



**SAN FRANCISCO SYMPHONY**

Michael Tilson Thomas, music director and conductor | Christian Tetzlaff, violin  
Thursday, March 18, 2010, at 7:30pm  
Foellinger Great Hall | Great Hall Series

## THE ACT OF GIVING

Through their endowment, **Rosann and Richard Noel** have made a lasting investment in the performing arts and in our region. This generous gift, 15 others, and a season sponsorship demonstrate their commitment to making transformative experiences available to all. We thank them for their generosity.



We fondly remember our friend **Doloris Dwyer**, whose legacy gift continues to bring the wonder and joy of the arts to our community. We thank her for her generous spirit and foresight and for spreading her abiding love of the arts.



PHOTO CREDIT ILLINI STUDIO

# THE ACT OF GIVING

Krannert Center honors **Patron Underwriter Monsignor Edward J. Duncan** for his support of tonight's performance as well as his unflagging dedication to the Campaign for Young Audiences. These current gifts, 16 others, and a season sponsorship have created moments of discovery and beauty.

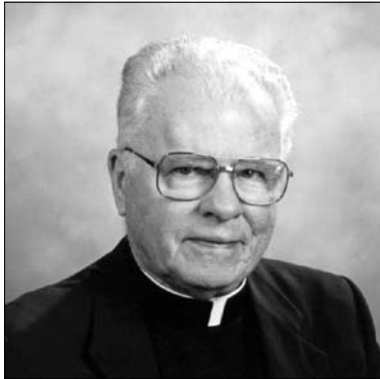


PHOTO CREDIT ILLINI STUDIO

Krannert Center is grateful to these donors for their funding. Because of their firm belief in the transformative power of the arts, all of us in this community can explore creativity, self-expression, and the human experience through exemplary and innovative performances.

CRANDALL, RAPIER, ENGLEHARDT GROUP

**Morgan Stanley**

CORPORATE PLATINUM SPONSOR  
FIVE PREVIOUS SPONSORSHIPS



ANONYMOUS  
SEVEN PREVIOUS SPONSORSHIPS



MARY & KEN ANDERSEN\*  
FIFTEEN PREVIOUS SPONSORSHIPS  
TWO CURRENT SPONSORSHIPS



CAROLYN BURRELL  
EIGHT PREVIOUS SPONSORSHIPS



ELAINE & WILLIAM HALL\*  
ONE PREVIOUS SPONSORSHIP

# THE ACT OF GIVING

Krannert Center is grateful to these donors for their funding. Because of their firm belief in the transformative power of the arts, all of us in this community can explore creativity, self-expression, and the human experience through exemplary and innovative performances.



MARY PAT & J. MICHAEL KILLIAN  
AND FIRST NATIONAL BANK &  
TRUST OF CLINTON  
EIGHT PREVIOUS SPONSORSHIPS



ANONYMOUS  
THIRTY PREVIOUS SPONSORSHIPS  
SIX CURRENT SPONSORSHIPS



ANONYMOUS  
TWENTY-FIVE PREVIOUS  
SPONSORSHIPS  
TWO CURRENT SPONSORSHIPS



ANONYMOUS  
FIRST SPONSORSHIP



CORPORATE BRONZE SPONSOR  
TEN PREVIOUS SPONSORSHIPS

## PROGRAM

---

San Francisco Symphony  
Michael Tilson Thomas, music director and conductor  
Christian Tetzlaff, violin

Victor Kissine  
(b. 1953)

*Post-scriptum* (2010)  
Commissioned by the San Francisco Symphony through  
the generosity of the Phyllis C. Wattis Fund for New Works of Music

Piotr Ilyich Tchaikovsky  
(1840-1893)

*Violin Concerto in D Major, Op. 35* (1878)  
Allegro moderato—Moderato assai  
Canzonetta: Andante  
Finale: Allegro vivacissimo  
Christian Tetzlaff, violin

*20-minute intermission*

Maurice Ravel  
(1875-1937)

*Valses nobles et sentimentales* (1911)  
Modéré  
Assez lent  
Modéré  
Assez animé  
Presque lent  
Assez vif  
Moins vif  
Epilogue: Lent

Franz Liszt  
(1811-1886)

*Tasso: Lamento e trionfo* (1846/1854)

*Program subject to change*

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, Music Director and Conductor  
 Donato Cabrera, Assistant Conductor  
 Herbert Blomstedt, Conductor Laureate

**First Violins**  
 Alexander Barantschik  
 Concertmaster  
 Naoum Blinder Chair  
 Nadya Tichman  
 Associate Concertmaster  
 San Francisco Symphony  
 Foundation Chair  
 Mark Volkert  
 Assistant Concertmaster  
 75th Anniversary Chair  
 Jeremy Constant\*  
 Assistant Concertmaster  
 Mariko Smiley  
 Paula & John Gambs  
 Second Century Chair  
 Melissa Kleinbart  
 Katharine Hanrahan Chair  
 Yun Chu  
 Sharon Grebanier  
 Naomi Kazama Hull\*  
 Yukiko Kurakata  
 Catherine A. Mueller Chair  
 Suzanne Leon  
 Leor Maltinski  
 Diane Nicholeris  
 Sarn Oliver  
 Florin Parvulescu  
 Victor Romasevich  
 Catherine Van Hoesen  
 In Sun Jang†  
 Sarah Knutson†  
 Elbert Tsai†

**Second Violins**  
 Dan Nobuhiko Smiley\*  
 Principal  
 Dinner & Swig Families Chair  
 Dan Carlson  
 Associate Principal  
 Audrey Avis Aasen-Hull Chair  
 Paul Brancato  
 Assistant Principal  
 Kum Mo Kim  
 The Eucalyptus Foundation  
 Second Century Chair  
 Raushan Akhmedyarova  
 David Chernyavsky  
 John Chisholm  
 Cathryn Down\*  
 Darlene Gray  
 Amy Hiraga  
 Frances Jeffrey  
 Chunming Mo  
 Kelly Leon-Pearce  
 Polina Sedukh  
 Isaac Stern Chair  
 Robert Zelnick  
 Chen Zhao  
 Zoya Leybin†  
 Virginia Price†

**Violas**  
 Jonathan Vinocour  
 Principal  
 Yun Jie Liu  
 Associate Principal  
 Katie Kadarauch  
 Assistant Principal

John Schoening  
 Joanne E. Harrington &  
 Lorry I. Lokey Second  
 Century Chair  
 Nancy Ellis  
 Gina Feinauer  
 David Gaudry  
 David Kim  
 Christina King  
 Seth Mausner\*  
 Wayne Roden  
 Nanci Severance  
 Adam Smyla  
 Virginia Lenz†

**Cellos**  
 Michael Grebanier  
 Principal  
 Philip S. Boone Chair  
 Peter Wyrick  
 Associate Principal  
 Peter & Jacqueline Hoefer Chair  
 Amos Yang  
 Assistant Principal  
 Margaret Tait  
 Lyman & Carol Casey Second  
 Century Chair  
 Barbara Andres  
 The Stanley S. Langendorf  
 Foundation Second Century  
 Chair  
 Barbara Bogatin  
 Jill Rachuy Brindel  
 David Goldblatt  
 Christine & Pierre Lamond  
 Second Century Chair  
 Carolyn McIntosh  
 Anne Pinsker  
 Shu-Yi Pai†

**Basses**  
 Scott Pingel  
 Principal  
 Larry Epstein  
 Associate Principal  
 Stephen Tramontozzi  
 Assistant Principal  
 Richard & Rhoda Goldman Chair  
 S. Mark Wright  
 Charles Chandler  
 Lee Ann Crocker  
 Chris Gilbert  
 Brian Marcus  
 William Ritchen\*  
 Ken Miller†

**Flutes**  
 Tim Day  
 Principal  
 Caroline H. Hume Chair  
 Robin McKee  
 Associate Principal  
 Catherine & Russell Clark Chair  
 Linda Lukas  
 Alfred S. & Dede Wilsey Chair  
 Catherine Payne  
 Piccolo

**Oboes**  
 William Bennett  
 Principal  
 Edo de Waart Chair  
 Jonathan Fischer  
 Associate Principal  
 Pamela Smith  
 Dr. William D. Clinite Chair  
 Russell deLuna  
 English Horn  
 Joseph & Pauline Scafidi Chair

<b>Clarinets</b>	Carey Bell Principal William R. & Gretchen B. Kimball Chair Luis Baez Associate Principal E-flat Clarinet David Neuman Ben Freimuth Bass Clarinet Jerome Simas <sup>†</sup>	<b>Trumpets</b>	Mark Inouye Principal William G. Irwin Charity Foundation Chair Glenn Fischthal Associate Principal Peter Pastreich Chair Jeff Biancalana <sup>†</sup> Scott Macomber <sup>†</sup> Ann L. & Charles B. Johnson Chair David Burkhardt <sup>†</sup> Sam Hyken <sup>†</sup> Adam Luftman <sup>†</sup> Darren Mulder <sup>†</sup> Vance Woolf <sup>†</sup>
<b>Bassoons</b>	Stephen Paulson* Principal Steven Dibner Associate Principal Rob Weir Steven Braunstein Contrabassoon Greg Barber <sup>†</sup>	<b>Trombones</b>	Timothy Higgins Principal Robert L. Samter Chair Paul Welcomer Mark Lawrence <sup>†</sup>
<b>Horns</b>	Robert Ward Principal Jeannik Méquet Littlefield Chair Nicole Cash Associate Principal Bruce Roberts Assistant Principal Jonathan Ring Jessica Valeri Kimberly Wright* Chris Cooper <sup>†</sup> Bruce Henniss <sup>†</sup> Darby Hinshaw <sup>†</sup> Doug Hull <sup>†</sup> Mike Lewellen <sup>†</sup> Alex Rosenfeld <sup>†</sup>	<b>Bass Trombone</b>	John Engelkes
		<b>Tuba</b>	Jeffrey Anderson Principal James Irvine Chair
		<b>Harps</b>	Douglas Rioth Principal Karen Gottlieb <sup>†</sup>
		<b>Timpani</b>	David Herbert Principal

<b>Percussion</b>	Jack Van Geem Principal Carol Franc Buck Foundation Chair Raymond Froehlich Tom Hemphill James Lee Wyatt III Victor Avdienko <sup>†</sup>	John D. Goldman President Brent Assink Executive Director John Kieser General Manager Gregg Gleasner Director of Artistic Planning Nan Keeton Director of Marketing, Communications, and External Affairs
<b>Keyboards</b>	Robin Sutherland Jean & Bill Lane Chair Jonathan Dimmock <sup>†</sup>	Robert Lasher Director of Development Jean Shirk Public Relations Manager Rebecca Blum Orchestra Personnel Manager
<b>Librarian</b>	John G. Van Winkle Principal Librarian Nancy & Charles Geschke Chair	Joyce Cron Wessling Manager, Tours and Media Production Tim Carless Production Manager Vance DeVost Stage Manager Dennis DeVost Stage Technician Rob Doherty Stage Technician

\*On leave

<sup>†</sup>Acting member of the San Francisco Symphony

*The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.*

Victor Kissine  
Born March 15, 1953, in St. Petersburg  
*Post-scriptum*

*The score calls for two flutes (second doubling alto flute) and piccolo (doubling third flute), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, three horns plus Wagner tuba in F, three trumpets, three trombones, timpani, suspended cymbals, crotales, tam-tam, marimba, vibraphone, bar chimes, bass drum, tubular bells, snare drum, two harps, piano, celesta, and strings. The work is dedicated to Michael Tilson Thomas and the San Francisco Symphony.*

Kissine stands in the tradition of Russian expressionism that evolved out of Dmitri Shostakovich by way of such figures as Alfred Schnittke, Galina Ustvolskaya, and Sofia Gubaidulina, composers whose works, however modern, maintain a core of Romantic expressiveness. His music often makes its points through minuscule gestures, quiet utterances, and motifs deconstructed into evanescence—into quietude itself. *Post-scriptum* derives its inspiration from Charles Ives' famous question-and-answer piece, *The Unanswered Question*.

The composer has provided this comment about *Post-scriptum*:

From a formal point of view this piece is a variation on the theme of Ives's *The Unanswered Question*. What we actually hear is a theme constructed out of a series of five sounds. But one can say that there are, in fact, six sounds, because, every time the question is repeated, the last sound changes, forming with the preceding one an interval of either a minor or major third.

The idea, the subject, the form, the tonal order, and the orchestration of my *Post-scriptum* all stem precisely from this alternating sequence.

Piotr Ilyich Tchaikovsky  
Born May 7, 1840, in Votkinsk, Russia  
Died November 6, 1893, in St. Petersburg  
*Violin Concerto in D Major, Op. 35*

*In addition to the solo violin the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.*

In 1878, Tchaikovsky took a trip to Switzerland with the young violinist Yosif Yosifovich Kotek, a former pupil. They played through a lot of music together, including Lalo's *Symphonie espagnole*, and it was that work that inspired Tchaikovsky to write a violin concerto himself. He composed it in a heat of inspiration, with Kotek offering technical advice. When Tchaikovsky sent the score to his patron Nadezhda Filaretovna von Meck, she wrote back that she didn't like it; the composer defended his piece, although he did decide on his own to replace his original slow movement. Further objections came from the violinist Leopold Auer, to whom Tchaikovsky wanted to entrust the premiere: he declared it unplayable. The honor of the premiere instead went to Adolf Brodsky, who worked on the concerto for more than two years before he dared to play it, and for this he was rewarded with the concerto's official dedication.

Tchaikovsky's *Violin Concerto* wasted little time staking a place in the repertory. It is an overwhelmingly lyrical work that rarely ventures

into the stormy outbursts that often characterize his symphonic pieces. The first movement, by turns balletically graceful and comparatively urgent, makes difficult technical demands, but the fireworks generally sparkle as counterpoint to the overall gentility. The slow movement is elegiac but not depressive, and the Finale emerges without a break, serving up a dazzling array of pyrotechnics.

A different form of this note appeared in the programs of the New York Philharmonic and is used with permission. © New York Philharmonic

Maurice Ravel  
Born March 7, 1875, in Ciboure, France  
Died December 28, 1937,  
in Montfort-l'Amaury, France  
*Valses nobles et sentimentales*

*The score calls for two flutes, three oboes (first and second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, harp, celesta, and strings.*

The title of Ravel's *Valses nobles et sentimentales* comes from Schubert, who has a set of *Valses nobles* of uncertain dates and another of *Valses sentimentales* from 1823 or 1824. Quotation, allusion, and masks are never far away in the work of Ravel. He also loved dance music of all kinds, courtly and popular, homely and exotic, ancient and modern. About waltzes he once wrote to a friend, "You know of my deep sympathy for these wonderful rhythms and that I value the *joie de vivre* expressed by the dance far more deeply than Franckian puritanism." The *Valses nobles*

*et sentimentales* had their premiere in 1911 at a concert of the newly founded Société Musicale Indépendante. All the pieces were presented anonymously, the audience being invited to guess the composers. The guessing did not go well, though Ravel's waltzes were among the few pieces correctly attributed (in spite of heavy voting for Satie and Kodály). It is music of sensuous delight and of nostalgia. Harmony and texture (both in the piano version and in the 1912 orchestration) are new, and they drew from Debussy the comment that Ravel's ear "was the finest ever to have existed"; on the other hand, shape and a certain muted sweetness of feeling are as Schubertian as the title.

Franz Liszt  
Born October 22, 1811, in Raiding, Hungary  
Died July 31, 1886, in Bayreuth, Germany  
*Tasso: Lamento e trionfo*  
(*Tasso: Lament and Triumph*)

*The score calls for two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, triangle, military drum, cymbals, bass drum, harp, and strings.*

Liszt's *Tasso* piece began as a prelude to a stage-work, a five-act, five-character verse-play that had premiered to mixed reviews in 1807 but whose reputation solidified in ensuing years. Derived from a pair of biographies about the sixteenth-century Italian poet Torquato Tasso, its theme is the relationship between art and state and particularly the precarious thread that connects creative artists to their means of support.

In 1854, Liszt expanded a previous work on Tasso, his *Ouverture de Tasso von Goethe*, most noticeably by composing an entirely new section to insert in the middle. By the time the composer published it two years later, he had also crafted a lengthy prefatory text explaining the work's program. There he revealed that his inspiration was not just Goethe's play but also a poem by Byron ("The Lament of Tasso")—in fact, more the latter than the former. Liszt wrote:

Lamento e Trionfo: these are the two great contrasts in the destiny of poets, of whom it has been truly said that if fate curses them during life, blessing never fails them after death. In order to give to this idea not only the authority but also the splendor of reality, I have endeavored to borrow even its form from fact; and for this purpose have taken, as the theme of this musical poem, the melody to which, three hundred years after the poet's death, we have heard the gondoliers of Venice sing upon her waters the opening lines of his Jerusalem:—

"Canto l'armi pietose e'l Capitano,  
Che'l gran Sepulcro libro di Cristo!"  
[I sing the sacred armies, and their leader,  
That the great sepulcher of Christ did free . . . ]

This melody is in itself plaintive, slow, and mournfully monotonous, but the gondoliers give it quite a special character by dragging certain notes and holding out their voices, which, heard from a distance, produce an effect similar to that of rays of light reflected from the ripple of the waves. This song had already so powerfully impressed me, that when the subject of Tasso was suggested to me for musical illustration, I

could not but take for the text of my thoughts this enduring homage rendered by his nation to a genius of whom the court of Ferrara had proved itself unworthy. The Venetian melody breathes so gnawing a melancholy, so irremediable a sadness, that a mere reproduction of it seems sufficient to reveal the secret of Tasso's sad emotions.

—James M. Keller (*Post-scriptum, Violin Concerto in D Major*, and *Tasso: Lamento e trionfo*) and Michael Steinberg (*Valses nobles et sentimentales*)

## San Francisco Symphony

The San Francisco Symphony gave its first concerts in 1911 and has grown in acclaim under a succession of music directors: Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt, and, since 1995, Michael Tilson Thomas. The SFS has won such recording awards as France's Grand Prix du Disque and Britain's Gramophone Award, and the Mahler cycle inaugurated in 2001 on the symphony's own label has been honored with numerous Grammys, including those for Best Classical Album (Mahler's Third, Seventh, and Eighth symphonies), Best Choral Performance and Best Engineered Classical Album (Mahler's Eighth Symphony), and Best Orchestral Performance (Mahler's Sixth and Seventh symphonies). A series of earlier recordings by MTT and the orchestra, for RCA Red Seal, has also won praise, and their collection of Stravinsky ballets for RCA (*Le Sacre du printemps*, *The Firebird*, and *Perséphone*) received three Grammys. Some of the most important conductors of the past and recent years have been guests on the SFS podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, and Sir Georg Solti, and among the composers who have led the orchestra are Stravinsky, Ravel, Copland, and John Adams. The SFS Youth Orchestra, founded in 1980, has become known around the world, as has the SFS Chorus, heard on recordings and on the soundtracks of such films as *Amadeus* and *Godfather III*. Adventures in Music, the longest-running education program among US orchestras, brings music to children in grades one through five in San Francisco's public schools. SFS radio broadcasts, the first in the nation

to feature symphonic music when they began in 1926, today carry the orchestra's concerts across the country. In a multimedia program designed to make classical music accessible to all, the SFS has launched the second season of *Keeping Score* on PBS-TV, DVD, [keepingscore.org](http://keepingscore.org), and radio (*The MTT Files*). San Francisco Symphony recordings are available at [sfsymphony.org/store](http://sfsymphony.org/store).



### Michael Tilson Thomas

Michael Tilson Thomas became the San Francisco Symphony's music director in September 1995. A Los Angeles native, he studied piano with John Crown and composition and conducting with Ingolf Dahl

at the University of Southern California, becoming music director of the Young Musicians Foundation Debut Orchestra at 19 and working with Stravinsky, Boulez, Stockhausen, and Copland on premieres of their compositions at the famed Monday Evening Concerts. He was pianist and conductor for master classes given by Piatigorsky and Heifetz and, as a student of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, at 24, Tilson Thomas won the Koussevitzky Prize and was appointed assistant conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's associate conductor, then principal guest conductor, and he has also served as chief conductor and director of the Ojai Festival, music director of the Buffalo Philharmonic, and a principal guest conductor of the Los Angeles Philharmonic. He

---

has toured the world with the London Symphony Orchestra, of which he became principal conductor in 1988 and now serves as principal guest conductor. Until 2000, he was co-artistic director of the Pacific Music Festival, and he continues as artistic director of the New World Symphony, which he founded in 1987. His compositions include *From the Diary of Anne Frank*, *Shówa/Shoáh*, *Poems of Emily Dickinson*, *Urban Legend*, *Island Music*, and *Notturmo*.

Michael Tilson Thomas' recordings have won numerous awards, including Grammys for SFS recordings of Mahler's Third, Sixth, Seventh, and Eighth symphonies. In 2004, he and the SFS launched *Keeping Score* on PBS-TV. Tilson Thomas' honors include Columbia University's Ditson Award for services to American music, the American Music Center's Letter of Distinction, and the President's Award from the National Academy of Recording Arts and Sciences. He is a Chevalier des Arts et des Lettres of France, has been elected to the American Academy of Arts and Sciences, and was named one of America's Best Leaders by *U.S. News and World Report*.



### **Christian Tetzlaff, violin**

Born in Hamburg in 1966, Christian Tetzlaff began playing the violin and piano at age six. At 14, just after making his concert debut performing Beethoven's *Violin Concerto*, he began intensive study on the

violin with Uwe-Martin Haiberg at the conservatory in Lübeck. He came to the United States in 1985

to work with Walter Levine at the University of Cincinnati College-Conservatory of Music, and he spent two summers at the Marlboro Festival in Vermont. Tetzlaff made his San Francisco Symphony debut in 1991, performing Tchaikovsky's *Violin Concerto*. His most recent appearance with the SFS was in 2007, when he performed Brahms' *Violin Concerto in D Major, Op. 77*.

During the 2009-10 season, Tetzlaff appears with the Los Angeles Philharmonic, Minnesota Orchestra, and Chicago, St. Louis, and Indianapolis symphonies. He makes his debut with the Montreal Symphony and also performs all six of the Bach unaccompanied sonatas and partitas at Orchestra Hall in Chicago and New York's 92nd Street Y. Tetzlaff's recordings for Virgin Classics include concertos by Haydn and Bartók; an album of 20th-century sonatas by Janáček, Debussy, Ravel, and Nielsen with pianist Leif Ove Andsnes; a recording of Mozart's complete works for violin and orchestra in which he both solos and conducts the Deutsche Kammerphilharmonie; a Grammy-nominated album of Bartók's *Violin Sonatas Nos. 1 and 2* with Leif Ove Andsnes as well as Bartók's *Sonata for Solo Violin*; and a Diapason d'Or-winning recording of the complete works for violin and orchestra of Sibelius with the Danish National Radio Orchestra. Other recordings include Brahms' *Sonatas for Piano and Violin* with Lars Vogt (EMI Classics) and Beethoven's *Violin Concerto* with the Tonhalle Orchestra (Arte Nova). Tetzlaff's most recent releases are Bach's *Sonatas and Partitas for Solo Violin* (Musical Heritage and Haenssler) and a recording of the Brahms and Joachim violin concertos with the Danish Radio Orchestra (Virgin Classics). In 2005, Tetzlaff was named Instrumentalist of the Year by *Musical America*. He plays an instrument by Peter Greiner, modeled after a Guarnerius del Gesù.