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CLASSICAL MYSTERY
TOUR: A TRIBUTE
TO THE BEATLES
AUGUST 3 & 4



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SAN FRANCISCO SYMPHONY EDITORIAL

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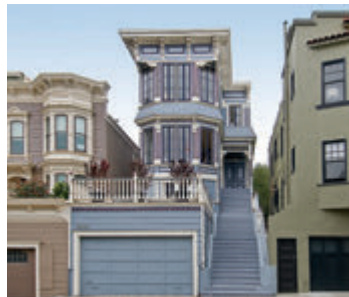
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WELCOME



Welcome to the Summer with the San Francisco Symphony! There's something for everyone to enjoy in performances at Davies Symphony Hall and beyond this summer:

Time for Classics Conductor Carlos Miguel Prieto and the Symphony delve into the vibrant world of Spanish music, with works of Albéniz, Rodrigo, and Falla performed by guitarist Pablo Sáinz-Villegas and soprano Caroline Corrales. Earl Lee unveils a recent work by Carlos Simon inspired by Beethoven while also tackling Tchaikovsky's meditation on fate, the Fourth Symphony. Also on the program: Barber's Violin Concerto, showcasing the extraordinary talent of violinist Stella Chen.

Time for Film For lovers of cinema and film music, our summer series offers enchanting performances of *Disney in Concert: The Sound of Magic*—a musical celebration of Disney's centennial—and *La La Land in Concert*, conducted by the film's composer Justin Hurwitz. For John Williams fans, we have a concert program devoted to some of his best-loved movie music.

Time for Pops We are delighted to welcome special guest performances by two leading singer-songwriters, John Legend and Ben Folds, in concerts with the San Francisco Symphony. And for a journey through timeless popular songs, immerse yourself in the Trailblazing Music of Joni Mitchell, Carole King, & Carly Simon, as well as Classical Mystery Tour: A Tribute to the Beatles.

Time for Music Outdoors As always, Summer with the Symphony would not be complete without outdoor concerts across the Bay Area. We celebrate Independence Day with our annual Fourth of July Fireworks Spectacular at Shoreline Amphitheatre and perform a free concert at Sigmund Stern Grove, a San Francisco tradition for more than 80 years. Additionally, we continue our partnership with Stanford Live with two concerts under the stars at Frost Amphitheater.

We are thrilled you have made the San Francisco Symphony your home for summer concerts. It's time for a summer full of musical magic and unforgettable moments!

Community Connections



Mission Bit is a transformative force in tech education, bridging the gap between ambition and opportunity for San Francisco's youth. Their mission is clear: to empower underrepresented students with the skills, mentorship, and resources needed to thrive in the digital age. Through dynamic programming and hands-on learning experiences, Mission Bit propels students into the world of technology, equipping them with the tools to code their futures.

At Mission Bit, diversity is not just a buzzword, it is a strength. They embrace students from all backgrounds, fostering an inclusive community where everyone can flourish. Dedicated instructors guide students through immersive courses in Python, web design, game development, and virtual reality. But Mission Bit is more than just a nonprofit that teaches computer science; it is a launchpad for dreams.

Beyond technical skills, Mission Bit instills confidence, creativity, and resilience. They believe in the power of mentorship, connecting students with professionals who inspire and guide them toward success. Through workshops, student-led events hosted by their Student Advisory Board, and networking opportunities, they open doors to a world of possibilities.

Join Mission Bit in shaping tomorrow's tech leaders. Learn more about Mission Bit at missionbit.org.

The San Francisco Symphony thrives on collaboration, and we're proud to work with the most creative, innovative groups and individuals shaping the Bay Area today.

SAN FRANCISCO SYMPHONY

Esa-Pekka Salonen, Music Director

Nicholas Britell • Julia Bullock • Claire Chase • Bryce Dessner •
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Daniel Stewart, *San Francisco Symphony Youth Orchestra Wattis Foundation Music Director*

Elias Brown • Aleksandra Melaniuk, *Salonen Fellows, Colburn School of Music, Negaunee Conducting Program*

Vance George, *Chorus Director Emeritus*

FIRST VIOLINS

Alexander Barantschik, *Concertmaster*
Naoum Blinder Chair
Wyatt Underhill, *Acting Associate Concertmaster*
San Francisco Symphony Foundation Chair
Jeremy Constant, *Acting Assistant Concertmaster*
75th Anniversary Chair
Mariko Smiley, *Acting Assistant Concertmaster*
Vacant
Paula & John Gambs Second Century Chair
Melissa Kleinbart
Katharine Hanrahan Chair
Nadya Tichman
Catherine A. Mueller Chair
Yun Chu
Naomi Kazama Hull
In Sun Jang
Suzanne Leon
Leor Maltinski
Sarn Oliver
Florin Parvulescu
Victor Romasevich
Catherine Van Hoesen

*On leave

†Substitute Musician

The San Francisco Symphony string section uses revolving seating. Players listed in alphabetical order change seats periodically.

SECOND VIOLINS

Dan Carlson, *Principal*
Dinner & Swig Families Chair
Jessie Fellows, *Acting Associate Principal*
Audrey Avis Aasen-Hull Chair
Olivia Chen, *Acting Assistant Principal*
Kelly Leon-Pearce
The Eucalyptus Foundation
Second Century Chair
Raushan Akhmedyarova
David Chernyavsky
John Chisholm
Cathryn Down
Darlene Gray
Stan & Lenora Davis Chair
Amy Hiraga
Kum Mo Kim
Chunming Mo*
Polina Sedukh
Isaac Stern Chair
Chen Zhao

VIOLAS

Jonathan Vinocour, *Principal*
Yun Jie Liu, *Associate Principal*
Katie Kadarauch, *Assistant Principal*
Katarzyna Bryla
Joanne E. Harrington & Lorry I. Lokey
Second Century Chair
Gina Cooper
David Gaudry
David Kim
Christina King
Leonid Plashinov-Johnson
Nanci Severance
Adam Smyla
Matthew Young

CELLOS

Rainer Eudeikis, *Principal*
Philip S. Boone Chair
Amos Yang, *Acting Associate Principal*
Peter & Jacqueline Hoefer Chair
Sébastien Gingras, *Acting Assistant Principal*
Karel & Lida Urbanek Chair
Peter Wyrick
Lyman & Carol Casey
Second Century Chair
Barbara Andres
The Stanley S. Langendorf Foundation Second Century Chair
Barbara Bogatin
Phyllis Blair Cello Chair
Jill Rachuy Brindel
Gary & Kathleen Heidenreich
Second Century Chair
Vacant
Penelope Clark Second Century Chair
David Goldblatt
Christine & Pierre Lamond
Second Century Chair
Vacant
Elizabeth C. Peters Cello Chair

BASSES

Scott Pingel, *Principal*
Daniel G. Smith, *Associate Principal*
Stephen Tramontozzi, *Assistant Principal*
Richard & Rhoda Goldman Chair
S. Mark Wright
Lawrence Metcalf Second Century Chair
Charles Chandler
Chris Gilbert
Brian Marcus

Lead support for the San Francisco Symphony's string sections in the 2023–24 season is provided by Iris and Michael Chan. Second Century Chairs are supported in part by the Richard and Rhoda Goldman Foundation, ensuring the ongoing artistic excellence of the San Francisco Symphony's string sections. Alexander Barantschik plays the 1742 Guarnerius del Gesù violin, on loan from the Fine Arts Museums of San Francisco. Daniel Stewart's appointment as Music Director of the San Francisco Symphony Youth Orchestra is generously supported by the Paul L. and Phyllis Wattis Endowment Fund.

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, 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, Esa-Pekka 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 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. For more information on the San Francisco Symphony, visit sfsymphony.org.

FLUTES

Yubeen Kim, *Principal*
Caroline H. Hume Chair
 Blair Francis Paponiu, *Associate Principal*
Catherine & Russell Clark Chair
 Linda Lukas
Alfred S. & Dede Wilsey Chair
 Catherine Payne, *Piccolo*
The Rainbow Piccolo Chair

OBOES

Eugene Izotov, *Principal*
Edo de Waart Chair
 James Button, *Associate Principal*
 Pamela Smith*
Dr. William D. Clinite Chair
 Russ de Luna, *English Horn*
Joseph & Pauline Scafidì Chair

CLARINETS

Carey Bell, *Principal*
William R. & Gretchen B. Kimball Chair
 Matthew Griffith, *Associate Principal & E-flat*
Clarinet
 Jerome Simas, *Bass Clarinet*

BASSOONS

Stephen Paulson, *Principal*
 Steven Dibner, *Associate Principal*
 Justin Cummings
 Vacant, *Contrabassoon*

HORNS

Vacant, *Principal*
 Mark Almond*, *Associate Principal*
 Jesse Clevenger†, *Acting Assistant Principal*
 Jonathan Ring
 Jessica Valeri
 Daniel Hawkins*

TRUMPETS

Mark Inouye*, *Principal*
William G. Irwin Charity Foundation Chair
 Aaron Schuman, *Associate Principal*
Peter Pastreich Chair
 Guy Piddington
Ann L. & Charles B. Johnson Chair
 Jeff Biancalana

TROMBONES

Timothy Higgins, *Principal*
Robert L. Samter Chair
 Nicholas Platoff, *Associate Principal*
 Paul Welcomer
 Vacant, *Bass Trombone*

TUBA

Jeffrey Anderson, *Principal*
James Irvine Chair

HARP

Katherine Siochi, *Principal*

TIMPANI

Edward Stephan, *Principal*
Marcia & John Goldman Chair
 Michael Kemp†, *Acting Assistant Principal*

PERCUSSION

Jacob Nissly, *Principal*
 Michael Kemp†
 James Lee Wyatt III

LIBRARIANS

Margo Kieser, *Principal*
Nancy & Charles Geschke Chair
 Matt Holland-Gray, *Assistant*
 Matthew Searing, *Assistant*

Christopher Wood, *Stage Manager*
 Michael "Barney" Barnard,
Stage Technician
 Jon Johannsen, *Recording Engineer/*
Stage Technician
 Tim Wilson, *Stage Technician*

SAN FRANCISCO SYMPHONY CHORUS

Members of the American Guild of Musical Artists

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 Cheryl Cain
 Cara Gabrielson
 Michele E. Kennedy
 Ellen Leslie
 Jennifer Mitchell
 Aimée Puentes
 Natalia Salemno

ALTOS

Terry A. Alvord
 Margaret (Peg) Lisi
 Brielle Marina Neilson
 Leandra Ramm
 Meghan R. Spyker
 Kyle S. Tingzon
 Marilyn Telle Vaughn
 Heidi L. Waterman

TENORS

Seth Brenzel
 Elliott JG Encarnación
 Sam Faustine
 Kevin Gibbs
 Michael Jankosky
 Benjamin Liupaogo
 Joachim Luis
 Jack Wilkins

BASSES

Adam Cole
 Harlan J. Hays
 Clayton Moser
 Matthew Peterson
 Chung-Wai Soong
 Michael F. Taylor
 David Varnum
 Nick Volkert

Learn More: For more on the SF Symphony musicians, visit sfsymphony.org/musicians

CALENDAR

SUMMER WITH THE SYMPHONY



JULY 11

Davies Symphony Hall

JULY 13

Frost Amphitheater

Carlos Miguel Prieto conductor

Pablo Sáinz-Villegas guitar

Caroline Corrales soprano

ISAAC ALBÉNIZ (orch. Frühbeck de Burgos)

Selections from *Suite Española*

JOAQUÍN RODRIGO *Concierto de Aranjuez*

MANUEL DE FALLA *The Three-Cornered Hat*

JULY 12 & 14

Disney in Concert—The Sound of Magic

Sarah Hicks conductor

JULY 18

Classical Mystery Tour:

A Tribute to the Beatles

Martin Herman conductor

JULY 19

Davies Symphony Hall

JULY 20

Frost Amphitheater

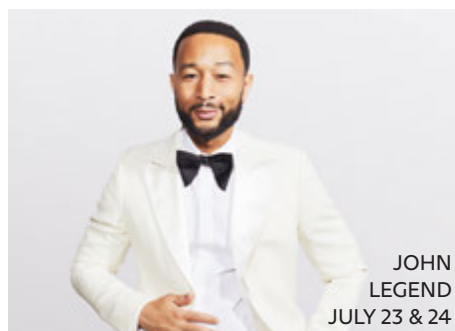
Edwin Outwater conductor

Music of JOHN WILLIAMS from *Superman*, *Jurassic Park*, *Schindler's List*, *E.T. the Extra-Terrestrial*, and the *Star Wars*, *Indiana Jones*, and *Harry Potter* series

JULY 23 & 24

John Legend: A Night of Songs and Stories with the SF Symphony

Anthony Parnter conductor



JULY 25

Earl Lee conductor

Stella Chen violin

CARLOS SIMON *Fate Now Conquers*

SAMUEL BARBER Violin Concerto

PIOTR ILYICH TCHAIKOVSKY Symphony No. 4

JULY 27

Ben Folds with the SF Symphony

Edwin Outwater conductor



AUG 1

The Trailblazing Music of Joni Mitchell, Carole King & Carly Simon

Ted Sperling conductor

AUG 3 & 4

La La Land in Concert

Justin Hurwitz conductor

Join us in 2024-25!

Single tickets go on sale July 20.

Visit sfsymphony.org for more information.

Lead sponsorship for the San Francisco Symphony's performances at Frost Amphitheater provided by the Sakurako & William Fisher Family.

The July 27 concert is supported in part by Rachel and Alex Fishman.

For complete details and calendar, visit sfsymphony.org.
Buy tickets online or through the Symphony Box Office: 415.864.6000.

All performances are with the SF Symphony at Davies Symphony Hall unless otherwise noted.

JOHN LEGEND THE CONCERT

Tuesday, July 23, 2024, at 7:30pm
Wednesday, July 24, 2024, at 7:30pm

Anthony Parnther conducting
John Legend
Gospel Singers
San Francisco Symphony

John Legend: A Night of Songs & Stories with the San Francisco Symphony

This evening's program will be announced from the stage.

There will be one intermission.

About the Artists



ANTHONY PARNTER

Anthony Parnter is in his fifth season as music director of the San Bernardino Symphony Orchestra. As conductor of the Gateways Music Festival Orchestra, whose members hail from leading orchestras nationwide, he debuted at Carnegie Hall in the world premiere of *I Can* by Jon Batiste.

Mr. Parnter has worked with many of the world's pre-eminent artists, including Joshua Bell, Jessye Norman,

Frederica von Stade, Imagine Dragons, Wu-Tang Clan, Metro Boomin, and Rihanna. He has led the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta Symphony, Baltimore Symphony, Detroit Symphony, Hollywood Bowl Orchestra, Seattle Symphony, St. Louis Symphony, and Chineke! Orchestra, with whom he made his BBC Proms debut. He made his San Francisco Symphony debut in March 2023.

Dedicated to amplifying traditionally underrepresented voices, Mr. Parnter has reconstructed and performed orchestral works by Margaret Bonds, Duke Ellington, Zenobia Powell Perry, Florence Price, William Grant Still, and Samuel Coleridge-Taylor. He also led LA Opera's world premiere of Tamar-kali's oratorio *We Hold These Truths* and Long Beach Opera's revival of Anthony Davis's *The Central Park Five*.

As a conductor for film and television, Mr. Parnter has helmed recording sessions for *Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, *Encanto*, *Transformers: Rise of the Beasts*, *Nope*, *Creed III*, *Ghostbusters: Afterlife*, *Diary of a Wimpy Kid: Rodrick Rules*, *The Ice Age Adventures of Buck Wild*, *Tenet*, *American Dad!*, *Oppenheimer*, *Turning Red*, *The Mandalorian*, *The Book of Boba Fett*, and *League of Legends*.



JOHN LEGEND

Critically acclaimed, multi-platinum singer-songwriter John Legend has garnered 12 Grammy Awards, an Academy Award, a Golden Globe Award, a Tony Award, and an Emmy Award, among others. He is the first African American man to earn an EGOT (Emmy, Grammy, Oscar, and Tony) and one of only 17 people in the prestigious club. He has released eight celebrated albums over the course of his career, including

Get Lifted (2004), *Once Again* (2006), *Evolver* (2008), *Love in the Future* (2013), *Darkness and Light* (2016), *A Legendary Christmas Deluxe* (2019), *Bigger Love* (2020), and *LEGEND* (2022). Mr. Legend launched his critically acclaimed Las Vegas residency, *Love In Las Vegas*, which began in April 2022 at Zappos Theater at Planet Hollywood Resort and Casino. He makes his San Francisco Symphony debut with these performances.

Mr. Legend starred as Jesus in NBC's *Jesus Christ Superstar Live In Concert* in April 2018. That year, he was nominated for an Emmy for Outstanding Lead Actor in a Limited Series or Movie and won an Emmy as a producer in the category of Outstanding Variety Special (Live). He joined *The Voice* for Season 16 and was a coach on Season 22.

Beyond his music career, Mr. Legend, along with partners Mike Jackson and Ty Stiklorius, is a principal of Get Lifted Film Co. Their projects include the film adaptation of S.A. Cosby's novel *Blacktop Wasteland*, Al Sharpton's documentary *Loudmouth*, and the second season of the IFC/AMC comedy series *Sherman's Showcase*. Get Lifted produced the Netflix films *Jingle Jangle: A Christmas Journey* and *Monster*; documentary films *Citizen Ashe*, *The Legend of the Underground*, *A Crime on the Bayou*, *40 Years a Prisoner*, and *Giving Voice*; the HBO docuseries *Atlanta's Missing and Murdered: The Lost Children*; and *Sherman's Showcase: Black History Month Spectacular and Rhythm + Flow*.

As an activist, Mr. Legend launched HUMANLEVEL in 2021, an initiative to uplift communities disproportionately impacted by institutionalized racism. He also initiated the #FREEAMERICA campaign in 2015 to change the conversation surrounding criminal justice policies and to end mass incarceration. In addition to Mr. Legend's signature initiatives, he serves on the board of directors of Harlem Village Academies and Management Leadership for Tomorrow, and on the advisory boards for the Quattrone Center for the Fair Administration of Justice at the University of Pennsylvania Carey Law School and Teach for All.

TCHAIKOVSKY & BARBER

THE CONCERT

Thursday, July 25, 2024, at 7:30pm

Earl Lee conducting

CARLOS SIMON

Fate Now Conquers (2019)
First San Francisco Symphony Performance

SAMUEL BARBER

Violin Concerto, Opus 14 (1939)
Allegro
Andante
Presto in moto perpetuo

Stella Chen

Intermission

PIOTR ILYICH TCHAIKOVSKY

Symphony No. 4 in F minor, Opus 36 (1888)
Andante sostenuto–Moderato con anima, in movimento di valse
Andantino in modo di canzona
Scherzo, pizzicato ostinato: Allegro
Finale: Allegro con fuoco

AT A GLANCE

How does fate shape us? American composer **Carlos Simon** takes a journal entry by Ludwig van Beethoven as the jumping-off point for *Fate Now Conquers*, a work that explores the unpredictable ways of providence.

Hope makes its presence known courtesy of **Samuel Barber**'s lyrical and openhearted **Violin Concerto**. Barber himself described: "The first movement . . . begins with a lyrical first subject announced at once by the solo violin . . . The second movement . . . is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it repeats the oboe melody of the beginning. The last movement, a perpetual motion, exploits the more brilliant and virtuoso characteristics of the violin."

Piotr Ilyich Tchaikovsky wrote his **Symphony No. 4** for his mysterious patron, Nadezhda von Meck, with whom he carried on an intimate correspondence but never met. He told her the Symphony was about fate, the "sword of Damocles over our heads," a profoundly personal testimony about his mood at the time.

Kennedy Center, Minnesota Orchestra, Los Angeles Opera, Philadelphia Orchestra, PBS, and Washington National Opera. Simon was recently named the composer chair at the Boston Symphony and is signed to Decca Records/Classics.

Fate Now Conquers was commissioned by the Philadelphia Orchestra and premiered by that orchestra in October 2020. It was part of a project of new works in connection with Ludwig van Beethoven's 250th birthday. The title comes from the last words of Hector in Book 22 of Homer's *Iliad*, a passage which Beethoven once jotted in his journal: "Fate now conquers; I am hers; and yet not she shall share in my renown; that life is left to every noble spirit and that some great deed shall beget that all lives shall inherit."

Simon writes:

Using the beautifully fluid harmonic structure of the second movement of Beethoven's Seventh Symphony, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depicts the uncertainty of life that hovers over us.

We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for [copying] this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished to fate. Fate now conquers.

Adapted from material provided by the composer.

Fate Now Conquers

CARLOS SIMON

Born: April 13, 1986, in Atlanta

Composed: 2019

First SF Symphony Performance

Instrumentation: flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Duration: About 5 mins



Carlos Simon is a multi-genre, Grammy-nominated composer and performer who is a passionate advocate for diversity in music. As winner of the Sphinx Medal of Excellence 2021 and Composer-in-Residence at the Kennedy Center, he is a unique voice and sought-after cultural ambassador for new music globally as well as an important spokesperson for the Black community and new audiences.

Simon is passionate about social outreach and his work addresses complex themes that include migration, belonging, and community—especially illuminating the transatlantic slave trade, the Jim and Jane Crow era, and the injustice people of African ancestry face today. His unique upbringing and journey into music has resulted in his music possessing both classical textures and structures in a contemporary aesthetic alongside strong jazz, hip-hop, and heavy gospel influences.

Recent commissioners include the New York Philharmonic,

Violin Concerto, Opus 14

SAMUEL BARBER

Born: March 9, 1910, in West Chester, Pennsylvania

Died: January 23, 1981, in New York

Composed: 1939–40

SF Symphony Performances: First—January 1943. Pierre Monteux conducted with Albert Spalding as soloist.

Most recent—March 2017. Juraj Valčuha conducted with Gil Shaham as soloist.

Instrumentation: Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, snare drum, piano, and strings

Duration: About 25 mins

During the winter of 1938–39, it occurred to Samuel Fels, who had made a fortune from Fels Naptha soap, to commission a violin concerto for Iso Briselli, his adopted son. Briselli was born in Odessa and had come to America at the age of 12 when his teacher, the eminent Carl Flesch, went to head the violin department at the newly founded Curtis Institute. Gama Gilbert, a former Flesch student who had become a music critic at the *New York Times*, suggested to Fels that Barber, a good friend of his, would be the right composer for his project. And with that, the complicated and interesting story of the Barber violin concerto begins.

Fels offered Barber a \$1,000 commission for a concerto, \$500 down, \$500 on delivery. It was Barber's first major commission and a generous one for a composer early in his career. Trouble



began when Briselli was not happy with the finale and the project was abandoned. Some, including Barber's first biographer, Nathan Broder, have claimed that Briselli's displeasure was due to technical shortcomings, while Briselli himself later professed that he found the third movement to be "too lightweight" compared to the rest of the concerto.

Some of what happened in 1939 is clear. Barber wanted someone to perform the controversial finale to demonstrate that it was "practical and playable," and one afternoon Herbert Baumel, a Curtis student, was buttonholed by the pianist Ralph Berkowitz, given the pencil manuscript of the first half of the movement, told he had two hours in which to learn it and that it should be played "very fast," and instructed to appear at the proper time, "dressed up," in the studio of the great Josef Hofmann, then director of the school. Berkowitz would accompany him. The shotgun audition went brilliantly. In the end, Barber was permitted to keep his \$500 advance (though he apparently never received the balance) and he and Briselli agreed to dissolve their collaboration.

Almost everyone who listens to the Barber concerto is struck by a split that separates the first two movements from the third. The Allegro and Andante are lyric and almost entirely lacking in brilliant passagework. The Presto is a crackling virtuoso number whose harmonic language is noticeably more biting. Briselli thought this split a blemish. He is not alone in this, but by no means will every listener agree with him on that point either.

The collapse of the Briselli scheme left Barber free to find another soloist. Having heard that Albert Spalding was looking for an attractive American concerto, Barber went to see him in August 1940 and, as he told the conductor William Strickland, "he took [it] on the spot." Spalding was a solid, respected player, and his performance of the Barber won praise and brought the composer great acclaim.

THE MUSIC

The opening is magical. Does any other violin concerto begin with such immediacy and with so sweet and elegant a melody? A rolled G-major chord on the piano ushers it in. The melody belongs to the solo violin, and it stretches its deliciously unpredictable way through 24 measures. Barber was surely a vocal composer by nature—and here he is composing vocal music for an instrument. Two more themes appear, both introduced by the violin: one is lightly touched by melancholia, the other is *grazioso e scherzando*. The development begins with a surprising darkening of the scene. Toward the end, Barber gives us a hint of a cadenza.

The Andante begins with another inspired melody, this one given to the oboe. Barber lets the oboist bask in that glory, for the violin enters and occupies itself with quite different, more rhapsodic material; only at the recapitulation does the violin take the oboe theme, singing it *molto espressivo* low on the G string. The coda, one of Barber's most beautiful pages, is one of the products of the revision.

The finale starts with a hushed tattoo on muted timpani; the violin enters almost immediately and plays nonstop for 102 measures in nearly unrelenting up-tempo motion. In the coda, Barber increases our sense of speed both by shortening the measures and shifting from triplet eighth notes to 16ths. Three measures before

the end, an arpeggio in two keys at once slews the music over to E-flat minor, about as far from the home key of A minor as you can get. For a moment the solo violin seems to embrace this wild idea, but it is cut off by a fortissimo A-minor chord that says unmistakably, that's it!

—Michael Steinberg

Michael Steinberg, the San Francisco Symphony's program annotator from 1979 to 1999 and a contributing writer until his death in 2009, was one of the nation's preeminent writers on music.

Symphony No. 4 in F minor, Opus 36

PIOTR ILYICH TCHAIKOVSKY

Born: May 7, 1840, in Kamsko-Votkinsk, Russia

Died: November 6, 1893, in Saint Petersburg

Composed: 1888

SF Symphony Performances: First—January 1913. Henry Hadley conducted. Most recent—October 2019. Ion Marin conducted.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (triangle, cymbals, and bass drum), and strings

Duration: About 45 mins



Piotr Ilyich Tchaikovsky's Fourth Symphony starts with a clashing fanfare—an idea the composer connected with the famous opening of Beethoven's Fifth, widely understood to represent fate. But their conceptions of fate are wildly different: For Beethoven, the shock of the opening idea, the knock at the door, generates the rest of the movement and propels the entire symphony. But for Tchaikovsky, fate is not a creative force, instead it's an

intrusion that thwarts peace and shatters beauty.

He wrote as much to Nadezhda von Meck, his patron and confidante, and the secret dedicatee of the Fourth Symphony:

This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal, which jealously stands watch lest our peace and well-being be full and cloudless, which hangs like the sword of Damocles over our heads and constantly, ceaselessly poisons our souls.

He goes on, providing her with a description of the entire piece in similar terms. Whether this program guided his composition from inception, or whether it was an after-the-fact translation of music into words for the benefit of a patron, is unknown.

But Tchaikovsky certainly had reason to think of fate in such a way, especially as 1877 marked a major crisis in his life. He had just left his new wife, Antonina Milyukova, whom he had married earlier that same year. Tchaikovsky, who biographers generally believe was gay, thought they were entering a marriage of

convenience—she, apparently, didn’t know or understand this. He was still recuperating from the ordeal of their separation when he wrote most of the Fourth Symphony.

We can also look at the symphony through an aesthetic and political lens: Though Tchaikovsky drew a comparison to Beethoven, he wasn’t fully an admirer, and was even less an admirer of Johannes Brahms, who was seen as Beethoven’s heir and the leading symphonist of the day. Tchaikovsky criticized what he heard as overly analytical, tightly-constructed Germanic music. But at the same time, he stood apart from his fellow Russian composers as more educated, more professional, and more Western.

Most of his compatriots were musically self-educated and held day jobs (Alexander Borodin notably as a chemist, others as civil servants and military officers). Even Tchaikovsky initially worked as a civil servant for three years before the Saint Petersburg Conservatory opened its doors in 1862. It was the first place a Russian could receive a formal music education, taught in Russian, without leaving the country. Tchaikovsky enrolled and graduated with the first class.

In the following years, he struggled with the symphonic form, trying to avoid the intentionally exotic Eastern-ness that brought Mikhail Glinka and Borodin both cachet and derision in Western Europe, while also trying to downplay the nuts-and-bolts craftsmanship his conservatory teachers had obsessed over.

The Fourth Symphony is a stunning realization of this middle path. Tchaikovsky found he could place unrelated musical ideas next to each other and let the latent drama of their juxtapositions emerge. It’s a technique that also served him well in opera and ballet, where music delineates characters as they interact and come into conflict.

In the symphony, nothing is quite so literal: Heroes and fairy-tale characters are stripped down to anonymous musical ideas, then cast into four movements which roughly hit the expected markers of the symphonic form. But what unfolds in-between is wholly original and unexpected.

THE MUSIC

After the fateful fanfare recedes, the main theme is a waltz—an unusual choice for the first movement of a symphony. From there comes a succession of escapist melodies, which Tchaikovsky called “sweet tender dreams.” But fate is never far away, returning violently three more times, shattering any illusion of peace.

The slow movement, *Andantino in modo di canzona* (in the manner of a song), has a mournful theme, first presented in the oboe, then cellos, then elaborated upon, and finally ending with the bassoon.

The Scherzo explodes the orchestra into its constituent factions. First, the plucked strings scurry along. Then, the strings drop out and the woodwinds play a rustic tune. Next comes the brass (with some clarinet and piccolo for color), and then the plucked strings return. While traditional orchestration focused on blending and subtle layering, Tchaikovsky found bold effects in the opposite approach.

The finale begins from a point of triumph, then descends back into tumult. It is no surprise that fate makes a return, and the result—whether transcendent or cataclysmic—is something listeners might ponder. Tchaikovsky, in a nod to his more nationalistic colleagues, quotes a Russian folksong, which could provide a subtext: “I will take a walk in the forest, I will cut down the birch tree, Lyu-li, lyu-li, I’ll cut it down.” But from that tree, the singer makes a *balalaika*.

—Benjamin Pesetsky

Benjamin Pesetsky is Associate Director of Editorial for the San Francisco Symphony. He has also written program notes for the Philadelphia Orchestra, St. Louis Symphony, and Melbourne Symphony.

A version of this note previously appeared in the program book of the St. Louis Symphony.

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About the Artists



EARL LEE

Winner of the 2022 Sir Georg Solti Conducting Award, Earl Lee is in his second season as music director of the Ann Arbor Symphony and in his third season as assistant conductor of the Boston Symphony, which he has led in subscription concerts at Symphony Hall and Tanglewood. He was previously associate conductor of the Pittsburgh Symphony, resident conductor of the Toronto Symphony, and director of

the Toronto Symphony Youth Orchestra and Pittsburgh Youth Symphony. He made his San Francisco Symphony debut in February 2022.

This past season, Mr. Lee's guest conducting engagements included the Vancouver Symphony, Calgary Philharmonic, Winnipeg Symphony, Colorado Springs Philharmonic, and Florida Orchestra. He has also appeared with the New York Philharmonic, Seoul Philharmonic, Hawaii Symphony, Edmonton Symphony, Mostly Mozart Festival Orchestra, and Sejong Soloists. In 2022, he led Amsterdam's Concertgebouw Orchestra as a participant in the Ammodo masterclasses led by Fabio Luisi.

As a cellist, Mr. Lee has performed at Marlboro Music Festival, Music from Angel Fire, Caramoor Rising Stars, and Ravinia's Steans Institute, and has toured as a member of the East Coast Chamber Orchestra, Musicians from Marlboro, and with Gary Burton and Chick Corea as a guest member of the Harlem String Quartet.

Mr. Lee was the recipient of the Heinz Unger Award from the Ontario Arts Council, a Solti Career Assistance Award, a Felix Mendelssohn Bartholdy Scholarship by Kurt Masur, and the Ansbacher Fellowship by the American Austrian Foundation and members of the Vienna Philharmonic. He studied cello at the Curtis Institute of Music and the Juilliard School, and conducting at Manhattan School of Music and New England Conservatory. He lives in New York with his wife and their daughter.



STELLA CHEN

Stella Chen won first prize at the 2019 Queen Elisabeth International Competition, and was awarded a 2020 Avery Fisher Career Grant and Lincoln Center Emerging Artist Award. She recently made debuts with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, Chamber Orchestra of Europe, Baltimore Symphony, and Belgian National Orchestra,

and appeared at the Vienna Musikverein and Berlin Philharmonie. In recital, recent appearances include Lincoln Center, Carnegie Hall, Phillips Collection, and Rockport Music. She appears frequently with Chamber Music Society of Lincoln Center both in New York and on tour.

Highlights this season include the US premiere of Jörg Widmann's Second Violin Concerto under the direction of the composer, and the world premiere of a new violin concerto written for her by Jon Cziner. She made her San Francisco Symphony debut with a Shenson Spotlight Series recital last month.

For her all-Schubert debut album, released in March 2023 on the Apple Music label Platoon, Ms. Chen was named Young Artist of the Year at the *Gramophone* Awards. She is also the inaugural recipient of the Robert Levin Award from Harvard University, where she was inspired by Robert Levin himself. Teachers and mentors have included Donald Weilerstein, Itzhak Perlman, Miriam Fried, and Catherine Cho. She received her doctorate from the Juilliard School, where she serves as teaching assistant to her longtime mentor Li Lin. She plays the 1720 "General Kyd" Stradivarius violin, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative, and the 1708 "Huggins" Stradivarius courtesy of the Nippon Music Foundation.

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BEN FOLDS THE CONCERT

Saturday, July 27, 2024, at 7:30pm

Edwin Outwater conducting
Ben Folds piano and vocals
San Francisco Symphony

Ben Folds with the San Francisco Symphony

This evening's program will be announced from the stage.

There will be one intermission.

This concert is supported in part by Rachel and Alex Fishman.

About the Artists



EDWIN OUTWATER

Edwin Outwater regularly works with the world's top orchestras, institutions, and artists to reinvent the concert experience. His ability to cross genres has led to collaborations with Metallica, Wynton Marsalis, Renée Fleming, and Yo-Yo Ma. He is music director of the San Francisco Conservatory of Music and music director laureate of the Kitchener-Waterloo Symphony.

Recent appearances include performances with New York Philharmonic, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, San Diego Symphony, Seattle Symphony, and the New World Symphony, as well as the Royal Philharmonic in a multi-concert series opening the Steinmetz Hall in Florida. He also served as a producer and musical advisor for the National Symphony Orchestra's 50th Anniversary Concert at the Kennedy Center. In December 2022, he premiered *A Christmas Gaiety* at the Royal Albert Hall with Peaches Christ and BBC Concert Orchestra.

Mr. Outwater holds a long association with San Francisco Symphony since making his debut in November 2001. In the 2022-23 season, he led the first Symphony performances of Gabriel Kahane's *emergency shelter intake form* in collaboration with the composer and a program with Seth MacFarlane. He was formerly San Francisco Symphony Resident Conductor, Director of Summer Concerts, and Music Director of San Francisco Symphony Youth Orchestra.



BEN FOLDS

Emmy Award-nominated composer, singer-songwriter, and pianist Ben Folds is widely regarded as one of the major musical influences of his generation. His enormous body of genre-bending music includes pop albums with Ben Folds Five, multiple solo albums, and numerous collaborative records.

His latest album, *What Matters Most*, is a blend of piano-driven pop rock songs, while his 2015 *Concerto for Piano and Orchestra* soared to No. 1 on both the *Billboard* Classical and Classical Crossover charts. For nearly two decades, Mr. Folds has performed with some of the world's greatest orchestras, and currently serves as artistic advisor to the National Symphony Orchestra at the Kennedy Center. He made his San Francisco Symphony debut in May 2014.

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THE TRAILBLAZING MUSIC OF JONI MITCHELL, CAROLE KING, & CARLY SIMON THE CONCERT

Thursday, August 1, 2024, at 7:30pm

Ted Sperling conducting

Morgan James vocalist

Capathia Jenkins vocalist

Shayna Steele vocalist

San Francisco Symphony

The Trailblazing Music of Joni Mitchell, Carole King, & Carly Simon

This evening's program will be announced from the stage.

There will be one intermission.

About the Artists



TED SPERLING

Ted Sperling has been artistic director of MasterVoices for 10 years and has led performances of more than 40 programs with the group. Highlights include Kurt Weill's *Lady in the Dark*, Stephen Sondheim's *The Frogs*, and a new English translation of Bach's *St. John Passion*. A Tony Award-winner for *The Light in the Piazza*, Mr. Sperling has been the music director or director for 11 Broadway and 10 off-Broadway shows. He has

conducted major symphony orchestras around the world and is a five-time Grammy Award nominee. He made his San Francisco Symphony debut in July 2000.



MORGAN JAMES

Morgan James is a New York-based soul singer, songwriter, and Broadway actress who grew up listening to everyone from Joni Mitchell to Paul Simon to Aretha Franklin. She graduated from the Juilliard School with a classical music degree, after which she began writing and recording her own music.

Ms. James has performed in the original companies of five Broadway productions and

cultivated fans with viral YouTube videos. She has released five studio albums and also recorded and released full-album covers of Joni Mitchell's *Blue* as well as the Beatles's *White Album* to celebrate its 50th anniversary. Her latest album, *Nobody's Fool*, is a love letter to '90s R&B, featuring nine new songs and one cover of Jeff Buckley's "Everyone Here Wants You." The album release led to a 60-city US tour with her band. She makes her San Francisco Symphony debut with this performance.



CAPATHIA JENKINS

Capathia Jenkins made her Broadway debut in *The Civil War*, where she created the role of Harriet Jackson. She then starred in the off-Broadway 2000 revival of *Godspell* and returned to Broadway in *The Look of Love*. She also created the roles of The Washing Machine in *Caroline, Or Change* and Frieda May in *Martin Short: Fame Becomes Me*. In 2007 she went back to off-Broadway and starred

in (mis)Understanding Mammy: *The Hattie McDaniel Story* for which she was nominated for a Drama Desk Award. She was also seen in Nora Ephron's *Love, Loss, and What I Wore*.

Most recently, she starred as Medda in the Disney production of *Newsies* on Broadway.

An active concert artist, Ms. Jenkins has appeared with the Cleveland Orchestra, Houston Symphony, Pittsburgh Symphony, National Symphony, Atlanta Symphony, Seattle Symphony, Utah Symphony, Minnesota Orchestra, San Antonio Symphony, Minnesota Orchestra, Memphis Symphony, Nashville Symphony, Toledo Symphony, Colorado Symphony, Toronto Symphony, Edmonton Symphony, Calgary Philharmonic, Kansas City Symphony, San Diego Symphony, and Hong Kong Philharmonic. She made her San Francisco Symphony debut in July 2018. In 2011 she had the honor of performing in the Broadway Ambassadors to Cuba concert as part of the Festival De Teatro De La Habana.

Ms. Jenkins's television credits include *30 Rock*, *The Practice*, *Law & Order: Special Victims Unit*, and *The Sopranos*. She can be seen in the 2012 film *Musical Chairs* and can be heard on the soundtracks of *Nine*, *Chicago*, and *Legally Blonde 2*.



SHAYNA STEELE

After spending her early years living mainly in Germany as the daughter of an Air Force master sergeant, Shayna Steele spent her teen years in Biloxi, Mississippi, where she honed her musical theater and vocal talent. Her appearance on *Star Search* with Ed McMahon provided a bigger spotlight, and after leaving college, she found herself in New York, appearing in *RENT*, *Jesus Christ Superstar*, and *Hairspray*. She

then moved out on her own, providing background vocals for Bette Midler, Rihanna, and Kelly Clarkson.

After going solo, she released her album *RISE* in 2015, reaching No. 2 on the iTunes jazz chart, and recently released her fourth studio album, *Gold Dust*. In film and television, she can be heard on the soundtracks for *Hairspray*, *The Bourne Identity*, and *Sex and the City 2*. She also appeared on *The Sopranos*, and will appear in the upcoming DC Comics series *The Penguin* this fall.

In 2023 Ms. Steele debuted her solo symphony show, *American Diva*, with the Rochester Philharmonic, featuring arrangements of her music and favorite covers. She has also performed with the Dallas Symphony, Rochester Philharmonic, Detroit Symphony Orchestra, among many others, and makes her San Francisco Symphony debut with this performance.

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Saturday, August 3, 2024, at 7:30pm

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Justin Hurwitz conducting

San Francisco Symphony

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Marius de Vries, Justin Hurwitz
Performed by **John Legend**
Choreographer **Mandy Moore**

Casting by **Deborah Aquila, CSA & TriciaWood, CSA**

Ryan Gosling, Emma Stone,
John Legend, J.K. Simmons,
Rosemarie DeWitt, Finn Wittrock,
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About the Artist



JUSTIN HURWITZ

Justin Hurwitz graduated from Harvard University in 2008, where he studied music composition and orchestration. He has composed the music for all of Damien Chazelle's films including *Whiplash*, *La La Land*, *First Man*, and *Babylon*, earning two Academy Awards, four Golden Globes, three Critics' Choice Awards, two Grammys, and a BAFTA. He now lives in Los Angeles.





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May 8-10

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SEEN & HEARD

Esa-Pekka Salonen helmed an imaginative double bill that brought the San Francisco Symphony together with two of its most significant collaborators in recent seasons, Alonzo King and Peter Sellars (June 7-9). King's LINES Ballet presented new choreography to Ravel's *Mother Goose* while Sellars staged Schoenberg's *Erwartung* with soprano Mary Elizabeth Williams. *San Francisco Classical Voice* called it "an intoxicating pairing."





Abigel Kralik

THREE QUESTIONS FOR...

Violinist Stella Chen

Stella Chen has been making waves in recent seasons, winning first prize at the 2019 Queen Elisabeth International Competition and receiving a 2020 Avery Fisher Career Grant and Lincoln Center Emerging Artist Award. The 2023–24 season saw her premiere new violin concertos by Jörg Widmann and Jon Cziner, in addition to making her San Francisco Symphony debut in a Shenson Spotlight Series recital last month.

What's your process for preparing for a concert and how do you know when a piece is ready for an audience?

Luckily, my answer to this one is simple: My relationship with any great piece will be a lifelong journey. The longer I get to spend with a piece or a program, the better. But every performance of a piece will be special in its own way—each with its own unique perspective, circumstances, audience, venue, energy—yet all with the utmost love and joy to share in the music and the experience together.

Who or what inspired you to pursue a career in classical music?

There have been many people and pivotal points in my life that gave me the courage to pursue a career in classical music. First was going to the Perlman Music Program as a teenager. Not just having lessons and playing chamber music, but spending seven weeks every summer having lunch, playing pool, and just being around Itzhak and Toby Perlman and all the young, passionate musicians all day every day was transformative.

The other moment I'll mention is hearing Robert Levin talk about the Schubert G-major Quartet when I was taking his class at Harvard. The way he spoke about this piece, which brought tears to my eyes despite never having heard it, sparked my lifelong love of Schubert. The Schubert Fantasia became a monumental piece for me—that story will have to wait for another time.

What are some of your interests outside of music and how do they influence your creativity and artistic expression?

I have long been a fan of figure skating, having been a terrible amateur skater myself for half a decade. The aesthetic beauty of the lines that the top skaters create is absolutely spellbinding, not to mention the athleticism and finesse required to create that much torque and hurl yourself into the air, rotate 3–4 times before landing perfectly on one leg. There is also a constant debate in the skating world on how much to reward jumps/stunts, per se, as opposed to beautiful skating quality, choreography, etc.—essentially all deemed the “artistic side.”

This is a dichotomy of which the hierarchy seems so clear to me in music (athleticism in service of the art), and it's fascinating to observe in skating.

Stella Chen appears in Barber's Violin Concerto July 25.

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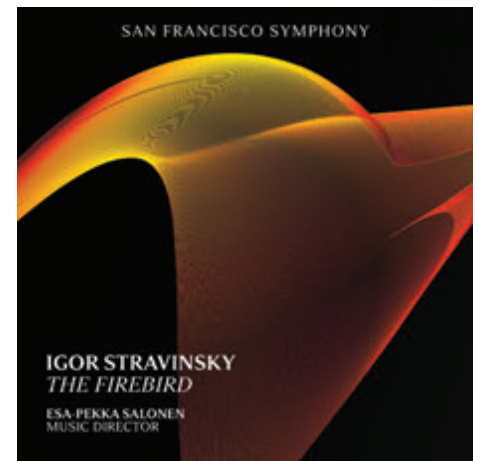
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The San Francisco Symphony announces the release of three new digital-only spatial audio recordings from SFS Media, available exclusively via the Apple Music Classical app.

The first of these, released last month, is a recording of Stravinsky's *The Firebird*, captured in a performance led by Esa-Pekka Salonen from October 2022. Following on August 2 is music from Prokofiev's *Romeo and Juliet*, recorded by Salonen and the Symphony in February 2023. Coming September 23 is a Salonen-led release of Berlioz's *Symphonie fantastique*, recorded in October 2022.

Salonen and the San Francisco Symphony and San Francisco Symphony Chorus received 2024 Grammy Award nominations for digital recordings of Ligeti's *Lux Aeterna* and Stravinsky's *The Rite of Spring* on SFS Media.

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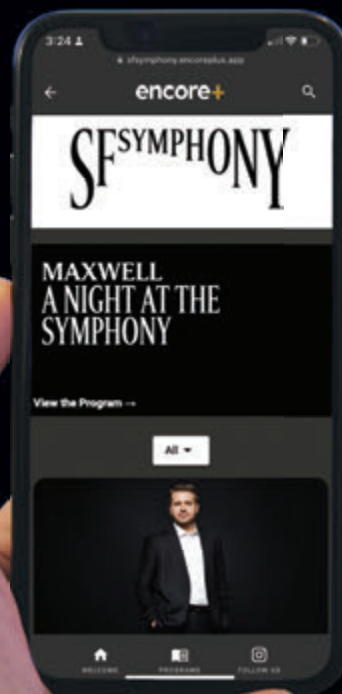
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May Stearman, *Community Engagement Program Manager*

DEVELOPMENT

Leigh Brawer, *Chief Philanthropy Officer*
Christina Gray Rutter, *Board Relations Manager*
Individual Giving
Rachel Kirley, *Deputy Director*
Megan Anderson, *Annual Giving Officer, Friends*
Olivia Berumen, *Associate Director of Development Communications*
Pamela Pretlow, *Senior Major Gift Officer*
Audra Loveland Schuman, *Discovery Gift Officer*
Chris Shields, *Manager, Prospect Research & Management*
May Van Norman, *Associate Director, New Philanthropy*
Rebecca Young, *Individual Giving Coordinator*
Madeline Ziomek, *Annual Giving Officer, Baton Circle*
Institutional Giving
Michele Fromson, *Associate Director, Foundation & Government Relations*

Peter Jacobsen, *Associate Director of Corporate Giving & Sponsorship*
Legacy Giving
Megan Guzman, *Director of Legacy Giving*
Mary Finch, *Legacy Giving Officer*
Development Operations & Services
Chandra Asken, *Director*
Mike Ehrenkranz, *Data Integrity Coordinator*
Maura Timmerman, *Associate Director, Development Operations & Services*
Jack Wong, *Gift Administration Specialist*
Stewardship & Events
Christina Nishihara, *Director of Stewardship and Events*
Gia Barsi, *Associate Director of Fundraising Events*
Ann Daniels, *Associate Director, Engagement Events*
Ty Harames, *Stewardship and Events Associate*
Hillary Milligan, *Engagement Events Specialist*
Sherga Kong, *Associate Director, Stewardship*

FINANCE

Sandy Curry, *Chief Financial Officer*
Finance & Accounting
Larez Davenport, *Payroll Specialist*
Dana George, *Accounts Payable Coordinator*
Christina Magee, *Executive Assistant*
Judy Huynh, *Interim Director, Financial Planning & Analysis*
Judi Sanderlin, *Controller*
Conner Shehan, *Staff Accountant*
Salah Sibai, *Financial Analyst*
Natasha Skomorovsky, *Assistant Controller*
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Aaron Bennett, *Chief Information Officer*
David Berta, *Senior Applications Support Engineer*
Shivani Chamakura, *Manager, Data Engineering & Analytics*
Jennifer Gosk, *Technical Project Manager*
Destry Miller, *Senior Systems Administrator*

HUMAN RESOURCES

Alicia Gonzalez, *Interim Director of Human Resources*
Travis Hatfield, *Senior Human Resources Business Partner*
Rebecca Kanik, *Human Resources Generalist*
Dmitry Nikolaev, *Human Resources Business Partner*

MARKETING & COMMUNICATIONS

Robin Freeman, *Chief Marketing and Communications Officer*
Marketing, Sales & Visitor Experience
Amanda Zvirblis, *Director*
Dominic Baldizan, *Audience Development Specialist*
Will Crockett, *Associate Director of Growth Marketing*
Toni Garcia, *Marketing Coordinator*
Caroline Morrison-Pegg, *Manager, Front of House Operations*
Clothilde Schmidt O'Hare, *Relationship Marketing Manager*
Editorial
Steven Ziegler, *Director*
Hayley Kellner, *Project Manager*
Lauren MacNeil, *Marketing Content Writer*
Benjamin Pesetsky, *Associate Director*
Creative
Larry Williams, *Director*
Joyce Hume, *Project Manager*
Jack Morrow, *Senior Graphic Designer*
Trish Tunney, *Digital Producer*
Public Relations
Taryn Lott, *Director*
Georgiana Du, *Publicist*
Patron Services
Terry Breedlove, *Director*
Christina Coughlin, *Assistant Box Office Manager*
Hilda Kissane, *Box Office Manager*
Sam Koritz, *Community & Internal Ticket Coordinator*
Carol Sebelius, *Benefactor Ticket Coordinator*
Philip Toscano, *Group Sales Specialist*
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Meredith Clark • Arianna Giggy •
Danielle Gold • Ruth Goldfine-Ney •
Eddie Gonzales • Holly Hobson •
Keith Ingram • Annette Lai •
Megan Mackey • Donald Patterson •
Laurie Peck • Arlita Shelby •

Tunisha Williams Lowe
Patron Services Representatives

OPERATIONS

Andrew Dubowski, *Senior Director*
Michele Arnold, *Production Manager*
Tim Carless, *Production Manager*
Casey Daliyo, *Operations Coordinator*
Ali Khan, *Manager of Media and Label Services*
William Lewis, *Parking Attendant*
Robert Johnston, *Facilities Manager*
Emma Markowitz, *Media Asset Manager*
Joyce Cron Wessling, *Director*
Russell Young, *Head Parking Attendant*
Daniel Zimardi, *Senior Operations Manager*

ORCHESTRA PERSONNEL & EDUCATION PLANNING

Rebecca Blum, *Senior Director*
Education Programs/ Youth Orchestra
Ronald Gallman, *Director*
Jennifer Cho, *Education Programs Manager*
Jamael Smith, *Adventures in Music Scheduling Coordinator*
Daniel Hallett, *Associate Director, Youth Orchestra Program*
Anastasia Herold, *Education Program Manager*
Erin Kelly, *Associate Director, Curriculum Engagement*
Orchestra Personnel
Sydney Apel, *Assistant Orchestra Personnel Manager*
Kevin Dorvil, *Orchestra Personnel Administrator*
Andrew Tremblay, *Orchestra Personnel Manager*

INFORMATION

WHILE YOU ARE HERE

Please silence and store all electronic devices during the concert.
No outside food in the hall.

Late Arrivals and Re-Entry:

All SF Symphony concerts start promptly. Ushers will seat latecomers at the earliest possible seating break. Patrons who exit seating during a performance will be reseated at an appropriate interval. If you exit the hall at intermission or at any time during the performance, please have your ticket stub with you for re-entry.

Elevators: Grove St and Van Ness Ave lobbies for access to Orchestra, First and Second Tiers; Loge elevator at Loge entrance, Orchestra level center.

Restrooms: Street level entrance entrances. On the First and Second Tier, ladies' at southeast end, men's at northwest; in Loge corridor, ladies' at northwest end, men's at southeast.

Drinking Fountains: On Orchestra level near elevators, on other levels in inner corridors and near restrooms.

Coat check: Available at Box Office entrance. Oversized items larger than approximately 14"x14"x6" are not allowed inside the hall.

Lost and Found:

Email WMPAC-LostAndFound@sfgov.org or visit sfwmpac.org/lost-found.

Courtesy Phones: Located in the Grove Street lobby.

Smoking: Permitted only on Grove Street outdoor terrace and Grove Street Second Tier balcony.

Please avoid wearing perfume or cologne as a courtesy to those with allergies.

Patrons, Attention Please! Fire Notice:

There are sufficient exits in these buildings to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire, please do not run—walk through that exit.

First Aid: Near Van Ness Ave lobby, street level.

Rules of Conduct: To provide a safe concert experience and preserve the quiet enjoyment of performances and events by patrons, WMPAC and the SF Symphony Board of Governors has established a policy outlining Rules of Conduct for patrons and guests of the SF Symphony. For more information, visit sfsymphony.org/Code-of-Conduct.

ACCESSIBILITY

Facilities: Street level access on Grove Street at Main Entrance via Box Office Doors; direct access to all elevators; special seating designated "wheelchair" space. Braille elevator signage; restrooms and drinking fountains for patrons with disabilities.

Assistive Listening Devices are available at coat check, near Box Office.

Large-print or Braille programs: Call 415.503.5416 at least 15 business days prior to the performance for which you request large-print or Braille programs. Program available for pick up at Box Office one hour prior to concert.

GENERAL INFORMATION

Contact us: messages@sfsymphony.org

Administrative Offices: 415.552.8000

Development Offices: 415.503.5444

Front of House: 415.503.5325

Global Gourmet Catering: 415.252.1933

San Francisco Symphony

Davies Symphony Hall

201 Van Ness Avenue,
San Francisco, CA 94102

sfsymphony.org

sfsymphony.org/give

Patron Services/Box Office:

Monday–Friday, 10am–6pm, Saturday, Noon–6pm and through the first intermission where there are performances. Sundays two hours before the performance through the end of intermission.

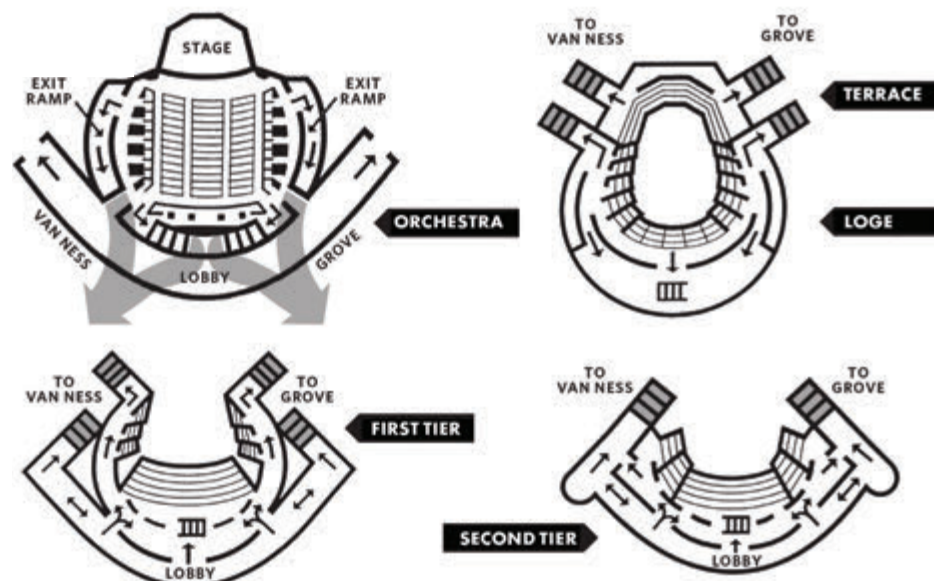
415.864.6000 sfsymphony.org

Ticket Turn-in: If you are unable to attend a concert, please call the Box Office (415.864.6000) as far in advance as possible (up to one hour prior to the performance) to offer your tickets for resale. Their value is a tax-deductible contribution to the Symphony.

Radio Broadcasts: Sunday evenings at 7pm on Classical KDFC 90.3 San Francisco, 89.9 Napa, 103.9 Monterey, 102.5 Ukiah and 104.9 San Jose. The SF Symphony Radio Series is distributed nationally and internationally by the WFMT Radio Network.

Exit Diagram

DAVIES SYMPHONY HALL



In an emergency:

Follow any lighted exit to the street.
Do not use elevators or lobby stairs.
Walk, don't run.





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