



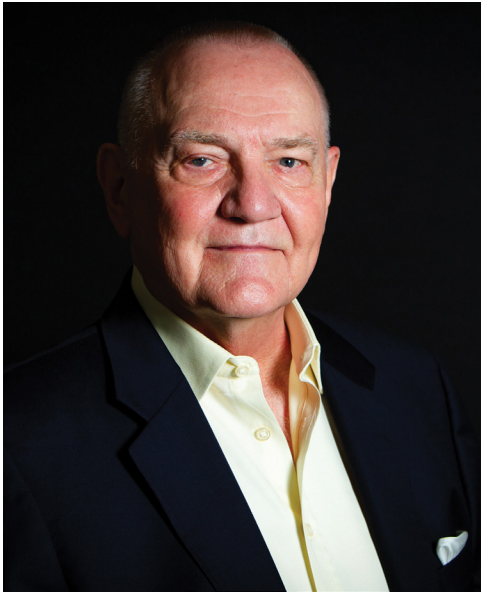
PALM SPRINGS  
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PHILHARMONIC



50TH ANNIVERSARY SEASON 2024

## PRESIDENT'S MESSAGE

March 21, 2024



*"I know that the most joy in my life has come to me from my violin" –*  
Albert Einstein

In the spring of 1982, I happened to be working in San Francisco and attended a performance of the SF Symphony Youth Orchestra performing Berlioz's *Symphonie Fantastique*. I was surprised and thrilled by their well-developed skills and musicianship. This is a long-standing outreach program of the SF Symphony toward youth education – tuition-free and mentored by members of the orchestra.

In that same spirit the Palm Springs Friends of Philharmonic contributes what it can for music education to the youth of Coachella Valley. The next generation of music lovers are our children and grandchildren. PS Phil offers grants, summer camp and college scholarships, and musical instruments to local schools. Your membership in PS Phil makes all that possible and we thank you.

We also set aside a number of free tickets to each of our concerts for students, and your returned unused tickets often add to that total. This year, the total came to nearly 200 for students from middle- and high-schools, public and private, throughout the Coachella Valley. The state protocols for allowing students to attend our concerts can be complicated, and we thank our music teachers for their support and follow-through, often on their own time.

Leaving the theatre after a recent concert, I ran into Matt Howe, band director at Cathedral City High School, beaming about the exciting performance both for himself and for his students who experienced it. This is an important gift!

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

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*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 performed on this instrument with San Diego Symphony on February 18, 2024.

Palm Springs Friends of Philharmonic

PROUDLY PRESENTS

# San Francisco Symphony

Esa-Pekka Salonen, Music Director

Lisa Batiashvili, Violin

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

Thursday, March 21, 2024, 7:30 pm

## PROGRAM

**JEAN SIBELIUS**  
(1865-1957)

***Finlandia, Op. 26***

(8 minutes)

**Violin Concerto in D Minor, Op. 47**

(35 minutes)

*Allegro moderato*

*Adagio de molto*

*Allegro, ma non tanto*

***Lisa Batiashvili, Violin***

— INTERMISSION —

**Symphony No. 1 in E Minor, Op. 39**

(38 minutes)

*Andante, ma non troppo; Allegro energico*

*Andante (ma non troppo lento)*

*Scherzo: Allegro*

*Finale (Quasi una Fantasia)*

# SF SYMPHONY

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

## ***Finlandia*, Opus 26**

JEAN SIBELIUS

Born December 8, 1865, Tavastehus, Finland

Died September 20, 1957, Järvenpää, Finland

*Finlandia* has become a virtual symbol of Finland and its national aspirations, but this music achieved that status only indirectly. Finland was under Russian control throughout the nineteenth century. Sibelius had grown up speaking Swedish, but as a young man he became a committed Finnish nationalist. In February 1899 Czar Nicholas II of Russia issued his “February Manifesto,” launching an intense Russification campaign and severely limiting freedom of the press in Finland. The reaction against this decree was swift, and in June 1899, Press Celebrations were held in Helsinki to help protect a free press and raise money for newspaper pension funds. For that occasion, Sibelius wrote a short piece for orchestra that he titled *Finland Awake!* So obvious was the meaning of that title that Russian authorities banned its performance, and Sibelius retitled the piece *Finlandia* when he revised it the following year. This fiery music quickly caught the heart of the Finnish people and became a symbol of their national pride. The Finns would finally gain their independence from Russia after World War I, but *Finlandia* has remained a sort of unofficial national hymn ever since.

Yet this music tells no story, nor does it incorporate any Finnish folk material. Many assumed that music that sounds so “Finnish” must be based on native tunes, but Sibelius was adamant that all of it was original: “There is a mistaken impression among the press abroad that my themes are often folk melodies. So far, I have never used a theme that was not of my own invention. The thematic material of *Finlandia* ... is entirely my own.”

*Finlandia* is extremely dramatic music, well-suited to the striving and heroic mood of the times. Its ominous introduction opens with snarling two-note figures in the brass, and they are answered by quiet chorale-like material from woodwinds and strings. At the *Allegro moderato* the music rips ahead on stuttering brass figures and drives to a climax. Sibelius relaxes tensions with a poised hymn for woodwind choir that is repeated by the strings (surely this was the spot most observers identified as “authentic” Finnish material). The music takes on some of its earlier power, the stuttering brass attacks return, and Sibelius drives matters to a thunderous close.

Small wonder that music so dramatic – and composed at so important a moment in Finnish history – should have come to symbolize that nation’s pride and desire for independence.

## **Violin Concerto in D Minor, Opus 47**

Sibelius composed his *Violin Concerto* – his only concerto – in 1903, between his Second and Third Symphonies. This was a time of transition for the 38-year-old composer, who was moving away from an early romantic style influenced by Tchaikovsky and toward a leaner, more concise language. Sibelius was dissatisfied when he heard the concerto premiered in Helsinki in 1904 by Viktor Nováček, and he revised it completely. The final version was first performed in Berlin on October 19, 1905, with Karl Halir as soloist and Richard Strauss conducting.

It is difficult to characterize this haunting music. The second movement may sing gracefully, and the finale is full of energy, but the prevailing impression the concerto makes is of an icy brilliance, a craggy strength. Sibelius’ orchestral sonority emphasizes the darker lower voices – cellos, violas, and bassoons – so that the violin, which often plays high in its range, sounds even more brilliant by contrast. Sibelius himself was a violinist who had hoped to make a career as a soloist before he (fortunately) gave up that dream and turned to composition, and he fills the solo part with complex technical hurdles. Long passages played in octaves, great leaps, sustained writing in the violin’s highest register, and such knotty problems as trilling on one string while simultaneously playing a melodic line on another make this one of the most difficult of all violin concertos.

The *Allegro moderato* opens with a quiet mist of string sound, and over this the solo violin presents the long, rhapsodic main theme: singing, dark, surging. Certain features of this theme – a triplet tag and a pattern of three descending notes – will assume important thematic functions as the movement develops. The originality of this movement appears in many ways. There are three main theme-groups instead of the expected two, but before we get to the second, Sibelius defies all expectations by giving the soloist a brief cadenza. The sober and steady second subject arrives in the dark sound of bassoons and cellos, while the vigorous third is stamped out by the violin sections. And then, another surprise: Sibelius presents the main cadenza – long and phenomenally difficult – before the development begins. After this lengthy and unusual exposition, the development and recapitulation are truncated, and the ending is abrupt: Sibelius drives with unremitting energy to the close, where the solo violin catapults to the top of its range as the orchestra seals off the cadence with fierce attacks.

Woodwind duets introduce the second movement before the violin enters with the intense main theme,

played entirely on the G-string. This movement, in ternary form, rises to a great climax and falls back to end quietly and gently. The tempo indication for the last movement – *Allegro, ma non tanto* (fast, but not too fast) – is crucial: timpani and low strings set the steady tread that marches along firmly throughout much of this movement. The violin's vigorous dotted melody dominates this rondo, but even here the mood remains somber. This movement has been described in quite different ways. The English musicologist Donald Francis Tovey called it “a polonaise for polar bears,” while Sibelius is reported to have referred to it as a “danse macabre.” The concerto concludes as the violin climbs into its highest register and – with the entire orchestra – stamps out the concluding D.

## Symphony No. 1 in E Minor, Opus 39

Writing a first symphony has proven a welcome challenge to some composers, and they have rushed to meet it: Mozart wrote his first at 8, Mendelssohn at 15, Schubert at 16, Shostakovich at 19. Others, all too aware of the intimidating achievement of earlier masters, have put off writing their first until they felt ready to face so daunting a prospect: Brahms did not complete his first until he was 43, Elgar waited until age 51, and Franck finished his first (and only symphony) at 66. Sibelius belonged to the latter camp. As a young man he had established himself as Finland's leading composer with such symphonic works as *Kullervo*, *En Saga*, the *Lemminkäinen Legends*, and *Finlandia*, and in recognition of these achievements the Finnish government awarded him a state pension at age 27. Yet Sibelius put off writing his First Symphony for some years: he began work in the spring of 1898 and completed the score early in 1899, when he was 34. The composer himself led the Helsinki Philharmonic in the first performance – a very successful one – at Helsingfors on April 26, 1899, and that orchestra included the symphony on its programs the following year at the Paris World Exposition, where it was again a success.

Those who identify Sibelius with the lean, sometimes austere, sound of his later symphonies will find his First Symphony a surprise. It is built on an unusually rich orchestral sonority – Sibelius assigns a prominent part to the harp (an instrument he rarely used), and he sometimes paints in primary colors here, with soaring melodies for unison string sections and blazing eruptions for brass. To be sure, there are hints of the Sibelius to come in the imaginative evolution of brief motives, unusual key relations, and the sound of lonely woodwinds, but in general this is music that looks back to the grand manner of the late-nineteenth-century symphony. Many have heard echoes of other composers in Sibelius' First Symphony, and these are precisely the influences one might expect on a young composer in 1899: Tchaikovsky, Borodin, Wagner,

and Bruckner. Yet the Symphony No. 1 in E Minor is unmistakably the work of Sibelius: in the sound-world it creates, in its techniques, and in its emotional atmosphere.

That atmosphere is evident from the first instant of this symphony. Sibelius opens with a long introduction scored for only two instruments: above a quiet timpani roll, the solo clarinet sings a long, almost bleak song of uncertain tonality and rhythmic pulse. The music leaps ahead at the *Allegro energico* on the bright sound of rustling violins and the slashing main idea, with its characteristic triplet at the end. This first theme is complex (there are several subordinate ideas here, some of them quite dramatic) before the “second” subject arrives in a pair of flutes over murmuring strings; the grace notes that encrust the flute duet will figure prominently throughout this group. The development is powerful, the conclusion striking: a climactic explosion in the brass drives to an enigmatic close on two quiet pizzicato strokes.

The *Andante* seems to inhabit a different world altogether, as muted strings sing the subdued opening melody. This ternary-form movement is scored with great delicacy, which makes the violent climax – at very high speed – even more surprising in this “slow” movement. This energy subsides suddenly, and the movement concludes on a restatement of the violins' opening idea.

Over strummed pizzicato chords, the solo timpani smashes out the main idea (more rhythm than theme) of the *Scherzo*, which is quickly taken up by other sections. Though this movement bristles with a spiky energy (the opening figure is treated as a fugato at one point), the trio section brings a mellow episode for horn quartet before Sibelius makes a precipitous return to the scherzo.

The structure of the *Finale* is somewhat free, and Sibelius takes care to specify that it is *Quasi una Fantasia*. It opens with a surging string recitative derived from the solo clarinet tune from the symphony's very beginning, and then the movement proceeds along the alternation of two quite different ideas: a brief, epigrammatic idea almost spit out by the woodwinds and what can only be called a Big Tune for strings. As these ideas alternate, the string tune takes on a glowing fervor, and at the climax of the movement Sibelius lets it soar in all its glory. The unsettling ending arrives quickly: Sibelius comes out of that climactic statement of the tune with fierce gestures for full orchestra, and suddenly the music falls away to conclude with the same two pizzicato strokes that closed the opening movement.

*Program notes by Eric Bromberger*

# Esa-Pekka Salonen

Music Director

Esa-Pekka Salonen is known as both a composer and conductor. He is the Music Director of the San Francisco Symphony, where he works alongside eight Collaborative Partners from a variety of disciplines, ranging from composers to roboticists. He is the conductor laureate of the Philharmonia Orchestra, Los Angeles Philharmonic, and Swedish Radio Symphony Orchestra. As a member of the faculty of the Colburn School, he directs the preprofessional Negaunee Conducting Program. Mr. Salonen co-founded, and until 2018 served as the artistic director of, the annual Baltic Sea Festival.

Highlights from Mr. Salonen's 2023–24 San Francisco Symphony season include world premieres from Jesper Nordin, Anders Hillborg, and Jens Ibsen; projects by Collaborative Partners Pekka Kuusisto and Carol Reiley; the launch of the inaugural California Festival; a tour of Southern California; and a program of Ravel and Schoenberg featuring choreography by Alonzo King and staging by Peter Sellars.

Mr. Salonen also conducts many of his own works around the world this season. Among them are *Tiu*, a new work commemorating the 20th anniversary of Walt Disney Concert Hall, premiered with the Los Angeles Philharmonic; *Karawane*, also with the Los Angeles Philharmonic; his Sinfonia Concertante for organ and orchestra with the Finnish Radio Symphony Orchestra and Philadelphia Orchestra; and *kinēma* with the San Francisco Symphony and Philadelphia Orchestra.

Mr. Salonen has an extensive and varied recording career. Releases with the San Francisco Symphony



*Photo: Andrew Eccles*

include recordings of Bartók's piano concertos, as well as spatial audio recordings of several Ligeti compositions. Other recent recordings include Strauss's *Four Last Songs*, Bartók's *The Miraculous Mandarin* and *Dance Suite*, and a 2018 box set of Mr. Salonen's complete Sony recordings. His compositions appear on releases from Sony, Deutsche Grammophon, and Decca; his Piano Concerto, Violin Concerto, and Cello Concerto all appear on recordings he conducted himself.

# Lisa Batiashvili

Violin

Lisa Batiashvili is a Georgian-born German violinist. This season she takes up residency with the Berlin Philharmonic, performs with the Munich Philharmonic and Netherlands Philharmonic, and tours with pianist Jean-Yves Thibaudet and cellist Gautier Capuçon. Recent appearances include the New York Philharmonic, Cleveland Orchestra, Philharmonia Orchestra, Chamber Orchestra of Europe, London Symphony, Royal Concertgebouw Orchestra, and Vienna Philharmonic as a featured artist at the Vienna Konzerthaus.

Recording exclusively for Deutsche Grammophon, Ms. Batiashvili's latest album, *Secret Love Letters*, was released in August 2022 with the Philadelphia Orchestra. The 2020 recording *City Lights* takes a musical journey to 11 cities, and a 12th city was added in 2022 with the release of her single *Desafinado*, celebrating Rio de Janeiro. Her discography also includes *Visions of Prokofiev*, which won an Opus Klassik Award and was shortlisted for the 2018 *Gramophone Awards*.



Photo: Sammy Hart / Deutsche Grammophon

Ms. Batiashvili has won the MIDEM Classical Award, Choc de l'année, Accademia Musicale Chigiana International Prize, Schleswig-Holstein Music Festival's Leonard Bernstein Award, and Beethoven Ring. She was named *Musical America's* Instrumentalist of the Year in 2015, was nominated as *Gramophone's* Artist of the Year in 2017, and in 2018 was awarded an honorary doctorate from the Sibelius Academy in Helsinki.

In 2021 she founded the Lisa Batiashvili Foundation ([www.lisabatiashvili-foundation.org](http://www.lisabatiashvili-foundation.org)), which supports the careers of young, highly talented Georgian musicians. She lives in Berlin and plays a Guarneri "del Gesù" violin from 1739, generously loaned by a private collector.

Lisa Batiashvili's appearance is sponsored by the Barbro Osher Pro Suecia Foundation.



*Photo: Brandon Patoc*

## San Francisco Symphony

The San Francisco Symphony is among the most artistically adventurous and innovative arts institutions in the United States, celebrated for its artistic excellence, creative performance concepts, active touring, award-winning recordings, and standard-setting education programs. In the 2020-21 season, the San Francisco Symphony welcomed conductor and composer Esa-Pekka Salonen as its 12th Music Director, embarking on a new vision for the present and future of the orchestral landscape. In their inaugural season together, Mr. Salonen and the San Francisco Symphony introduced a groundbreaking artistic leadership model anchored

by eight Collaborative Partners from a variety of cultural disciplines: Nicholas Britell, Julia Bullock, Claire Chase, Bryce Dessner, Pekka Kuusisto, Nico Muhly, Carol Reiley, and esperanza spalding. This group of visionary artists, thinkers, and doers, along with Mr. Salonen and the San Francisco Symphony, have set out to explore and develop new ideas inspired by the Partners' unique areas of expertise, including innovative digital projects, expansive and imaginative performance concepts in a variety of concert formats, commissions of new music, and projects that foster collaboration across artistic and administrative areas.

This concert is supported in part by the Mr. and Mrs. George J. Otto Sibelius Fund.

San Francisco Symphony tours are supported by the Frannie and Mort Fleishhacker Endowed Touring Fund, the Halfmann-Yee Fund for Touring, the Fay and Ada Tom Family Fund for Touring, and the Brayton Wilbur, Jr. Endowed Fund for Touring.

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# San Francisco Symphony

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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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Henry Freund, Norman Gorin, Anne Holland, Gary Schahet, Gloria Scoby, Paul M. Symons

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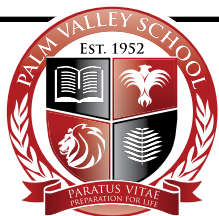
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**Excerpted  
 from the Palm  
 Valley School  
 newsletter to  
 parents –**



Thanks to a generous grant from the Palm Springs Friends of the Philharmonic, Lower School Students now have mini-keyboards to practice the piano! These keyboards have 37 keys, instead of the traditional 88, which fit smaller hands nicely. Mrs. Edie Delegans is beginning to provide introductory piano instructions to our young firebirds.



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## PRE-CONCERT SERIES

The 25-minute lecture will begin promptly at 6:30 pm in the McCallum Theatre auditorium. Open seating. Please present your concert ticket for admission into the theatre.

**Dr. KRISTI BROWN-MONTESANO** approaches graduate seminars, adult-education classes, podcasts, and pre-concert lectures with the same philosophy: that offering context – rigorously researched, provocative, and humanistic – empowers listeners and musicians to make their own meaningful connections to classical music. A faculty member at the Colburn School Conservatory of Music from 2003-22, she served

as Chair of Music History and helped shape the institution's degree programs. Today, Brown-Montesano is an Assistant Teaching Professor in Musicology at the UCLA Herb Alpert School of Music. She also enjoys ongoing relationships with many of Southern California's most distinguished musical organizations, including the Los Angeles Opera, Los Angeles Philharmonic, La Jolla Music Society, and Philharmonic Society of Orange County.

A respected opera scholar, Brown-Montesano broke new critical ground with her book *Understanding the Women of Mozart's Operas* (University of California Press, 2007), re-evaluating source materials as well as common reception assumptions about the female roles in the Da Ponte operas and *The Magic Flute*. The book's feminist lens has attracted a growing audience of readers interested in the ethics of opera culture and production, prompting a new paperback edition in 2021.

While opera holds a special place in her scholarly work, Brown-Montesano has presented and published essays on a wide variety of topics including the use of classical concert music in film and television, music's role in the original Sherlock Holmes stories and later adaptations, and popular reception of J.S. Bach in postwar America from Glenn Gould to the Golden Record to Hannibal Lecter.

# 2025 SEASON



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## LOS ANGELES PHILHARMONIC

**Tuesday, January 21, 2025**

**Philippe Jordan, Conductor**

*With Yefim Bronfman, Piano*

Beethoven: *Piano Concerto No. 5*

Tchaikovsky: *Symphony No. 6*

## SAN DIEGO SYMPHONY

**Sunday, February 2, 2025**

**Rafael Payare, Music Director**

*Program TBA*

## LONDON SYMPHONY ORCHESTRA

**Wednesday, February 19, 2025**

**Sir Antonio Pappano, Chief Conductor**

*With Janine Jansen, Violin*

Walker: *Sinfonia No. 5*

Mendelssohn: *Violin Concerto*

Mahler: *Symphony No. 1*

## PACIFIC SYMPHONY

**Tuesday, March 11, 2025**

**Carl St.Clair, Music Director**

*Program TBA*

## ISRAEL PHILHARMONIC

**Saturday, March 22, 2025**

**Lahav Shani, Music Director**

*Program TBA*



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