylor's

Impromptu in B Minor and 2023's endearingly titled album *Childhood Tales* is a tour-de-force showcase of music inspired by a nostalgia for youth.

2021 also saw the release of Isata's first duo album, *Muse*, with her brother Sheku Kanneh-Mason, demonstrating the siblings' musical empathy and rapport borne from years of playing and performing together. Isata and Sheku were selected to perform in recital during the 2020 BBC Proms, which was a vastly reduced festival due to the Covid-19 pandemic and they performed for cameras to an empty auditorium. 2023 sees her BBC Proms solo debut, this time to a fully open Royal Albert Hall, alongside Ryan Bancroft and the BBC National Orchestra of Wales.

Isata was an ECHO Rising Star in 2021 and 2022 performing in many of Europe's finest halls and she is also the recipient of the coveted Leonard Bernstein Award, an Opus Klassik award for best young artist and is one of the Konzerthaus Dortmund's Junge Wilde artists.

www.isatakannemason.com

Royal Philharmonic Orchestra



Photo courtesy of Ben Wright

The Royal Philharmonic Orchestra's (RPO) mission to enrich lives through orchestral experiences that are uncompromising in their excellence and inclusive in their appeal, places it at the forefront of music-making in the UK and internationally. Typically performing approximately 200 concerts a year and with a

worldwide live and online audience of more than 60 million people, the Orchestra is proud to embrace a broad repertoire and reach a diverse audience. Whilst artistic integrity remains paramount, the RPO is unafraid to push boundaries and is equally at home recording video game, film and television soundtracks

and working with pop stars, as it is touring the world performing the great symphonic repertoire.

Throughout its history, the RPO has attracted and collaborated with the most inspiring artists and in August 2021, the Orchestra was thrilled to welcome Vasily Petrenko as its new Music Director. A landmark appointment in the RPO's history, Vasily's opening two seasons with the RPO have been lauded by audiences and critics alike. Highlights included a star-studded gala concert to mark the RPO's 75th Anniversary (with soloists Sheku Kanneh-Mason MBE and Sir Bryn Terfel), all three of Mahler's epic Choral Symphonies at the Royal Albert Hall, performances at the BBC Proms and Edinburgh International Festival, and major tours to the USA, Japan, Germany, Spain, and a host of prestigious European festivals.

The RPO is recognized as the UK's most in-demand orchestra, an accolade that would have pleased Sir Thomas Beecham, who founded the Orchestra in 1946. As well as a busy schedule of national and international performances, the Orchestra enjoys an annual season of concerts in London's Royal Albert Hall (where the RPO is Associate Orchestra), the Southbank Centre's Royal Festival Hall and Cadogan Hall, where it is celebrating its 20th Season as Resident Orchestra. In the 2023–24 Season, Vasily Petrenko and the Orchestra take a fresh look at the works of five major composers in Icons Rediscovered. The series explores the burning inspiration, the living emotion, and the human personality behind some of the most iconic masterpieces, including Rachmaninoff's The Bells, Elgar's Falstaff, Verdi's Requiem, music from Wagner's greatest operas and a semi-staged production of Tchaikovsky's Iolanta. The Season will also feature an autumn residency in Florida, followed by tours to the UAE and Germany, a twelve-concert tour of the USA, a series of relaxed performances across the UK, and collaborations with guest artists including Principal Associate Conductor Alexander Shelley, Yunchan Lim, Sheku Kanneh-

Mason MBE, Miah Persson, Nikolai Lugansky, John Rutter, Jennifer Johnston, and Artist-in-Residence Zlatomir Fung, amongst others.

The Royal Philharmonic Orchestra's mission is to place orchestral music at the heart of contemporary society and, through collaboration with creative partners, foster deeper engagement with communities to ensure that live orchestral music is accessible to as inclusive and diverse an audience as possible. To help achieve this goal, in 1993 the Orchestra launched RPO Resound, which has grown to become the most innovative and respected orchestral community and education program in the UK and internationally. Early in 2025, the Orchestra will move its headquarters to Wembley Park in the London Borough of Brent; this will be the realization of its long-held ambition to embed the Orchestra in a community, in line with its mission to be a truly inclusive and contemporary international orchestra for the modern age.

The Orchestra has always been entrepreneurial; in 1986 it was the first UK orchestra to launch its own record label and it has gone on to embrace advances in digital technology, achieving well over 50 million streams of its recorded music each year. The RPO's global online audience engages with it through the website and social media channels, where the Orchestra shares streamed performances, artist interviews, 'behind-the-scenes' insights and more.

Passion, versatility, and uncompromising artistic standards are the Royal Philharmonic Orchestra's hallmarks; as it looks forward to an exciting future with the patronage of HRH The former Prince of Wales and Vasily Petrenko as Music Director, the RPO will continue to be recognized as one of the world's most open-minded, forward-thinking, and accessible symphony orchestras.

Discover more online at www.rpo.co.uk

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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

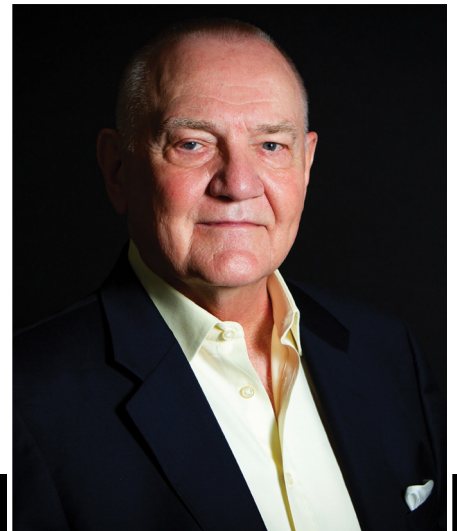
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“I included a bequest to the Palm Springs Friends of Philharmonic as part of my estate planning. Personally, I am proud of the excellence this extraordinary organization brings to Coachella Valley. But just as important to me are its Youth Education 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



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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

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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. Your concert ticket is your admission to the lecture.



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