

Palm Springs Friends of Philharmonic Presents

# SAN DIEGO SYMPHONY ORCHESTRA

## RAFAEL PAYARE, MUSIC DIRECTOR

## ALEXANDER MALOFEEV, PIANO

*Sponsored by Sol & Toby Cera*

**SUNDAY, FEBRUARY 2, 2025 AT 5 PM**

**MCCALLUM THEATRE, PALM DESERT, CA**

PROGRAM:

<b>BILLY CHILDS</b>	<b>Concerto for Orchestra</b> ( <i>World Premiere Week</i> ) <i>I. Largo</i> <i>II. Presto</i>	10'
<b>SERGEI PROKOFIEV</b>	<b>Piano Concerto No. 3 in C major, op. 26</b> <i>I. Andante - Allegro</i> <i>II. Andantino</i> <i>III. Allegro ma non troppo</i>	27'
-INTERMISSION-		
<b>LUDWIG VAN BEETHOVEN</b>	<b>Symphony No. 3 in E-flat major, op. 55, "Eroica"</b> <i>I. Allegro con brio</i> <i>II. Marcia funebre; Adagio assai</i> <i>III. Scherzo: Allegro vivace</i> <i>IV. Finale: Allegro molto</i>	47'



**San Diego  
Symphony**

Rafael Payare | Music Director

Entry to the hall will not be permitted while music is playing. Ushers will seat late arrivals at an appropriate time. Please remain seated until the performers leave the stage at intermission and at the end of the program. PS Phil 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 phone and other devices. Programming and artists subject to change without notice.

# PROGRAM NOTES

## CONCERTO FOR ORCHESTRA

BILLY CHILDS

Born March 8, 1957, Los Angeles

Billy Childs has emerged as one of the foremost American composers of his era, perhaps the most distinctly American composer since Aaron Copland—for, like Copland, he has successfully married the musical products of his heritage with the Western neoclassical traditions of the twentieth century in a powerful symbiosis of style, range, and dynamism.



Childs has received orchestral and chamber commissions from, among others: Esa-Pekka Salonen and the Los Angeles Philharmonic, the Detroit Symphony Orchestra under the baton of Leonard Slatkin, the Los Angeles Master Chorale, the National Symphony, the Minnesota Orchestra, the Orpheus Orchestra, the St. Paul Chamber Orchestra, the Kronos Quartet, the Dorian Wind Quintet, the Lincoln Center Jazz Orchestra, the Isidore Quartet, the American Brass Quintet, the Ying Quartet, the Lyris Quartet, Anne Akiko Meyers, Rachel Barton Pine, and Inna Faliks. His works have been performed at Carnegie Hall, Kennedy Center, and Disney Concert Hall.

He has also garnered seventeen GRAMMY nominations and six awards: two for Best Instrumental Composition (*Into the Light* from *Lyric* and *The Path Among The Trees* from *Autumn: In Moving Pictures*), two for Best Arrangement Accompanying a Vocalist (including *New York Tendaberry* from *Map to the Treasure: Reimagining Laura Nyro*, featuring Renee Fleming and Yo-Yo

Ma), and two for Best Instrumental Jazz Album: *Rebirth* (2018) and *The Winds of Change* (2024).

Childs' jazz career began in 1977, when he joined the band of trombonist J.J. Johnson. Soon thereafter trumpet legend Freddie Hubbard recognized the 21-year-old's prodigious talents, and invited Childs to join his star-studded ensemble. Over a six-year internship that followed, Hubbard became Childs' mentor in mastering the art of small ensemble improvisation. Childs launched his recording career as a jazz solo artist in 1988, when he released four critically acclaimed albums on the Windham Hill Jazz label. He has also recorded two volumes of "jazz/chamber music" (an amalgam of jazz and classical music)—*Lyric, Vol. 1* (2006) and *Autumn: In Moving Pictures, Vol. 2* (2010); both recordings have collectively been nominated for five GRAMMY awards (winning twice). In 2014, Childs recorded a collection of re-imagined Laura Nyro compositions for Sony Masterworks. *Map to the Treasure: Reimagining Laura Nyro* was produced by Larry Klein, and

features guest artists Renee Fleming, Yo-Yo Ma, Wayne Shorter, Alison Kraus, Dianne Reeves, Chris Botti, Esperanza Spalding, and Lisa Fischer. In 2017, Childs released the first of his Mack Avenue recordings, *Rebirth*, which won the 2018 GRAMMY award for Best Instrumental Jazz Album. The second, *Acceptance*, was released in 2020, and the third, *The Winds of Change*, was released in March, 2023, winning the 2024 GRAMMY Award for Best Instrumental Jazz Album.

As a pianist, Childs has performed with Yo-Yo Ma, Sting, Renee Fleming, the Los Angeles Philharmonic, The Los Angeles Master Chorale, the Detroit Symphony, Rachel Barton Pine, Anne Akiko Meyers, Chick Corea, the Kronos Quartet, Wynton Marsalis, Jack DeJohnette, the Dorian Wind Quintet, Ying Quartet, the American Brass Quintet, and Dave Holland.

## PIANO CONCERTO NO. 3 IN C MAJOR, OP. 26

SERGE PROKOFIEV

Born April 23, 2891, Stontsovka

Died March 5, 1953, Moscow

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

When he was able to balance these two creative urges, Prokofiev wrote some of his best music.



Serge Prokofiev, 1918

Library of Congress, Prints & Photographs Division

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

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

The second movement is in theme-and-variation form. Solo flute lays out the lilting and nicely-spiced theme, which extends over several phrases. In the five variations, the piano usually occupies the foreground, while the orchestra accompanies with lines woven from bits of theme. Particularly striking is the fourth variation, in which—Prokofiev notes—“the piano and orchestra discourse on the theme in a quiet and meditative fashion.” This variation is in fact

marked *Andante meditativo*, and Prokofiev specifies that individual phrases should be *delicatissimo*, *dolce*, *espressivo*, and *freddo* (cold). The movement concludes with the unusual combination of a quiet piano chord accompanied only by the stroke of a bass drum.

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

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

## SYMPHONY NO. 3 IN E-FLAT MAJOR, OP. 55. “EROICA”

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

In May 1803, Beethoven moved to the village of Oberdöbling, a few miles north of Vienna. At age 32, he had just come through a devastating experience—the realization that he was going deaf had driven him to the verge of suicide—but now he resumed work, and life. To his friend Wenzel Krumpholz, Beethoven confided: “I am only a little satisfied with my previous works. From today on I will take a new path.” At Oberdöbling over the next six months,

Beethoven sketched a massive new symphony, his third.

Everyone knows the story of how Beethoven had intended to dedicate the symphony to Napoleon, whose reforms in France had seemed to signal a new age of egalitarian justice. But when the news reached Beethoven in May 1804 that Napoleon had proclaimed himself emperor, the composer ripped the title page off the score of





The title page to Beethoven's manuscript for the third symphony, in which he erased the dedication to Napoleon Bonaparte

the symphony and blotted out Napoleon's name, angrily crying: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" This sounds like one of those stories too good to be true, but it is quite true: that title page—with Napoleon's name obliterated—has survived. Countless historians have used this episode to demonstrate Beethoven's democratic sympathies, though there is evidence that just a few months later Beethoven intended to restore the symphony's dedication to Napoleon, and late in life he spoke of Napoleon with grudging admiration. When the symphony was published in 1806, though, the title page bore only the cryptic inscription: "*Sinfonia eroica*—dedicated to the memory of a great man."

The new symphony was given several private performances before the public premiere on April 7, 1805. Early audiences were dumbfounded. Wrote one reviewer: "This long composition, extremely difficult of performance, is in reality a tremendously expanded, daring and wild fantasia. It lacks nothing in the way of startling and beautiful passages, in which the energetic and

talented composer must be recognized; but often it loses itself in lawlessness... The reviewer belongs to Herr Beethoven's sincerest admirers, but in this composition he must confess that he finds too much that is glaring and bizarre, which hinders greatly one's grasp of the whole, and a sense of unity is almost completely lost." Legend has it that at the end of the first movement, one outraged member of the audience screamed out: "I'll give another kreutzer [a small coin] if the thing will but stop!" It is easy now to smile at such reactions, but those honest sentiments reflect the

confusion of listeners in the presence of a genuinely revolutionary work of art. There had never been a symphony like this, and Beethoven's "new directions" are evident from the first instant. The music explodes to life with two whipcracks in E-flat major, followed immediately by the main ideas in the cellos. This slightly-sung theme is simply built on the notes of an E-flat major chord, but the theme settles on a "wrong" note—C#—and the resulting harmonic complications will be resolved only after much violence. Another striking feature of this movement is Beethoven's choice of 3/4 instead of the duple meter customary in symphonic first movements. 3/4, the minuet meter, had been thought essentially lightweight, unworthy of serious music. Beethoven destroys that notion instantly—this is not simply serious music, it is music of the greatest violence and uncertainty. In it, what Beethoven's biographer Maynard Solomon has called "hostile energy" is admitted for the first time into what had been the polite world of the classical symphony. This huge movement (longer by itself than some complete Haydn and Mozart symphonies) introduces a variety of themes and develops them with a furious energy. It is no accident that the development is the longest section of this

movement. The energy pent up in those themes is unleashed here, and the development—much of it fugal in structure—is full of grand gestures, stinging dissonances, and tremendous forward thrust. The lengthy recapitulation (in which the music continues to develop) drives to a powerful coda: the main theme repeats four times, growing more powerful on each appearance, and finally it is shouted out in triumph. This truly is a “heroic” movement—it raises serious issues, and in music of unparalleled drama and scope it resolves them.

The second movement brings another surprise—it is a funeral march, something else entirely new in symphonic music. Beethoven moves to dark C minor as violins announce the grieving main idea over growling basses, and the movement makes its somber way on the tread of this dark theme. The C-major central interlude sounds almost bright by comparison—the hero’s memory is ennobled here—but when the opening material and tonality return, Beethoven ratchets up tensions by treating his material fugally. At the end, the march theme disintegrates in front of us, and the movement ends on muttering fragments of that theme.

Out of this silence, the propulsive scherzo springs to life, then explodes. For all its revolutionary features, the *Eroica* employs what was essentially the Mozart-Haydn orchestra: pairs of winds, plus timpani and strings. Beethoven makes only one change—he adds a third horn, which is now featured prominently in the trio section’s hunting-horn calls. But that one change, seemingly small by itself, is yet another signal of the originality of this symphony: the virtuosity of the writing for horns, the sweep of their brassy sonority—all these are new in music.

The finale is a theme-and-variation movement, a form originally intended to show off the

imagination of the composer and the skill of the performer. Here Beethoven transforms this old form into a grand conclusion worthy of a heroic symphony. After an opening flourish, he presents not the theme but the bass line of that theme, played by pizzicato strings, and offers several variations on this line before the melodic theme itself is heard in the woodwinds, now accompanied by the same pizzicato line. This tune had special appeal for Beethoven, and he had already used it in three other works, including his ballet *Prometheus*. Was Beethoven thinking of Prometheus—stealer of fire and champion of mankind—when he used this theme for the climactic movement of this utterly original symphony? He puts the theme through a series of dazzling variations, including complex fugal treatment, before reaching a moment of poise on a stately slow variation for woodwinds. The music pauses expectantly, and then a powerful Presto coda hurls the *Eroica* to its close.

The *Eroica* may have stunned its first audiences, but audiences today run the greater risk of forgetting how revolutionary this music is. What seemed “lawlessness” to early audiences must now be seen as an extraordinary leap to an entirely new conception of what music might be. Freed from the restraint of courtly good manners, Beethoven found in the symphony the means to express the most serious and important of human emotions. It is no surprise the composers over the next century would make full use of this freedom. Nor is it a surprise to learn that late in life—at a time when he had written eight symphonies—Beethoven named the *Eroica* as his own favorite among his symphonies.

Program notes by Eric Bromberger

# ARTIST BIOS

## RAFAEL PAYARE, CONDUCTOR

With his innate musicianship, charismatic energy, gift for communication, and irresistibly joyous spirit, Venezuelan conductor Rafael Payare is “electrifying in front of an orchestra” (Los Angeles Times). Payare conducted the San Diego Symphony (SDS) for the first time in January 2018 and was subsequently named the orchestra’s music director designate one month later, before assuming the role of music director in January 2019.

Now in the sixth season of his transformative tenure as music director of the San Diego Symphony, Payare will conduct a full roster of performances with the orchestra at the newly renovated Jacobs Music Center over the 2024-25 season, bookended by Mahler’s Second and Third Symphonies. Last season, Payare led the SDS for its first appearance in a decade at Carnegie Hall, its first performance in Tijuana in nearly 20 years, and in three programs at the inaugural California Festival. These engagements continued his transformative tenure with the orchestra, which also included their commercial album debut with Shostakovich’s 11th Symphony, “*The Year 1905*.”

Payare’s other recent highlights include debuts at the Royal Opera

House, at the Edinburgh Festival, and with the New York Philharmonic, San Francisco Symphony, Orchestre National de France, and Staatskapelle Berlin, with which he reunited for *Turandot* at the Berlin State Opera this past summer.



Photo by Gerard Collett

The 2024-25 season also marks his third as Music Director of Canada's Orchestre Symphonique de Montréal (Montreal Symphony Orchestra/OSM). With the OSM he leads a similarly full season in Montreal, tours to eight European cities with pianist Daniil Trifonov, and releases his third album with the orchestra on the Pentatone label—an all-Schoenberg recording to mark the composer's 150th anniversary.

The conductor rounds out his season with high profile returns to the New York Philharmonic, The Philadelphia Orchestra, and London's Royal Opera House, Covent Garden.

Other current positions are Principal Conductor of Virginia's Castleton Festival, a post he has held since 2015, and Conductor Laureate of Northern Ireland's Ulster Orchestra, where he was Principal Conductor and Music Director from 2014 to 2019, making multiple appearances at London's BBC Proms.

## ALEXANDER MALOFEEV, PIANO

"The latest phenomenon of the Russian piano school"

*-Corriere della Sera*

Alexander Malofeev manifests the piano mastery of the new millennium in itself

*-Il Giornale*

"Malofeev's artistry is truly remarkable for a young pianist who is at the beginning of what hopefully will be a long and fruitful career."

*-Boston Classical Review*

Alexander Malofeev came to international prominence when, in 2014, he won the International Tchaikovsky Competition for Young Musicians at age thirteen. Reviewing the performance, Amadeus noted, "Contrary to what

Since winning first prize at Denmark's Malko Competition for Young Conductors in 2012, Payare has made debuts and forged longstanding relationships with many of the world's preeminent orchestras. His U.S. collaborations include engagements with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Philadelphia Orchestra, and Pittsburgh Symphony, while his notable European appearances include dates with the Bavarian Radio Symphony, Leipzig Gewandhaus Orchestra, London Symphony Orchestra, Mahler Chamber Orchestra, Munich Philharmonic, NDR Elbphilharmonie Orchestra, Orchestre Philharmonique de Radio France, Philharmonia Orchestra, Royal Stockholm Philharmonic, Tonhalle Orchestra Zurich, and Vienna Philharmonic, which he has led at the Vienna Konzerthaus and Musikverein; on a Baltic tour; and at Paris's Théâtre des Champs-Élysées.

could be expected of a youngster...he demonstrated not only high technical accuracy but also an incredible maturity. Crystal clear sounds and perfect balance revealed his exceptional ability." Since this triumph, Malofeev has quickly established himself as one of the most prominent pianists of his generation.

Highlights of the 2024-25 season include Malofeev's premiere with the Los Angeles Philharmonic at the Hollywood Bowl, returns to Verbier Festival and San Diego Symphony, as well as performances at the Salle Gaveau in Paris, Philharmonie Berlin, recital tours throughout the US and Asia, and recitals with violinist Maria Dueñas. He will appear with the New World Symphony, Stavanger Symphony Orchestra, Gürzenich Orchestra Cologne, Lucerne Festival





Orchestra, Jerusalem Symphony Orchestra, and Stuttgarter Philharmoniker, among others.

Alexander Malofeev performs with some of the most well-known orchestras around the world, including the Philadelphia Orchestra, Boston Symphony Orchestra, Orchestra of the National Academy of Santa Cecilia, RAI National Symphony Orchestra, Bournemouth Symphony Orchestra, Korean Symphony Orchestra, Mariinsky Theatre Orchestra, Orchestre National de Lille, and many others. He has been a guest of renowned music festivals and series including Verbier Festival, International de Piano de La Roque d'Anthéron Festival, Rheingau Music

Festival, Tanglewood Music Festival, Aspen Music Festival, Tsinandali Festival, Master Pianists Series, and Celebrity Series of Boston.

Malofeev was born in Moscow in October 2001 and resides in Berlin. In addition to his First Prize at the Tchaikovsky Competition for Young Musicians, he has won numerous awards and prizes at international competitions and festivals, including the Grand Prix of the first International Competition for Young Pianists Grand Piano Competition, the Premio Giovane Talento Musicale dell'anno and Best Young Musician of 2017. Also in 2017, Alexander Malofeev became the first Young Yamaha Artist.

# SAN DIEGO SYMPHONY ORCHESTRA

## RAFAEL PAYARE, MUSIC DIRECTOR

### VIOLINS

Jeff Thayer  
*Concertmaster*  
*Deborah Pate and John Forrest*  
*Chair*

Wesley Precourt  
*Associate Concertmaster*

Jisun Yang  
*Assistant Concertmaster*

Alexander Palamidis  
*Principal Second Violin*

Cherry Choi Tung Yeung  
*Acting Principal Second Violin*

Kathryn Hatmaker  
*Acting Associate Principal Second*  
*Violin*

Nick Grant  
*Principal Associate Concertmaster*  
*Emeritus*

Ai Nihira Awata

Jing Yan Bowcott

Yumi Cho

Hernan Constantino

Alicia Engley

Kenneth Liao

Igor Pandurski

Evan Pasternak

Julia Pautz

Yeh Shen

Xiaoxuan Shi

Edmund Stein

Hanah Stuart

John Stubbs

Pei-Chun Tsai

Tiffany Wee

Han Xie

Zou Yu

Melody Ye Yuan

Andrew Kwon\*

Sarah Schwartz\*

### VIOLAS

Chi-Yuan Chen  
*Principal*  
*Karen and Warren Kessler Chair*

Nancy Lochner  
*Associate Principal*

Jason Karlyn

Wanda Law

Qing Liang

Ethan Pernela

Megan Wei

I-Hsuan Huang\*

Sung-Jin Lee\*

Rebecca Matayoshi\*

### CELLOS

Yao Zhao  
*Principal*

Chia-Ling Chien  
*Associate Principal*

Andrew Hayhurst

John Lee

Richard Levine

Nathan Walhout

Xian Zhuo

Youna Choi\*

Nicole Chung\*

Benjamin Solomonow\*

### BASSES

Jeremy Kurtz-Harris  
*Principal*  
*Sophie and Arthur Brody*  
*Foundation Chair*

Susan Wulff  
*Associate Principal*

Aaron Blick

P.J. Cinque

Kevin Gobetz

Samuel Hager

Michael Wais

Margaret Johnston+

### FLUTES

Rose Lombardo  
*Principal*

Sarah Tuck

Lily Josefsberg

### PICCOLO

Lily Josefsberg

### OBOES

Sarah Skuster  
*Principal*

Rodion Belousov

Andrea Overturf

### ENGLISH HORN

Andrea Overturf  
*Dr. William and Evelyn Lamden*  
*English Horn Chair*

### CLARINETS

Sheryl Renk  
*Principal*

Max Opferkuch

Frank Renk

### BASS CLARINET

Frank Renk

### BASSOONS

Valentin Martchev  
*Principal*

Ryan Simmons

Leyla Zamora

### CONTRABASSOON

Leyla Zamora

## HORNS

Benjamin Jaber

*Principal*

Darby Hinshaw

*Assistant Principal & Utility*

John Degnan

Tricia Skye

Michael McCoy\*

## TRUMPETS

Christopher Smith

*Principal*

Clinton McLendon

Ray Nowak

## TROMBONES

Kyle R. Covington

*Principal*

Logan Chopyk

Greg Ochotorena\*

Kyle Mendiguchia

## BASS TROMBONE

Kyle Mendiguchia

## TUBA

Aaron McCalla

*Principal*

## TIMPANI

Ryan J. DiLisi

*Principal*

Andrew Watkins

*Assistant Principal*

## PERCUSSION

Gregory Cohen

*Principal*

Erin Douglas Dowrey

Andrew Watkins

Eduardo Meneses\*

## HARP

Julie Smith Phillips

*Principal*

## PRINCIPAL LIBRARIAN

Courtney Secoy Cohen

## LIBRARIAN

Rachel Fields

\* Long Term Substitute Musician  
+ Staff Opera Musician

The musicians of the San Diego Symphony are members of San Diego County, Local 325, American Federation of Musicians, AFL-CIO.

## ABOUT THE SAN DIEGO SYMPHONY

The San Diego Symphony, led by Music Director Rafael Payare, comprises 82 full-time musicians who represent and celebrate the San Diego region through dynamic and passionate music-making. One of the largest and most significant cultural organizations in California, the San Diego Symphony creates shared experiences centered on the stories of our place and time, for audiences of all ages and backgrounds. The San Diego Symphony performs for more than 250,000 people annually at its concerts throughout Southern California, reaches more than 65,000 participants through its community engagement and education programs, serves as the orchestra for the San Diego Opera, and participates collaboratively with arts and cultural activities in Baja California, Mexico, as part of its ongoing binational work.

The San Diego Symphony programs and operates two venues: the indoor Jacobs Music Center, which reopened on September 28, 2024 following a three-year, \$125 million renovation, creating a state-of-the-art concert hall within an historic setting, and The

Rady Shell at Jacobs Park<sup>TM</sup>, the Symphony's outdoor venue on San Diego Bay, nestled between downtown San Diego and historic Coronado. The San Diego Symphony operates Jacobs Park as a public park 365 days each year, where it provides a range of free and paid programming. Both venues were developed with the goals of showcasing the talent of the San Diego Symphony Orchestra musicians, providing transformative music experiences for the community, and driving growth and vitality in San Diego.

The San Diego Symphony is proud to be one of three anchor institutions to have launched The California Festival, a statewide music initiative from November 3–19, 2023, showcasing the most compelling and forward-looking composers of works written in the past five years. The festival featured 95 participating organizations, and 110 innovative composers were represented through the performance of their works. Additional information is available at [CAFestival.org](http://CAFestival.org).