

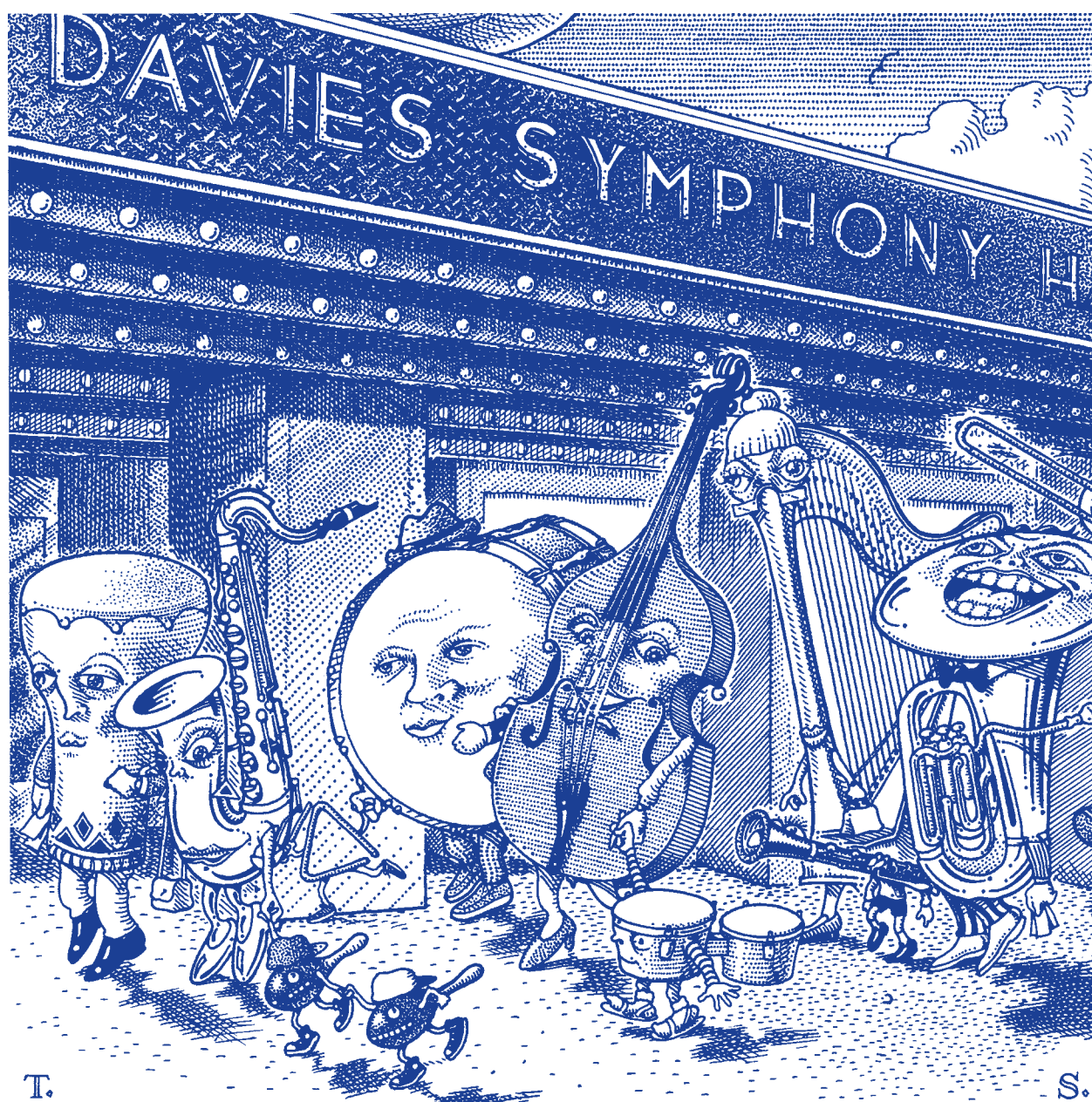


SAN FRANCISCO  
SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

# Music for Families

2013–2014



# Music for Families

## Your Concert Dates

**Saturday, September 28, 2013**

*Play It with Feeling!*

Edwin Outwater, conductor

**Saturday, December 7, 2013**

*Some Assembly Required!*

Edwin Outwater, conductor

**Saturday, January 25, 2014**

*Music Here, There, Everywhere!*

Donato Cabrera, conductor

**Saturday, May 3, 2014**

*Musical Postcards!*

Donato Cabrera, conductor

***“Music can name the unnamable  
and communicate the unknowable.”***

***—Leonard Bernstein, American composer***

September 28 and December 7 concerts sponsored by



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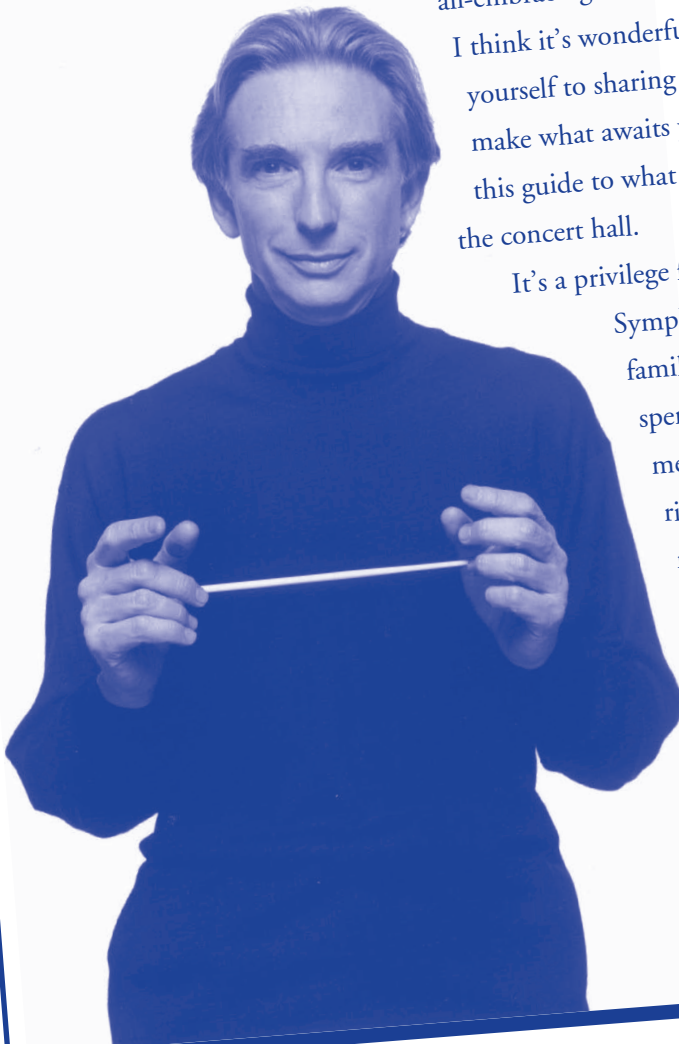
# Dear Friends,

I grew up listening to my father's piano playing and my maternal grandmother's singing. My father and grandmother had both been nurtured by the theater, and I suspect music had been part of their lives for as long as they could remember. But my mother, who loved history and who was a teacher, also deeply loved and appreciated music of all kinds. Before I knew it, I too was sharing in this expressive language, singing and playing the piano. I still remember the thrill of listening with my family to Bach's D minor piano concerto, Stravinsky's *Petrouchka*, and Ellington's "Take the A Train." Music was one of the threads that bound my family together. It can do the same for any family, with its power to be

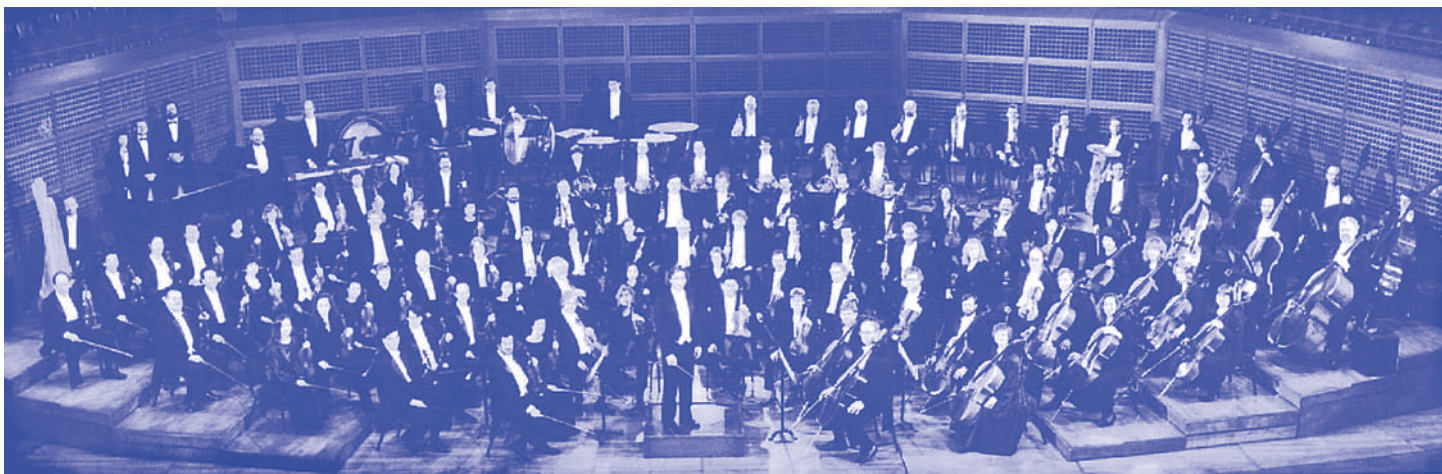
all-embracing and deeply personal at the same time.

I think it's wonderful that you have committed yourself to sharing music with your children. To make what awaits you even richer, we've prepared this guide to what you will hear when you come to the concert hall.

It's a privilege for all of us in the San Francisco Symphony family to be part of your family's life. We hope the time you spend with us will give you cherished memories, and be the introduction to rich lives sustained by the richness of music, a lifelong relationship with this, our wonderful art.



Michael Tilson Thomas  
Music Director



## Meet the San Francisco Symphony

- The Orchestra began in 1911, 102 years ago, as the San Francisco Symphony.
- There are 104 men and women who play in the Orchestra full-time. (Sometimes extra musicians are added for special works, and sometimes not all 104 musicians play, depending upon what the music requires.)
- The musicians have a 52-week season, i.e., they work year-round. Their full-time profession is as musicians, and many also teach other musicians. (It is important for children to know that these musicians come to work every day at Davies Symphony Hall the same way their parents go to work at an office, factory, store, school, etc.)
- There are two conductors of the Orchestra: Michael Tilson Thomas, Music Director; and Donato Cabrera, Resident Conductor.
- In one year the Orchestra plays more than 220 concerts in San Francisco and on tour. Close to 600,000 people hear the Orchestra in a year's time.
- Michael Tilson Thomas (MTT) assumed his post as the SFS's eleventh Music Director in September 1995. Together, he and the San Francisco Symphony have formed a musical partnership hailed as one of the most inspiring and successful in the country. MTT celebrates his 19th season as Music Director in 2013-14. His tenure with the Orchestra has been praised by critics for outstanding musicianship, innovative programming, highlighting the works of American composers, and bringing new audiences to classical music.
- In 1996, MTT led the Orchestra on the first of their more than one dozen national tours together, and they have continued an ambitious yearly touring schedule that has taken them to Europe, Asia and throughout the United States. In May and June of 2011, they made a three-week tour of Europe, culminating in Vienna performances of three Mahler symphonies to commemorate the anniversaries of the composer's birth and death. A tour in 2006 included the Orchestra's first appearances in mainland China. In September 2008, MTT and the Orchestra opened Carnegie Hall's 2008-09 season with a gala tribute to Leonard Bernstein that was filmed and broadcast nationally on PBS's *Great Performances*. The DVD of the performance, *A Celebration of Leonard Bernstein: Carnegie Hall Opening Night 2008*, was released in October 2008 on the Orchestra's own SFS Media label. During the 2012-13 season, MTT and the Orchestra toured Asia with pianist Yuja Wang, performing in Beijing, Shanghai, Hong Kong, Tokyo, Taipei, and Macau.
- Since 2001, Tilson Thomas and the Orchestra have recorded all nine of Mahler's symphonies and the Adagio from the unfinished Tenth Symphony, and the composer's work for voices, chorus, and Orchestra for SFS Media. MTT and the SFS's 2009 recording of Mahler's sweeping Symphony No. 8, *Symphony of a Thousand*, and the Adagio from Symphony No. 10 won three Grammy Awards, including Best Classical Album and Best Choral Performance. The SFS has also recorded discs devoted to Prokofiev, Stravinsky, Gershwin, Copland, Ives, Beethoven, and John Adams. In addition to fourteen Grammy Awards, the SFS has won some of the world's most prestigious recording awards, including Japan's Record Academy Award and France's Prix du Disque.
- In fall 2006, MTT and the SFS launched the national *Keeping Score* PBS television series and multimedia project. *Keeping Score* is the San Francisco Symphony's national program designed to make classical music more accessible to people of all ages and musical backgrounds. The project is anchored by a national PBS television series that debuted in 2006, and includes an innovative website, [www.keepingcore.org](http://www.keepingcore.org), to explore and learn about music; a national radio series; documentary and live performance DVDs; and an education program for K-12 schools to further teaching through the arts by integrating classical music into core subjects. To date, more than nine million people have seen the *Keeping Score* television series, and the Peabody Award-winning radio series has been broadcast on almost 100 stations nationally. The second series of *Keeping Score* television programs, with episodes on composers Hector Berlioz, Charles Ives, and Dmitri Shostakovich, aired nationally on PBS-TV in 2009. Season Three, centered on the music of Gustav Mahler, aired in spring 2011.



## What Your Family Might Like to Know About Louise M. Davies Symphony Hall

Completed in September 1980, after more than two years of construction, Louise M. Davies Symphony Hall is the home of the San Francisco Symphony. More than six thousand individuals, foundations, and corporations gave the money needed to build the hall. The City of San Francisco donated the land and the State and Federal governments gave a total of \$10 million toward the \$28 million project. The San Francisco Symphony's home owes its name to the efforts and perseverance of Mrs. Louise M. Davies, the largest individual contributor to the building.

During the summer of 1992, Davies Symphony Hall underwent a major renovation, enhancing its acoustics to ensure an even better musical experience, and making an already stunning interior more beautiful still. Special care was also taken to provide improved facilities for the physically disabled.

A building is like a piece of music: both have form, color, texture, lines, and contrast. A building should be in harmony with its surroundings, just as a single musical note harmonizes with the others played at the same time. Musicians and architects both strive for balance. The design of Davies Symphony Hall harmonizes beautifully with the older buildings of the surrounding Civic Center, matching the Opera House in height and shape of roof, and imitating the curve of the City Hall dome.

Davies Symphony Hall is actually two buildings—the concert hall and the public lobbies, one inside the other. The concert hall is protected from all outside noises by a system of passageways that separate the lobby area from the music-making. The hall is so quiet that when a pin is dropped on the stage of the empty hall, you can hear its sound in the second tier.

Sound needs space to travel in, surfaces to bounce off of, and soft material (like plush chairs or human beings) to absorb it. Everything in the hall is designed to allow the best possible sound for the San Francisco Symphony, from the rectangular shape of the hall's main floor to the risers on stage and the “egg-carton” protrusions on the ceiling. Different pieces of music make different kinds of sounds. Every kind of music, from solo piano sonatas to large symphonies, must sound its best here. To accomplish this, the acoustical plastic shields over the stage and cloth banners in the ceiling are designed so that they can be moved to change the way sound travels.

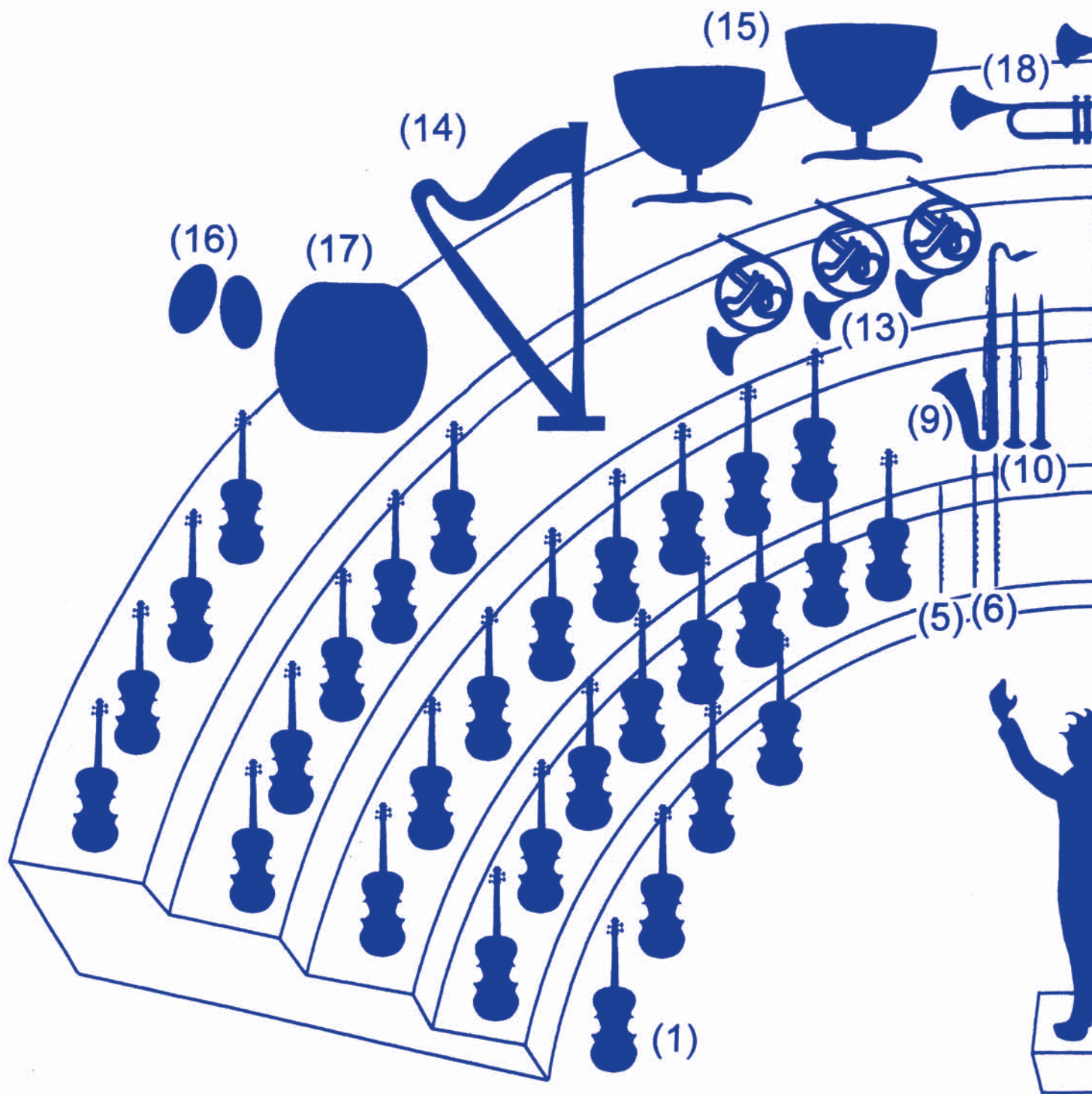
More than 2700 people can attend a concert at Davies Symphony Hall and every seat, whether above or below the Orchestra, affords a magnificent view of the stage. The special seats behind the Orchestra enable the audience to see the conductor's face.



## Davies Symphony Hall Organ

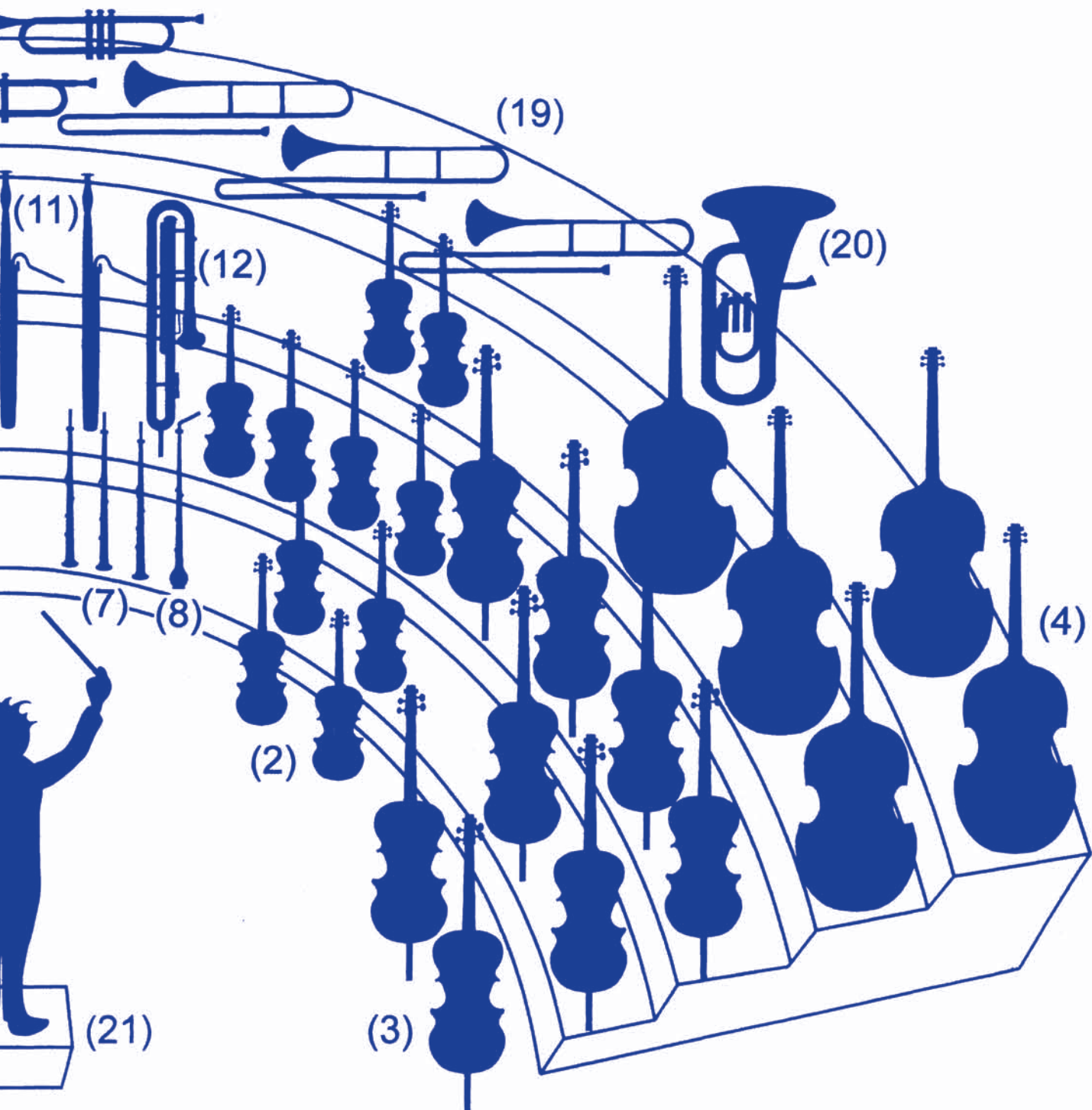
The shiny pipes of the Symphony's large organ are a dominant visual feature of Davies Symphony Hall. The organ was built and installed in 1983-84 by the Ruffatti Brothers Organ Company of Padua, Italy, at a cost of \$1.2 million. It is the largest concert hall organ in North America. The instrument consists of 8,264 pipes, which range from the size of a ballpoint pen to more than 32 feet tall. The facade measures 40' by 40' and contains 192 pipes, including 61 brass trumpets placed horizontally at a 7-degree angle from the ceiling. The remainder of the pipes are housed in a three-story structure built behind the auditorium wall. The console, which holds the keyboards and the knobs for the stops, is constructed of African mahogany and rosewood. The keyboards and stops are connected to the pipes by means of sophisticated electronic circuitry.





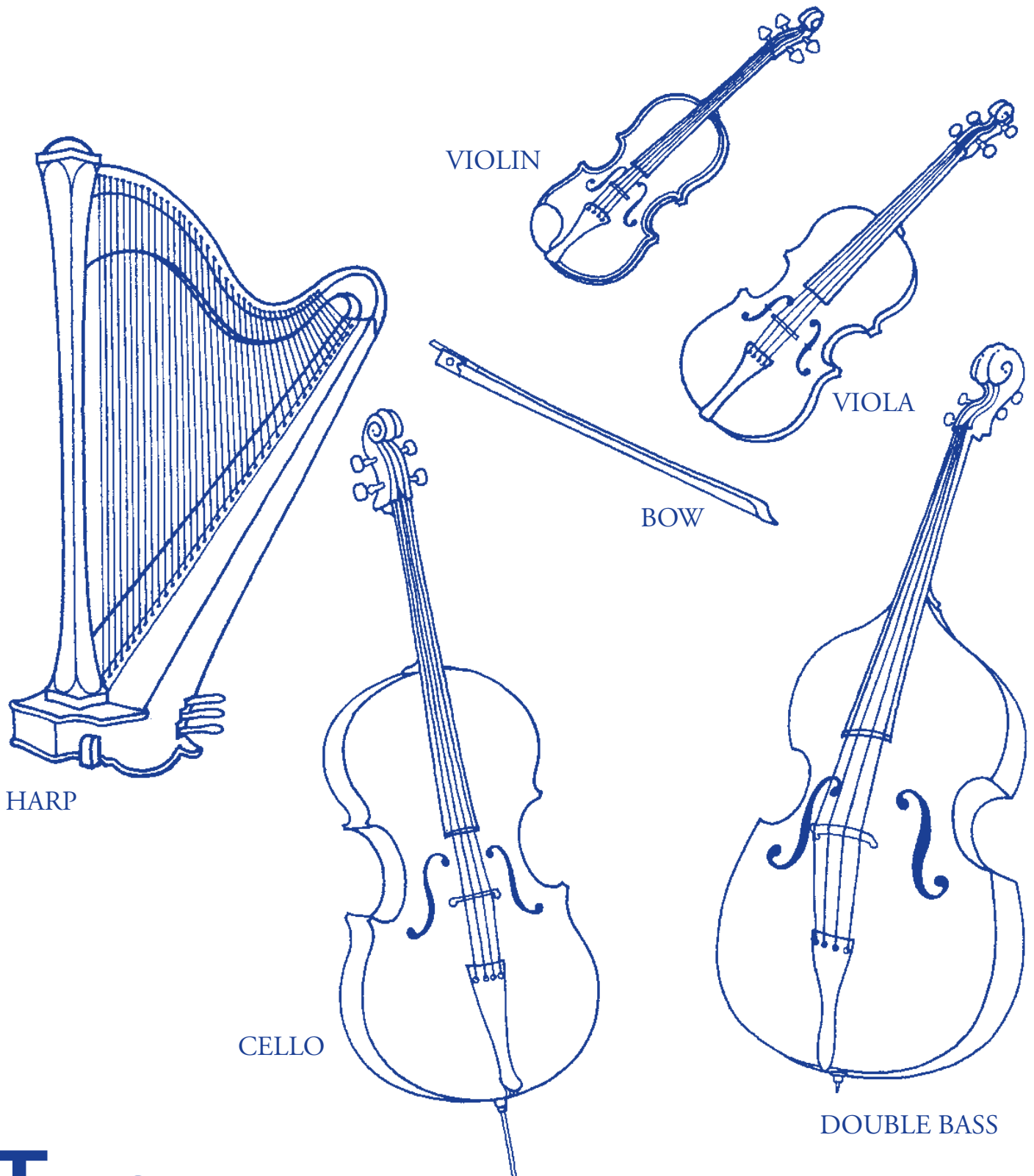
# San Francisco Symphony Seating

A symphony is a large group of musicians that plays instruments together. A symphony is also just like a big family—there's a place for everybody, and everybody's in their place.



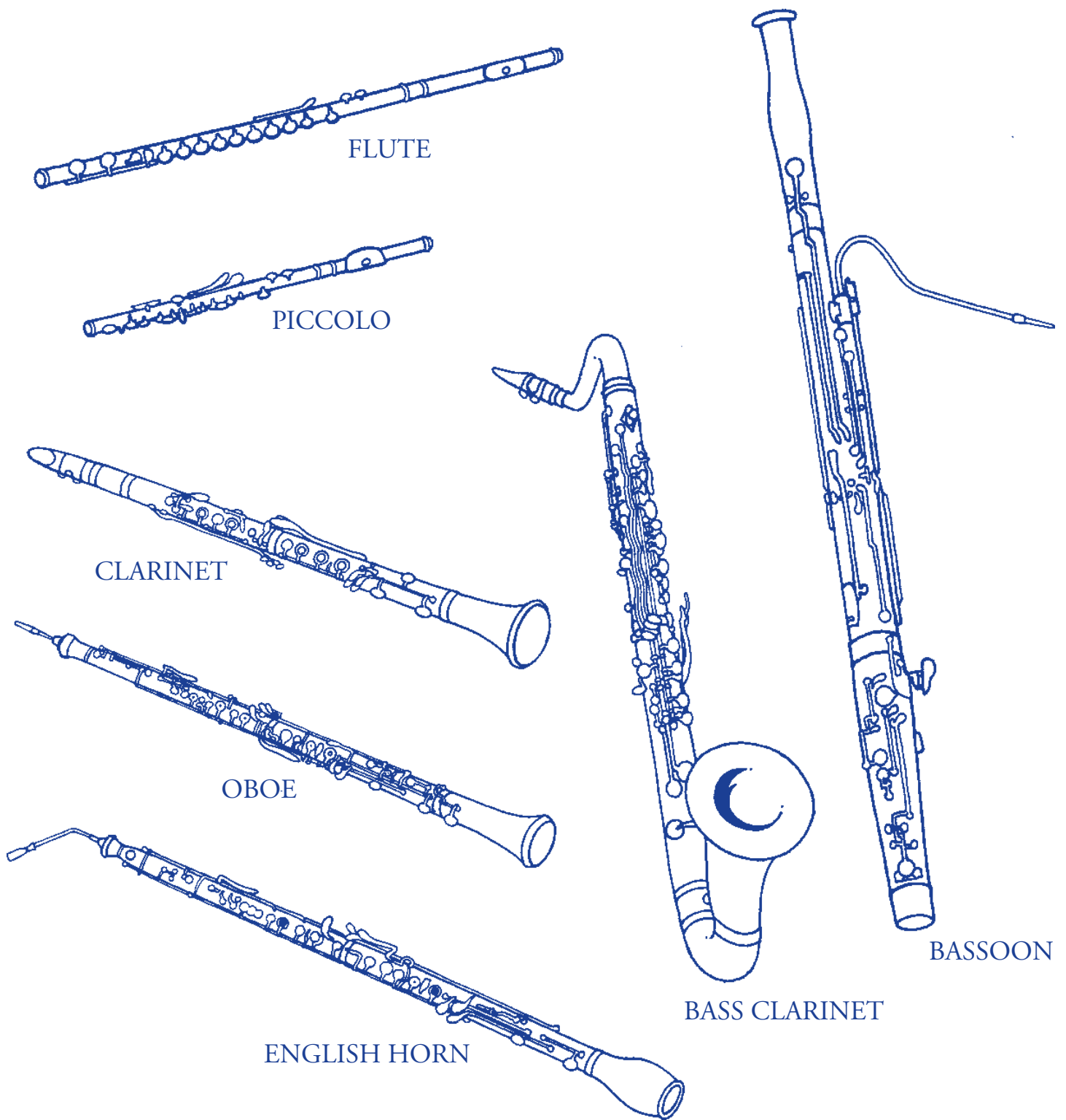
- |                        |                          |
|------------------------|--------------------------|
| <b>1</b> Violins       | <b>11</b> Bassoons       |
| <b>2</b> Violas        | <b>12</b> Contra Bassoon |
| <b>3</b> Cellos        | <b>13</b> French Horns   |
| <b>4</b> Double Bases  | <b>14</b> Harp           |
| <b>5</b> Piccolo       | <b>15</b> Timpani        |
| <b>6</b> Flutes        | <b>16</b> Cymbals        |
| <b>7</b> Oboes         | <b>17</b> Bass Drum      |
| <b>8</b> English Horn  | <b>18</b> Trumpets       |
| <b>9</b> Bass Clarinet | <b>19</b> Trombones      |
| <b>10</b> Clarinets    | <b>20</b> Tuba           |

**21** The Conductor



# The String Family

String instruments are made of wood. They have strings stretched across the top. You play the instrument by moving a bow across the strings or by plucking the string with your finger.

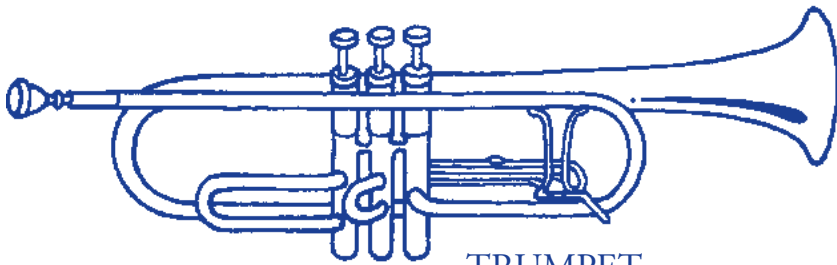


# The Woodwind Family

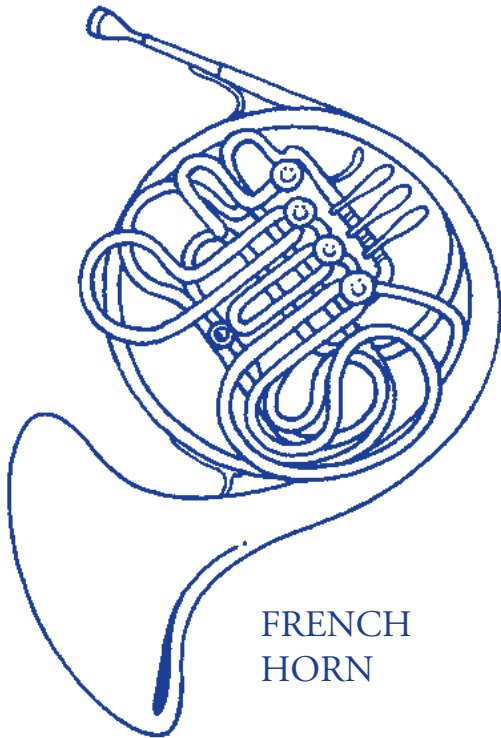
Most woodwind instruments are made of wood, but flutes can be made of metal. You play the instrument by blowing air into the tube.



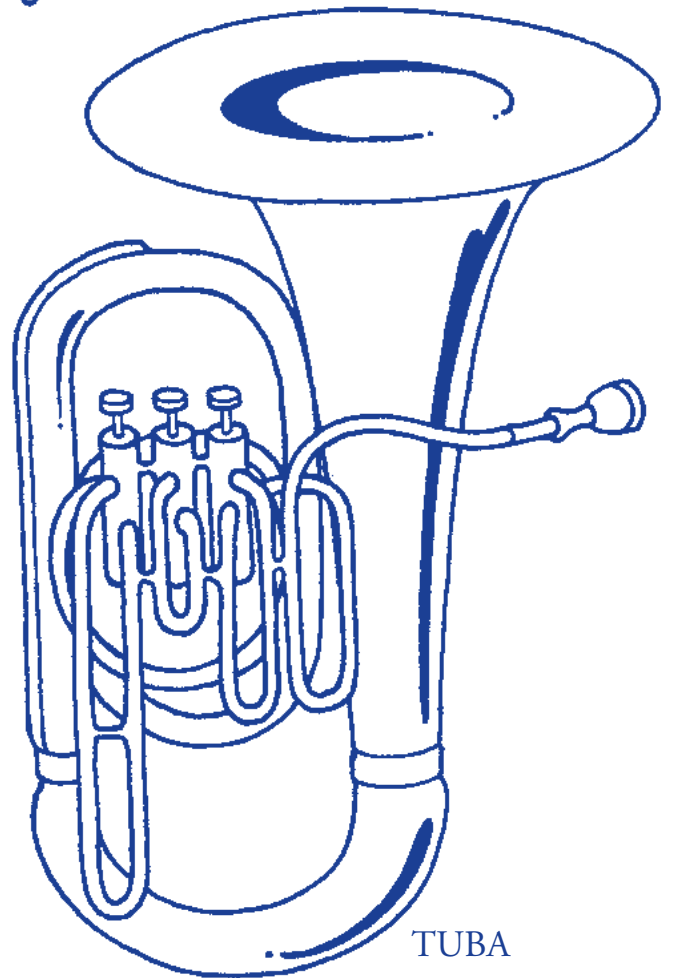
TROMBONE



TRUMPET



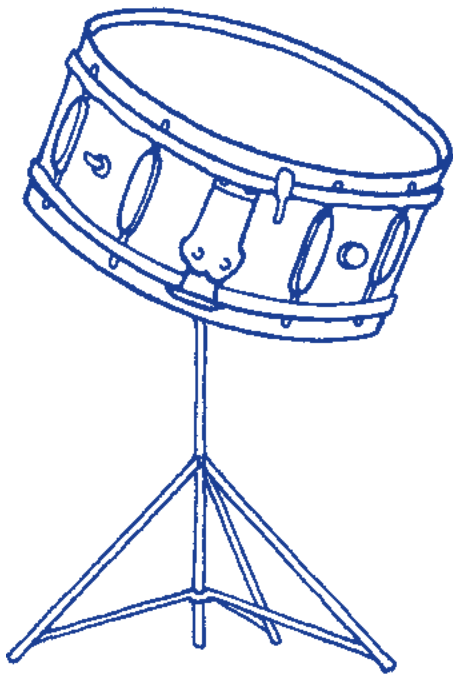
FRENCH  
HORN



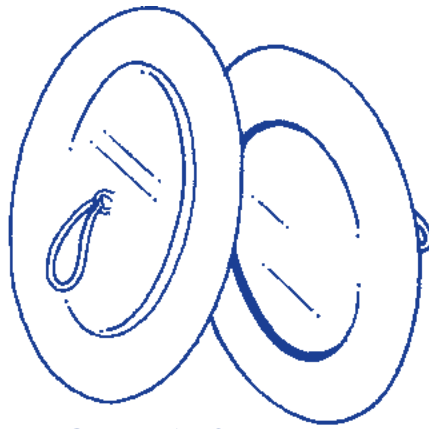
TUBA

# The Brass Family

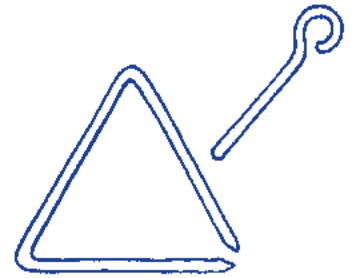
Brass instruments are made of metal. They are played by buzzing your lips and blowing air into the tube.



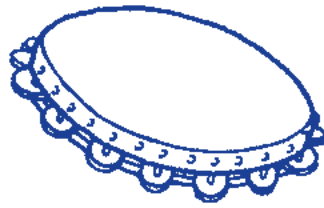
SNARE DRUM



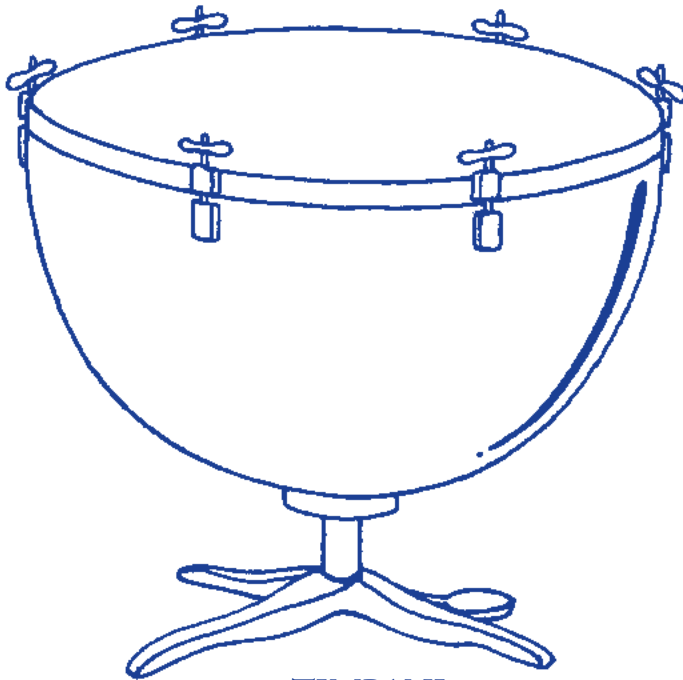
CYMBALS



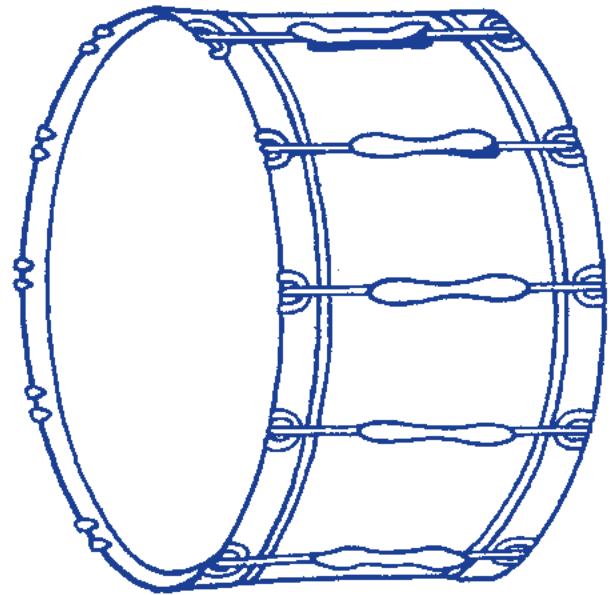
TRIANGLE



TAMBOURINE



TIMPANI



BASS DRUM

# The Percussion Family

Percussion instruments can be made of wood, metal, seeds, vegetables, nuts, and a whole lot more. They are played by using your hands to hit, shake, scrape, or rub.

# Pre-Concert Preparation

Attending a symphony orchestra concert is very exciting! People who attend concerts all over the world are always thrilled to hear an orchestra performing music live! The purpose of this *Music for Families* Guide is to provide information and ideas for you to use in preparing your family for a wonderful series of programs. When an audience comes to a concert knowing what to look and listen for, the trip becomes both a musical and fun learning experience!

## The Orchestra

Just like athletes, musicians must warm up before they play. They warm up both their bodies and their instruments! Some musicians warm up backstage, usually in a quiet space, while other musicians will come out onto the stage to limber up their fingers, lips, lungs, and eyes in preparation for the concert.

Moments before the start of the concert, the orchestra members will assemble on stage.

(See **pages 6 and 7** for a diagram of where the instruments are located on stage.)

Once the orchestra members are in place on stage, the concertmaster (first violinist) will enter. It is most appropriate for the audience to applaud the entrance of the concertmaster. The **concertmaster** (this is the proper title for a woman or a man) is the leader of the violin section of the orchestra. The concertmaster is also the one assigned to play any solo violin passages in a piece of music, and often serves as an assistant to the conductor.

Listen and watch very carefully as the concertmaster signals for the oboe to play the note “A.” The orchestra will make a wonderful sound as all the musicians tune their instruments to this note. (Here’s an interesting fact—orchestras all over the world tune to the “A” of the oboe.)

After the tuning is finished, the conductor will enter and take his place on the podium. Both the concertmaster and conductor are greeted by the audience with applause.

When the applause has stopped, the conductor begins the concert.

## The Audience

Being an audience is an important role. An audience should *always* arrive early for a concert performance. Musicians don’t want to play for themselves—they want to play for you! You never want to be late—you might miss some of the great music! Here’s a secret: the musicians know when you’re listening and enjoying their performance, and that makes them play even better! Wow! See how important you are!

## Here are a few things to remember:

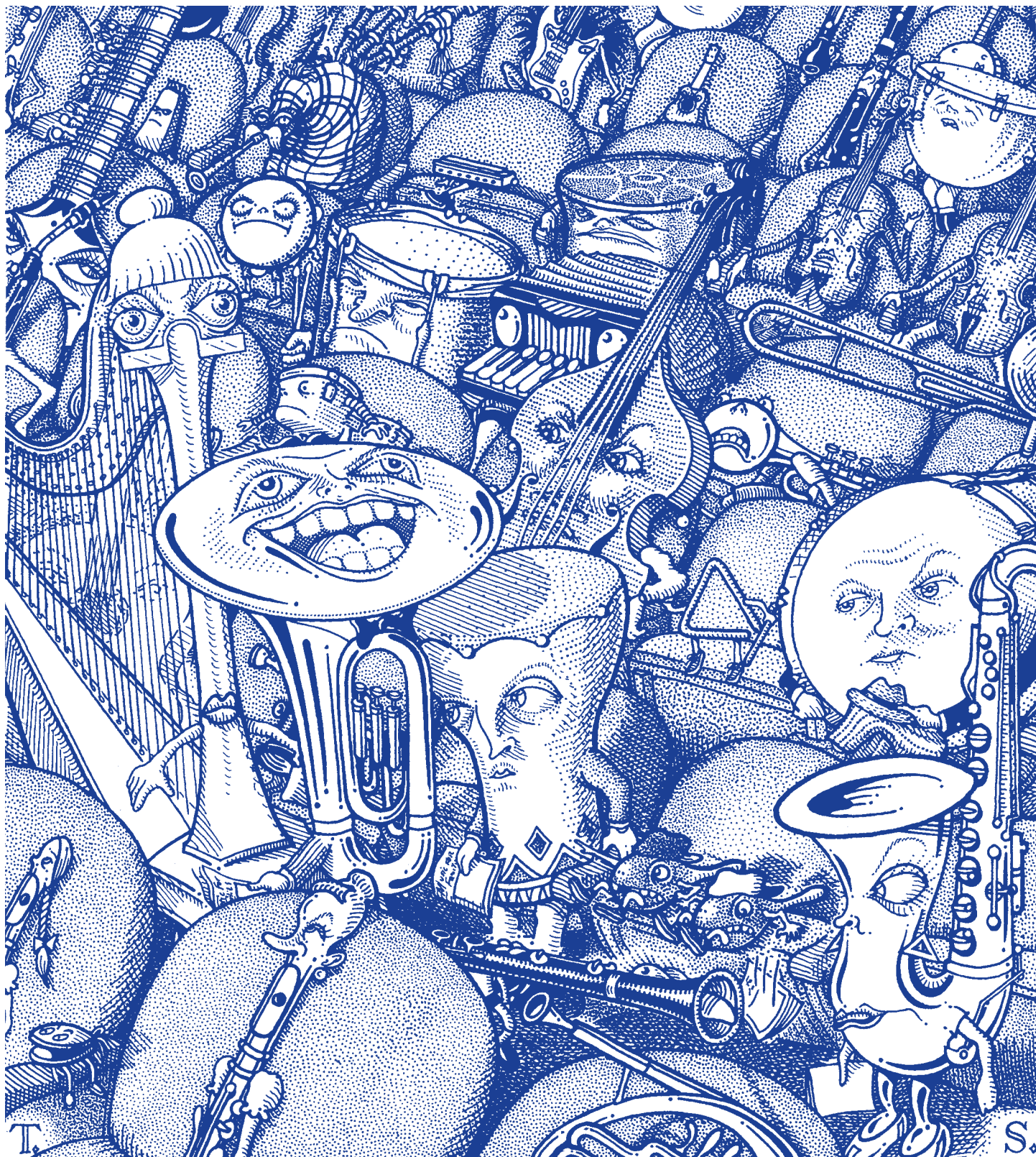
When you arrive early, you will first want to **locate your seats**. After you know where you’re seated in the concert hall, then you can go out to explore the lobby area.

- Make sure you **turn off your cell phone** or any other electronic devices.
- Be sure to go to the restroom **prior** to the start of the concert. You don’t want to miss a single note!
- **Listen** carefully and intently.
- **Watch** the musicians and the conductor.
- **Look** for your favorite instruments.
- **Never** talk, make noise, or text-message during a concert, because you might miss an important part of the music, and you will disturb other listeners.
- **Never** chew gum or eat during a concert because this will be distracting to those watching and listening to the performance.
- **Never** use cameras or recording devices at a concert because this is distracting to the musicians.
- **Clap** after the music has stopped. Some musical pieces have very slow or very soft moments, and you may believe that the music is about to come to an end. But that just might be part of the composer’s musical story. You’ll always know when the composer has finished his piece of music, when the conductor has finished conducting the music, and when the musicians have finished performing the music—if you’ll follow this one simple clue! You’ll know exactly when to clap if you *keep your eyes on the conductor. Wait until the conductor drops both arms to his side and turns to face the audience.* That’s your signal that the piece of music is over, and it is time for you to show your appreciation through your applause.

With these few guidelines in hand, everyone is guaranteed to have one fantastic time at the concert!

# “OOPS!,” “PARDON ME!,” “I’M SO SORRY!,”

“WAS THAT YOUR TOE?” These are the excuses you’ll have to make when you come late for a San Francisco Symphony concert. So, PLEASE DON’T BE LATE! We don’t want you to miss a minute of the program. Using your crayons, color in the members of the audience that arrived on time.





## A Short Biography of conductor Donato Cabrera

Donato Cabrera has been the Resident Conductor of the San Francisco Symphony (SFS) and the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra (SFSYO) since 2009. He works closely with SFS Music Director Michael Tilson Thomas and frequently conducts the San Francisco Symphony throughout the year, including the annual *Día de los Muertos* Community Concert, as well as the *Concerts for Kids*, *Adventures in Music*, and *Music for Families* concerts, which annually draw more than 60,000 young people and their families from throughout the Bay Area to Davies Symphony Hall. In 2012, Cabrera led the San Francisco Symphony Chorus with Paul Jacobs on organ in the world premiere of Mason Bates' *Mass Transmission*,

subsequently conducting it with the Young People's Chorus of New York City in Carnegie Hall for the SF Symphony's American Mavericks Festival. Cabrera made his San Francisco Symphony debut in April 2009 when he conducted the Orchestra with 24 hours' notice.

The 2013-14 season marks Donato Cabrera's fifth season as Music Director of the SFSYO. In 2012, Cabrera led the SFSYO on their eighth European tour. For a series of six performances—including appearances at the Berlin Philharmonie, Munich Philharmonie, Rheingau Music Festival in Wiesbaden, International Festival d'Echternach in Luxembourg, Regensburg and Salzburg—the Orchestra won a 2011-12 ASCAP Award for Adventurous Programming of American music on foreign tours. From this tour, a live recording from the SFSYO's critically acclaimed Berlin Philharmonie performance of Mahler's Symphony No. 1 is now available on SFS Media.

In the 2013-14 season Cabrera will lead the SFSYO in three subscription concerts on November 17, March 16, and May 18, as well as in the annual holiday performances of Prokofiev's *Peter and the Wolf*, this season with narrator John Lithgow, on December 14 at Davies Symphony Hall.

In 2013, Cabrera was appointed Music Director of the California Symphony and of the New Hampshire Music Festival. At the California Symphony, Cabrera is committed to featuring music by American composers, supporting young artists in the early stages of their careers, and commissioning world premieres from talented resident composers. Cabrera's first season as Music Director of the New Hampshire Music Festival in summer 2013 expanded the festival's orchestral and chamber concerts, and reestablished the Festival's family concert series. In 2011 Cabrera became the tenth Music Director of the Green Bay Symphony Orchestra, which celebrates its 100<sup>th</sup> anniversary in the 2013-14 season.

A champion of new music, Donato Cabrera was a co-founder of the New York based American Contemporary Music Ensemble (ACME), which is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries, primarily the work of American composers. In September 2012 he conducted ACME in the world premiere of the all-live version of Steve Reich's *WTC 9/11* for three string quartets and tape at Le Poisson Rouge in New York City. He made his Carnegie Hall and Cal Performances debuts conducting the world and California premieres, respectively, of Mark Grey's *Atash Sorushan*. In April 2010, Cabrera stepped in on short notice for the acclaimed British composer/conductor/pianist Thomas Adès to conduct the Saint Paul Chamber Orchestra.

In 2002, Cabrera was a Herbert von Karajan Conducting Fellow at the Salzburg Festival. He has served as assistant conductor at the Ravinia, Spoleto (Italy), and Aspen Music Festivals, and as resident conductor at the Music Academy of the West. Cabrera has also been an assistant conductor for productions at the Metropolitan Opera, Lyric Opera of Chicago, and Los Angeles Philharmonic. From 2005 to 2008, he was Associate Conductor of the San Francisco Opera and in 2009, he made his debut with the San Francisco Ballet. In 2009, Cabrera was asked to be one of eight participants in the 2009 Bruno Walter National Conductor Preview, leading the Nashville Symphony over two days in a variety of works. Cabrera was the rehearsal and cover conductor for the Metropolitan Opera production and DVD release of *Doctor Atomic*, which won the 2012 Grammy® Award for Best Opera Recording.

In 2010, he was recognized by the Consulate-General of Mexico in San Francisco as a Luminary of the Friends of Mexico Honorary Committee, for his contributions to promoting and developing the presence of the Mexican community in the Bay Area. He holds degrees from the University of Nevada and the University of Illinois and has also pursued graduate studies in conducting at Indiana University and the Manhattan School of Music.



## A Short Biography of conductor Edwin Outwater

Edwin Outwater is Music Director of Ontario's Kitchener-Waterloo Symphony (KWS) and regularly guest conducts the Chicago and New World Symphonies. Equally at home interpreting canonical masterworks, premiering new commissions, and creating truly innovative, audience-building programming initiatives, the American conductor is, as San Francisco Classical Voice recently observed, "headed for a top-tier future."

In the 2013-14 season, his seventh as Music Director of the KWS, Outwater leads the orchestra in a characteristically diverse array of programs, ranging from his fresh take on repertory favorites by Beethoven, Britten, Prokofiev, Debussy, Tchaikovsky, and Brahms, to inspired collaborations, including one with composers Dan Deacon and Nicole Lizée in the KWS's groundbreaking "Intersections" series, which will also be performed and recorded at Toronto's Koerner Hall. Highlights of the conductor's coming year include returning to the San Francisco Symphony for subscription and family concerts,

three appearances with the Chicago Symphony, and further guest appearances with the New World Symphony, BBC National Orchestra of Wales, the Indianapolis Symphony, and many others.

The 2012-2013 season featured numerous key guest conducting engagements, including a return to the Chicago Symphony for two appearances, and guest appearances with the Tokyo Symphony, New World Symphony, the New York City Ballet, the National Arts Centre Orchestra, the Alabama Symphony, the Indianapolis Symphony, and the Phoenix Symphony. Outwater continued to promote new music in 2012-13, with performances of Sarah Kirkland Snider's song cycle *Penelope*, "Bollywood and Beyond" with Indian virtuosos Trichy and Suba Sankaran; works by Nico Muhly, Missy Mazzoli, Son Lux, Stewart Goodyear, and Magnus Lindberg; and Cameron Carpenter's *The Scandal*, with the composer himself on organ.

In 2011, Outwater directed the KWS on its first commercial CD release in over a decade, *From Here On Out*, which features the music of Nico Muhly, Radiohead's Jonny Greenwood, and Arcade Fire's Richard Reed Parry (a KWS commission) on the Analekta label. According to NPR, "Whether it's Muhly's exuberant minimalism, Parry's delicate textures or Greenwood's dense thicket of sound, Outwater guides dexterous performances by musicians who play the music like they own it."

In the United States, Outwater has also conducted the New York and Los Angeles Philharmonic Orchestras, as well as the symphony orchestras of Baltimore, Houston, Detroit, Seattle, and many others. In Canada, he has conducted the National Arts Centre Orchestra, as well as the symphonies of Toronto, Calgary, Edmonton, Winnipeg, and Victoria. International appearances include the Tokyo Metropolitan Orchestra, the BBC National Orchestra of Wales, the New Zealand Symphony, the Adelaide Symphony, the Malmö Symphony, the Nordwestdeutsche Philharmonie, the Mexico City Philharmonic, the Orquesta Sinfónica de Xalapa, and the Hong Kong Sinfonietta. In 2009 he made his professional opera debut with the San Francisco Opera conducting Verdi's *La Traviata*, and he has since conducted Piazzolla's *María de Buenos Aires* with concert:nova Cincinnati and the Cincinnati Opera, as well as Menotti's one-act opera *Amahl and the Night Visitors* at New York's Lincoln Center. He participated as Associate Conductor in both YouTube Symphony projects, at Carnegie Hall and the Sydney Opera House.

Outwater was Resident Conductor of the San Francisco Symphony from 2001-2006. While here, he worked closely with Michael Tilson Thomas, accompanied the

orchestra on tour and conducted numerous concerts each season. He made his subscription debut in 2002 with Kurt Masur conducting Britten's *War Requiem*, and has collaborated with Yo-Yo Ma, Evelyn Glennie, and many others. On two occasions, Outwater stepped in for Michael Tilson Thomas, conducting performances of Stravinsky's complete *Pulcinella*, as well as works by Beethoven, Wagner, and Cherubini. In July 2006, Outwater conducted the world premiere performance and recording of *The Composer is Dead* by Nathaniel Stookey and Lemony Snicket, which was later released by HarperCollins. In 2008, his recording with the San Francisco Symphony of the music of Jerod Impichchaachaaha' Tate was released to wide acclaim.

From 2001–05, Outwater was Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra. During his tenure, he led the orchestra in all of their concerts as well as on tour in Europe in the summer of 2004, when the orchestra made its debut at Vienna's Musikverein and Paris's Théâtre des Champs-Élysées and returned to Amsterdam's Concertgebouw. Before joining the San Francisco Symphony, Outwater served as Resident Conductor and Associate Guest Conductor of the Florida Philharmonic. He has held posts as Associate Conductor of the Festival-Institute at Round Top in Texas, Principal Conductor of the Adriatic Chamber Music Festival in Molise, Italy, and Assistant Conductor of the Tulsa Philharmonic.

Outwater's work in music education and community outreach has been widely celebrated. In 2004 his education programs at the San Francisco Symphony were given the Leonard Bernstein Award for Excellence in Educational Programming, and his Chinese New Year Program was given the MET LIFE award for community outreach. In

Kitchener-Waterloo, Outwater redesigned the orchestra's education series and initiated myriad community connections. At the San Francisco Symphony, he conducted Family Concerts; Adventures in Music performances, which are heard by more than 25,000 students from San Francisco public schools each year; and Concerts for Kids, which reach students throughout Northern California. In Florida, Outwater designed the Florida Philharmonic Family Series and its Music for Youth program, which was heard annually by more than 40,000 fifth-grade students in South Florida. He appears frequently with training orchestras and music festivals throughout the United States and across the world, including the New World Symphony, the Civic Orchestra of Chicago, the National Music Camp of Australia, the National Youth Orchestra of New Zealand, the Music Academy of the West, the National Orchestral Institute, the Festival-Institute at Round Top, and New York's Mannes Conservatory Orchestra. Outwater has served as music director of the Santa Barbara Youth Symphony, and on the faculties of the University of Tulsa, Idyllwild Arts Academy, and University of California, Santa Barbara.

A native of Santa Monica, California, Edwin Outwater attended Harvard University, graduating cum laude in 1993 with a degree in English literature. While at Harvard, he was music director of the Bach Society Orchestra and the Harvard Din & Tonics (an acclaimed a cappella group), and wrote the music for the 145th annual production of the Hasty Pudding Theatricals. He received his master's degree in conducting from UC Santa Barbara, where he studied with Heiichiro Ohyama and Paul Polivnick. He also studied music theory and composition with John Stewart, Joel Feigin, and Leonard Stein.

# Glossary of Musical Terms

acoustics (ah-COO-sticks)	Can have two meanings. First, the science of sound. Second, the properties of a concert hall or other buildings as they affect the sounds produced in it.
accelerando (ak-cheh-leh-RON-doe)	Getting faster. The word “accelerate” comes from this term.
adagio (ah-DAH-zhee-oh)	Slow, relaxed tempo.
allegro (ah-LEG-grow)	Fast, brisk tempo.
ballet	A form of theater where dance and music are combined, frequently to enact a story.
bass (BASE)	The lowest part of the music, such as string bass or bass singer.
beat	A pulse.
blues	An African-American musical form, originating in the work songs and spirituals of the rural American South in the late 19th century.
chord	A combination of tones sounded together.
concertmaster	The first violinist in an orchestra.
concerto (con-CHAIR-toe)	A composition for orchestra and solo instrument.
crescendo (cre-SHEN-doe)	Making a sound move from soft to loud.
decrescendo (day-cre-SHEN-doe)	Making a sound move from loud to soft.
diminuendo (dee-men-you-EN-doe)	Getting softer.
dynamics	Variations of volume, from loud to soft, and soft to loud.
ensemble	Two or more musicians playing at the same time.
fanfare	A flourish of trumpets.
forte (FOR-tay)	Loud.
fortissimo (for-TIS-see-mo)	Very loud.
harmony	A combination of musical sounds that is musically significant.
improvise	To make up and perform music on the spur of the moment, without playing music that is written down or from memory.
jazz	An African-American musical form developed from the blues and ragtime.
largo	Slowly.
melody	A succession of pitches over time with direction and rhythm.
movement	Like chapters in a book, a movement is a distinct unit or division within a big piece of music like a symphony.
notation	The language (a series of symbols) in which music is written.
note	A musical sound.

opera	A form of theater where the words are set to music. Combines drama, music, and dance to tell a story.
orchestra	A large body of instrumentalists including strings, woodwinds, brass, and percussion.
orchestration	The art of using instruments in different combinations and deciding the various parts of music each instrument is to play.
overture	A piece of music designed to be played as an introduction to an opera or a ballet.
piano	Soft. (The instrument “piano” gets its name from the term “pianoforte” [pea-ah-no-FOR-tay], which means it was an instrument that could play both soft and loud. Later, the word was shortened to “piano.”)
pitch	The highness or lowness of a musical sound.
presto	Very fast.
program music	Music based on something non-musical, such as a story, legend, historical event, place, painting, etc.
ragtime	An African-American musical form that combines 19th century piano music of Europe (minuets, waltzes, polkas) with African rhythmic patterns.
rest	Space in the music when an instrument or group of instruments is silent.
rhythm	A basic element of music. The organization of sound over time.
rhapsody	An instrumental composition without a particular structural musical form, and usually suggesting music that is imaginative and vivid.
ritardando (ree-tar-DON-doe)	Slowing down the music.
scale	A sequence of notes going up or coming down in order.
soprano	In Italian, it means “upper.” This is the name of the highest female voice.
suite	A group of musical pieces that belong together.
symphony	A composition for orchestra, often containing four movements that fit together.
syncopation	When a beat or beats of a rhythmic pattern are unexpectedly accented or emphasized.
tempo	A term that indicates the pace of the music.
theme	A musical idea that can be varied or transformed in a number of ways.
variation	The altering of a theme, from a simple embellishment to more complex changes.
vivace (vee-VA-cheh)	Lively, quick.

# If You Want More . . .

## Good Reads

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Burleigh, Robert: *Lookin' for Bird in the Big City*. Silver Whistle, Harcourt, Inc., 2001.  
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Gerstein, Mordicai: *What Charlie Heard*. Farrar, Straus, and Giroux, 2002.  
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Krull, Kathleen: *Lives of the Musicians*. Harcourt, Inc., 1993.  
Levine, Robert: *The Story of the Orchestra*. Black Dog & Leventhal Publishers, 2001.  
McPhail, David: *Mole Music*. Henry Holt and Company, 1999.  
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Pinkney, Andrea Davis: *Ella Fitzgerald*. Hyperion Books for Children, 2002.  
Rubin, Mark and Daniel, Alan: *The Orchestra*. Firefly Books Ltd., 1999.  
Troupe, Quincy: *Little Stevie Wonder*. Houghton Mifflin Company, 2005.  
Turner, Barrie Carson: *Carnival of the Animals*. Henry Holt and Company, 1998.  
Venezia, Mike: *Bernstein*. Children's Press, 1997.  
Venezia, Mike: *Ellington*. Children's Press, 1995.  
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Venezia, Mike: *Tchaikovsky*. Children's Press, 1994.  
Venezia, Mike: *van Beethoven*. Children's Press, 1996.

## Good Compact Discs

*A Classic Tale, Music for Children*: Universal Music Company  
*A Child's Celebration of Classical Music*: Music for Little People  
*Babar The Elephant and the Mother Goose Suite*: Koch International Classics  
*Beethoven Lives Upstairs*: The Children's Group (also an Emmy Award winning DVD)  
*Bernstein Favorite Children's Classics*: Sony Classical  
*Fantasy Kids Classics*: EMI  
*Frogs and Friends with the Bellavente Wind Quintet*: Bellavente  
*Mozart's Magic Fantasy*: The Children's Group  
*Mr. Bach Comes to Call*: The Children's Group  
*My First Classical Music Album*: NAXOS  
*Peter and the Wolf*: NAXOS  
*Tchaikovsky Discovers America*: The Children's Group  
*Top Ten Reasons to Listen to Classical Music*: RCA Victor

## Good Reads for Adults

Cutietta, Robert A.: *Raising Musical Kids, A Guide for Parents*. Oxford University Press, 2001.  
Luey, Beth and Saperstein, Stella: *The Harmonious Child*. Celestial Arts Publishing, 2003.  
Machover, Wilma and Uszler, Marienne: *Sound Choices, Guiding Your Child's Musical Experiences*. Oxford University Press, 1996.  
Miles, T. R., Westcombe, John, and Ditchfield, Diana: *Music and Dyslexia*. John Wiley and Sons, Inc., 2008.  
Perret, Peter and Fox, Janet: *A Well-Tempered Mind, Using Music to Help Children Listen and Learn*. Dana Press, 2004.

# The Orchestra

**Michael Tilson Thomas** *Music Director & Conductor*

**Herbert Blomstedt** *Conductor Laureate*

**Donato Cabrera** *Resident Conductor*

**Ragnar Bohlin** *Chorus Director*

**Vance George** *Chorus Director Emeritus*

## 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  
In Sun Jang  
Yukiko Kurakata  
*Catherine A. Mueller Chair*  
Suzanne Leon  
Leor Maltinski  
Diane Nicholeris  
Sarn Oliver  
Florin Parvulescu  
Victor Romasevich  
Catherine Van Hoesen

## Second Violins

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

## Violas

Jonathan Vinocour  
*Principal*  
Yun Jie Liu  
*Associate Principal*  
Katie Kadarauich  
*Assistant Principal*  
John Schoening  
*Joanne E. Harrington &*  
*Lorry I. Lokey Second Century Chair*  
Nancy Ellis  
Gina Feinauer  
David Gaudry  
David Kim  
Christina King  
Wayne Roden  
Nanci Severance  
Adam Smyla  
Matthew Young

## 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  
*Gary & Kathleen Heidenreich*  
*Second Century Chair*  
Sébastien Gingras  
David Goldblatt  
*Christine & Pierre Lamond*  
*Second Century Chair*  
Carolyn McIntosh  
Anne Pinsker

## 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

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

## 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

Jonathan Fischer  
*Acting Principal*  
*Edo de Waart Chair*  
Christopher Gaudi†  
*Acting Associate Principal*  
Pamela Smith  
*Dr. William D. Clinite Chair*  
Russ deLuna  
*English Horn*  
*Joseph & Pauline Scafidi Chair*

## Clarinets

Carey Bell  
*Principal*  
*William R. & Gretchen B. Kimball Chair*  
Luis Baez  
*Associate Principal & E-flat Clarinet*  
David Neuman  
Jerome Simas  
*Bass Clarinet*

## Bassoons

Stephen Paulson  
*Principal*  
Steven Dibner  
*Associate Principal*  
Rob Weir  
Steven Braunstein  
*Contrabassoon*

## Horns

Robert Ward  
*Principal*  
*Jeannik Méquet Littlefield Chair*  
Nicole Cash  
*Associate Principal*  
Bruce Roberts  
*Assistant Principal*  
Jonathan Ring  
Jessica Valeri  
Kimberly Wright\*

## Trumpets

Mark Inouye  
*Principal*  
*William G. Irwin Charity Foundation Chair*  
Justin Emerich†  
*Acting Associate Principal*  
*Peter Pastreich Chair*  
Guy Piddington  
*Ann L. & Charles B. Johnson Chair*  
Jeff Biancalana

## Trombones

Timothy Higgins  
*Principal*  
*Robert L. Samter Chair*  
Paul Welcomer  
John Engelkes  
*Bass Trombone*

## Tuba

Jeffrey Anderson  
*Principal*  
*James Irvine Chair*

## Harp

Douglas Rioth  
*Principal*

## Timpani

David Herbert\*  
*Principal*  
*Marcia & John Goldman Chair*  
Alex Orfaly†  
*Acting Principal*

## Percussion

Jacob Nissly  
*Principal*  
Raymond Froehlich  
Tom Hemphill  
James Lee Wyatt III

## Keyboards

Robin Sutherland  
*Jean and Bill Lane Chair*

\* On leave

† Acting member of the  
*San Francisco Symphony*

*Donato Cabrera's appointment as Music Director of the San Francisco Symphony Youth Orchestra is generously supported by the Paul L. and Phyllis Wattis Endowment Fund.*

Rebecca Blum  
*Orchestra Personnel Manager*  
Bradley Evans  
*Assistant Orchestra Personnel Manager*  
Amy Sedan  
*Orchestra Personnel Administrator*  
Margo Kieser  
*Orchestra Librarian*  
*Nancy & Charles Geschke Chair*  
John Campbell  
*Assistant Librarian*  
Dan Ferreira†  
*Assistant Librarian*  
Peter Grunberg  
*Musical Assistant to the Music Director*  
Robert Doherty  
*Stage Manager*  
Dennis DeVost  
*Stage Technician*  
Roni Jules  
*Stage Technician*  
Mike Olague  
*Stage Technician*

## San Francisco Symphony Education Committee

Patricia Sughrue Sprincin, Chair  
Brent Assink\*  
Paul A. Bissinger, Jr.  
Athena T. Blackburn  
Christopher Borg  
Richard Carranza  
Dr. Yanek S.Y. Chiu  
Robert Daniels  
Mrs. Donald G. Fisher  
Sakurako Fisher\*  
Elizabeth J. Folger  
Emma Goltz  
Mimi Kugushev  
Dr. Raymond K. Y. Li  
George F. Lucas  
Meg Madden  
Christine Mattison  
Randi Murray  
Claudette M. Nicolai  
Barbro Osher  
Trine Sorensen  
Susan Stauter  
Leigh Wasson  
Anita L. Wornick

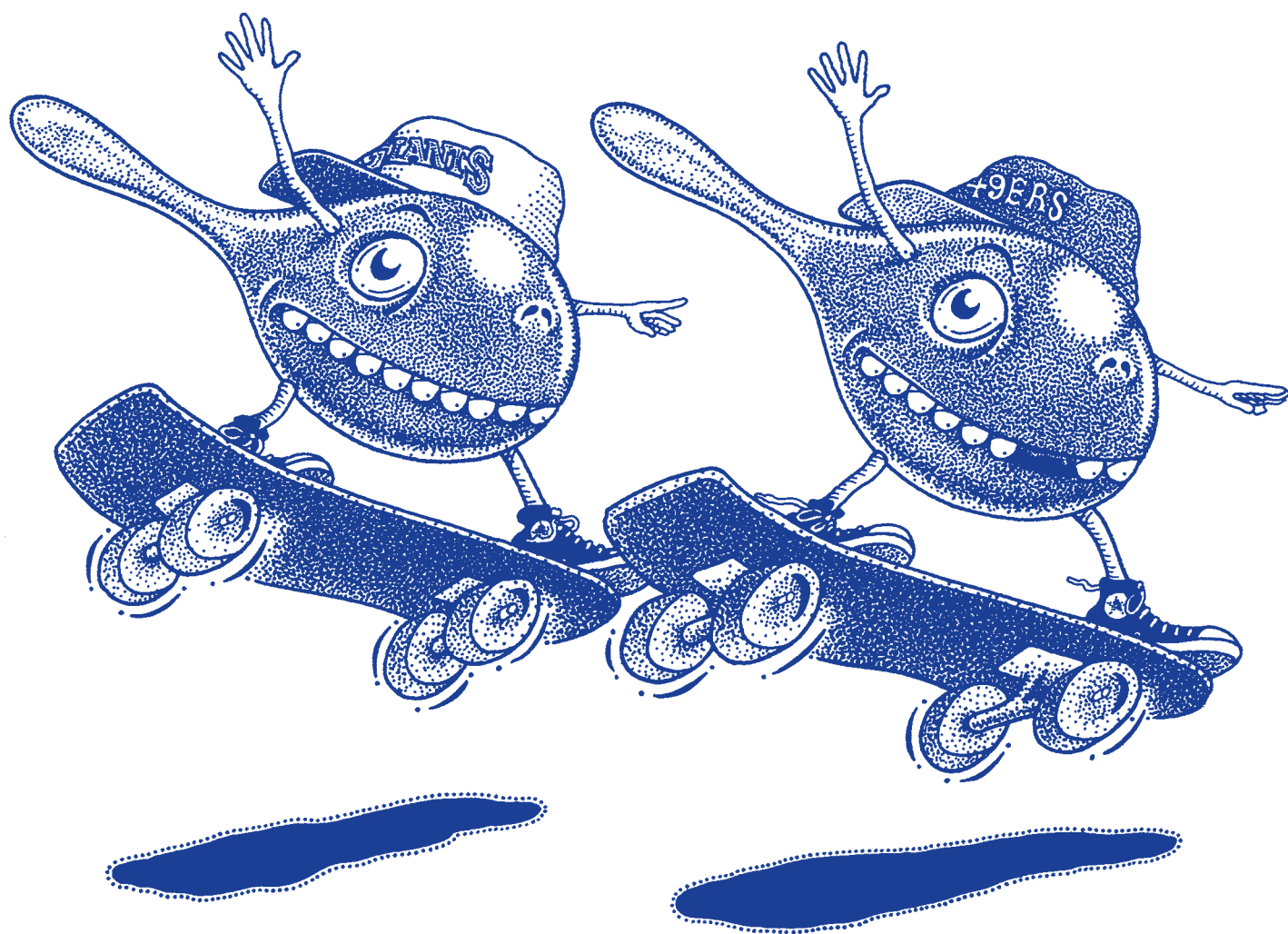
\* *Ex-officio*

## Education Docent Program

Mimi Kugushev, *Chairman*

## San Francisco Symphony

Michael Tilson Thomas  
*Music Director*  
Donato Cabrera  
*Resident Conductor*  
Herbert Blomstedt  
*Conductor Laureate*  
Sakurako Fisher  
*President*  
Brent Assink  
*Executive Director*  
Ronald Gallman  
*Director, Education and Youth Orchestra*  
Sammi Madison  
*Director of Education Programs*  
Kay Anderson  
*Education Programs Manager*  
Emily Nelson  
*Education Programs Associate*



**"See you next time!"**