



**SAN FRANCISCO SYMPHONY**  
**MICHAEL TILSON THOMAS**

**Susanna Phillips** soprano

**Gil Shaham** violin

# BERG

Violin Concerto  
Seven Early Songs  
Three Pieces for Orchestra, Op. 6

**SFSmedia**

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# ALBAN BERG (1885–1935)

## Violin Concerto (1935)

**Gil Shaham** violin

- |                       |       |
|-----------------------|-------|
| 1. Andante—Allegretto | 12:02 |
| 2. Allegro—Adagio     | 17:07 |

## Seven Early Songs (1905–08 / 1928)

**Susanna Phillips** soprano

- |                   |      |
|-------------------|------|
| 3. Nacht          | 3:56 |
| 4. Schilflied     | 2:15 |
| 5. Die Nachtigall | 2:14 |
| 6. Traumgekrönt   | 2:53 |
| 7. Im Zimmer      | 1:08 |
| 8. Liebesode      | 1:50 |
| 9. Sommertage     | 1:52 |

**29:09**

## Three Pieces for Orchestra, Opus 6 (1929 revision) **21:51**

- |   |       |
|---|-------|
| 10. Praeludium: Slow                                    | 5:48  |
| 11. Reigen: A little hesitant at first—Light and winged | 5:51  |
| 12. Marsch: Moderate march tempo                        | 10:11 |

**16:09**



# ALBAN MARIA JOHANNES BERG

BORN: February 9, 1885. Vienna, Austria / DIED: December 24, 1935. Vienna, Austria

## THE BACKSTORY

Alban Berg did not get off to a promising start. A terrible student, he had to repeat two separate years of high school before he could graduate. A fling with the family's kitchen-maid led to his attaining fatherhood at the age of seventeen. Though passionate about music, he was clearly not cut out for academic success, and he sensibly accepted a position as an unpaid intern for some civil-service position.

The decisive step toward his eventual career arrived in the autumn of 1904, when he and Anton Webern signed up for composition lessons with Arnold Schoenberg, who had placed a newspaper advertisement in the hope of attracting pupils. Schoenberg, who was a little more than ten years older than Berg and was not yet famous, stopped offering formal classes after a year, frustrated that most of his pupils showed no aptitude for composition. But the talented students, including both Webern and Berg, stuck with him. Schoenberg did not mandate that his students adopt his own compositional methods; indeed, Webern and Berg developed strikingly individualistic voices.

Berg made immense progress during his formal studies with Schoenberg, which continued from 1904 until 1911. Writing to his publisher in 1911, Schoenberg remarked: "Alban Berg is an extraordinarily gifted composer, but the state he was in when he came to me was such

that his imagination apparently could not work on anything but songs. . . . He was absolutely incapable of writing an instrumental movement or inventing an instrumental theme."

Schoenberg's tutelage had done its job, and *Three Pieces for Orchestra, Opus 6* (1913–15, revised 1929) marked Berg's decisive emergence to full maturity as a composer. Having conquered the demands of large-scale structure, he would now direct almost all his energy toward generously proportioned compositions, whether in opera (*Wozzeck, Lulu*) or instrumental music (Chamber Concerto, *Lyric Suite*, Violin Concerto). These works, along with *Three Pieces for Orchestra*, underscore Berg's ongoing reputation as a master of spacious expression.

## THE MUSIC

### Concerto for Violin and Orchestra

In the spring of 1935, Alban Berg received word that Manon Gropius, the eighteen-year-old daughter of Alma Mahler Werfel (widow of Gustav) and the well-known architect Walter Gropius, had died of polio. Berg had adored the girl since her earliest childhood, and, harnessing the creative energy that tragedy can inspire, he resolved to compose a musical memorial. "Before this terrible year has passed," he wrote in a letter to Alma, "you and Franz [Werfel, her current husband] will be able to hear, in the form of a

score which I shall dedicate 'to the memory of an angel,' that which I feel and today cannot express." Berg immediately turned his entire focus to the musical memorial, which took the form of a violin concerto. Leaving off work on the final act of his opera *Lulu* (which would remain incomplete), he moved to a summer cottage on the Wörthersee. It was at the Wörthersee that Mahler had built a summer getaway—at Maiernigg, on the lake's southern shore. And, as Berg was delighted to point out, it was at the Wörthersee that Johannes Brahms had written much of *his* Violin Concerto, while staying at a hotel in Pörtschach, on the northern side.

Berg worked feverishly on the concerto. Normally he required two years to write a large-scale work; the Violin Concerto was completed in less than four months. At the head of the manuscript he inscribed "To the Memory of an Angel," just as he had promised. The name of Louis Krasner, the Ukrainian-born, Boston-based violinist who commissioned the work, was also appended to the score as dedicatee.

This piece, Berg's only solo concerto, evolved according to the twelve-tone principles that he had learned from Arnold Schoenberg and championed as only a great composer could—which is to say, by using those principles as a means toward articulating a unique world of expression. Within his tone row (that is, the series of twelve pitches on which a composition is based), Berg chooses to emphasize those pitches that correspond to the open strings of the violin, yielding a harmonic basis that makes perfect sense in terms of the forces involved. These are intoned at the very outset of the concerto.

The concerto's most astonishing section is doubtless its conclusion: a set of variations on the Lutheran chorale "*Es ist genug! Herr wenn es Dir gefällt.*" (It is enough! Lord, if it pleases You). After the piece was already well along, Berg discovered that the opening notes of that chorale, which he knew through its harmonization in J.S. Bach's Cantata No. 60, corresponded exactly to the final four notes of his tone row. The chorale melody is striking in that it begins with a succession of three whole tones, which together describe a tritone (the interval of the augmented fourth), anciently forbidden as the "devil in music." Berg quickly realized that his current project enjoyed not just a musical connection to the chorale, but a poetic one as well, since the text of the chorale supremely expressed an emotion he was wanting to articulate about Manon Gropius's inevitable resignation to untimely death:

It is enough!  
Lord, if it pleases You,  
Unshackle me at last.  
My Jesus comes;  
I bid the world goodnight.  
I travel to the heavenly home.  
I surely travel there in peace,  
My troubles left below.  
It is enough! It is enough!

The concerto occupies two movements, each in two parts, in the overall sequence of Andante—Allegretto / Allegro—Adagio. A nostalgic, dreamy quality pervades the first section, whose improvisational spirit belies its rigid musical organization. The ensuing Allegretto recalls a

more cheerful aspect of Manon, even to the point of Berg's introducing a Carinthian folk melody, played by solo horn.

Following this pastoral reverie, the second movement seems macabre and nightmarish. It begins in energetic, rhapsodic phrases that lead to a musical climax. This introduces the chorale melody, which sounds almost shocking in its twelve-tone context, followed by two variations on the melody. After a musical and dramatic struggle between soloist and orchestra, a metaphor for the struggle of the living soul against the insistence of death, the Carinthian folk song wafts through again, this time as if from a distance, and then the chorale appears one last time. In the final bars, the solo violin, as if solving the puzzle presented by the two disparate approaches to harmony, articulates the entire twelve-tone row simple and unadorned, from its lowest note to its highest, three octaves above. As the violin ascends in this ultimate gesture, the other instruments of the orchestra descend to their lowest registers, a world away from the soloist.

### Seven Early Songs

When Berg organized and orchestrated his Seven Early Songs, in 1928, he was reaching back through two decades that had deeply transformed his musical style. With his setting of "*Schliesse mir die Augen beide*" (1925, the only song of his later years) and his *Lyric Suite* (1925–26), he had firmly entered the world of twelve-tone composition, and he was about to begin work on his monumental (and uncompleted) opera *Lulu*. The Seven Early Songs project was to some extent an exercise in nostalgia, an opportunity to revisit his formative

years under his great teacher, with whom he sometimes enjoyed a rocky relationship despite the respect each felt towards the other. After Arnold Schoenberg heard the Seven Early Songs at their Berlin premiere in the spring of 1929 he sent Berg a congratulatory telegram, to which Berg responded with great humility: “The fact that these songs are so intimately connected with the time of my studies with you, makes them for me more valuable than they actually are. And that I succeeded in scoring these piano songs in such a way that *you* found they sounded well, has brought this past still nearer to me.”

The seven songs, which Berg originally composed in piano-and-voice versions from 1905 to 1908, fit comfortably into the great tradition of the German-Austrian song. Although we may occasionally spy Berg’s individualistic voice in them (particularly in the orchestrations), we are just as likely to light on similarities to such slightly earlier figures as Johannes Brahms, Hugo Wolf, and Richard Strauss, not to mention certain operatic passages of Richard Wagner. They are, in sum, a gorgeous summation of the possibilities of song style at the turn of the century. In “*Nacht*” we find soaring phrases *à la* Strauss, but the prevalence of a whole-tone scale, put to both melodic and harmonic use, brings Claude Debussy to mind (and foreshadows Béla Bartók), while a muted brass passage before the final quatrain sounds straight out of Gustav Mahler. “*Schilffied*” owes much to Wolf, its sense of the miniature reinforced by a chamber-like scoring in which strings are reduced to one-on-a-part. “*Die Nachtigall*” seems almost a reincarnation of Brahms, with its elegant counterpoint (which Berg was then studying with Schoenberg) and a rich accompaniment of divided

strings. “*Traumgekrönt*” points ahead to a very Modernist sound; the gem-like “*Im Zimmer*” uses the orchestra without strings; the highly chromatic “*Liebesode*” stands near the breaking point of tonality; and “*Sommertage*” reflects the nervous energy and soaring ecstasy of Strauss, whose opera *Salome* had recently taken European stages by storm.

### Three Pieces for Orchestra, Opus 6

Three Pieces for Orchestra, Opus 6, fully demonstrates Berg’s fluency in manipulating a huge orchestra toward an expressive end. Direct inspiration for the piece seems to have come from Berg’s witnessing the posthumous premiere of Gustav Mahler’s Ninth Symphony in June 1912. One might fairly say that he picked up where Mahler left off; Three Pieces for Orchestra takes Mahlerian transformation and exaggeration to an extreme, all overlaid upon a structure of traditional dance-types, such as *ländler*, *waltz*, and *march*.

Everything is meticulously organized in these complex movements, which are unified by the careful interweaving of thematic material. The first two pieces perfectly balance the length of the third. In fact, the first two movements were premiered as a pair (not until 1923), but even then *Marsch* had to be delayed due to insufficient rehearsal time and was not heard until seven years later. (The published score allows that the first two movements may be presented without the third.) Three Pieces for Orchestra grew out of a project Berg had intended to be a symphony, and he never entirely relinquished that connection.

When the set was premiered in its entirety, in 1930, he characterized *Praeludium* as a symphonic first movement, *Reigen* as encompassing a “scherzo

and slow movement (in that order!),” and *Marsch* as a symphonic finale—at least if one wanted to view it as a “fictitious symphony.” Certainly this work’s proportions and thematic treatment are very different from those of traditional symphonies. Berg pushed the symphonic envelope very far.

*Praeludium* begins and ends with the sounds of percussion, soft and shadowed. In between, the music builds through several episodes (passing through a solo violin passage of arresting beauty) and reaching an impressive sonic climax in the middle—a large-scale arch that is easily apprehended by the listener.

Berg suggested that *Reigen*—usually translated into English as “Round-dance” and sometimes as “Rounds”—served as the point of departure for the Inn Scene (Act II, Scene 4) in his *Wozzeck*, the opera he had set aside temporarily in order to compose Three Pieces for Orchestra. Its hazy opening gradually coalesces into a drunken waltz—a nineteenth-century ideal run amok in the period of World War I (thus prefiguring Maurice Ravel’s *La Valse*, composed only a few years later).

*Marsch* is a jaw-dropping conclusion to this set, sonically powerful, emotionally concentrated, and tipping its hat to Mahler by including hammer-strokes to intensify the sense of catastrophe, much as Mahler had done in his Sixth Symphony.

—James M. Keller

James M. Keller is the longtime Program Annotator of the San Francisco Symphony and the New York Philharmonic.



Michael Tilson Thomas and the San Francisco Symphony

## Sieben frühe Lieder

### Nacht

Dämmern Wolken über Nacht und Tal,  
Nebel schweben, Wasser rauschen sacht.  
Nun entschleiert sich's mit einemmal:  
O gib acht! Gib acht!

Weites Wunderland ist aufgetan.  
Silbern ragen Berge traumhaft gross,  
stille Pfade silberlicht talan  
aus verborgnem Schoss;

und die hehre Welt so traumhaft rein.  
Stummer Buchenbaum am Wege steht schattenschwarz,  
ein Hauch vom fernen Hain einsam leise weht.

Und aus tiefen Grundes Düsterheit  
blinken Lichter auf in stummer Nacht.  
Trinke Seele! Trinke Einsamkeit!  
O gib acht! Gib acht!

—Carl Hauptmann

### Schilflied

Auf geheimem Waldespfade  
schleich' ich gern im Abendschein  
an das öde Schilfgestade,  
Mädchen, und gedenke dein.  
Wenn sich dann der Busch verdüstert,  
rauscht das Rohr geheimnisvoll,  
und es klaget und es flüstert  
dass ich weinen, weinen soll.  
Und ich mein', ich höre wehen  
leise deiner Stimme Klang,  
und im Weiher untergehen  
deinen lieblichen Gesang.

—Nicolaus Lenau

## Seven Early Songs

### Night

Clouds grow dim over night and valley,  
a mist is floating, water softly rushing by.  
Now, all at once, the veil is lifted:  
Oh take heed! Take heed!

A wide wonderland has opened up.  
Mountains loom large and silver, as if in a dream.  
Quiet silver-lit paths lead toward the valley  
from a hidden source;

The world is sublime, as pure as a dream.  
A silent beech tree stands by a road, in black shadow,  
a breeze from a distant grove drifts by, gently and lonely.

And from the gloom, deep down,  
lights start to twinkle in the silent night.  
Drink, o soul! Drink solitude!  
Oh take heed! Take heed!

### Song of the Reeds

Taking a secret path through the forest,  
I like to sneak away in the evening light  
To desolate reedy riverbank,  
and think of you, my girl.  
As the bushes grow dark,  
the reeds rustle mysteriously,  
and their moaning and whispering  
makes me weep and weep.  
And I think I hear the sound of your voice  
gently wafting over me  
and your lonely song  
glides down to the pond.

### Die Nachtigall

Das macht, es hat die Nachtigall  
die ganze Nacht gesungen;  
da sind von ihrem süssen Schall,  
da sind in Hall und Widerhall  
die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut;  
nun geht sie tief in Sinnen,  
trägt in der Hand den Sommerhut  
und duldet still der Sonne Glut,  
und weiss nicht, was beginnen.

Das macht, es hat die Nachtigall  
die ganze Nacht gesungen;  
da sind von ihrem süssen Schall,  
da sind in Hall und Widerhall  
die Rosen aufgesprungen.

—Theodor Storm

### Traumgekrönt

Das war der Tag der weissen Chrysanthemen  
mir bangte fast vor seiner Pracht . . .  
Und dann, dann kamst du mir die Seele  
nehmen tief in der Nacht.

Mir war so bang, und du kamst lieb und leise,  
ich hatte grad im Traum an dich gedacht.  
Du kamst, und leis' wie eine Märchenweise  
erklang die Nacht.

—Rainer Maria Rilke

### The Nightingale

It was because the nightingale  
sang all night long;  
from its sweet sound,  
in echo and re-echo  
the roses have burst into bloom.

Once her blood ran wild;  
yet now she walks deep in thought,  
she carries her summer hat in her hand,  
and calmly bears the heat of the sun,  
and doesn't know what to do next.

It was because the nightingale  
sang all night long;  
from its sweet sound,  
in echo and re-echo  
the roses have burst into bloom.

### Crowned by a Dream

That was the day of white chrysanthemums,  
I was afraid of their splendor . . .  
And then, then you came to me  
to take my soul, deep in the night.

I was so afraid, and you came lovingly and gently,  
I had just been thinking of you in that dream.  
You came, and softly the night rang out  
like a fairy tale.

### **Im Zimmer**

Herbstsonnenschein.  
Der liebe Abend blickt so still herein.  
Ein Feuerlein rot knistert im Ofenloch und loht.  
So! Mein Kopf auf deinen Knie'n, so ist mir gut.  
Wenn mein Auge so in deinem ruht,  
wie leise die Minuten zieh'n.

—Johannes Schlaf

### **Liebesode**

Im Arm der Liebe schliefen wir selig ein.  
Am offenen Fenster lauschte der Sommerwind,  
und unserer Atemzüge Frieden trug er hinaus  
in die helle Mondnacht.  
Und aus dem Garten tastete zagend sich  
ein Rosenduft an unserer Liebe Bett  
und gab uns wundervolle Träume.  
Träume des Rausches, so reich an Sehnsucht.

—Otto Erich Hartleben

### **Sommertage**

Nun ziehen Tage über die Welt,  
gesandt aus blauer Ewigkeit,  
im Sommerwind verweht die Zeit.  
Nun windet nächstens der Herr  
Sternenkränze mit seliger Hand  
über Wander- und Wunderland.  
O Herz, was kann in diesen Tagen  
dein hellstes Wanderlied den sagen  
von deiner tiefen, tiefen Lust:  
Im Wiesensang verstummt die Brust,  
nun schweigt das Wort, wo Bild um Bild  
zu dir zieht und dich ganz erfüllt.

—Paul Hohenberg

### **In the Room**

Autumn sunlight.  
The lovely evening peers inside so quietly.  
A little red fire crackles in the stove and flares up.  
So! My head is on your knees, so all is well with me.  
When my eyes rest upon yours,  
how gently the minutes pass.

### **Ode of Love**

In the arms of love we fell blissfully asleep.  
At the open window the summer wind listened,  
and it carries the calmness of our breathing  
out into the bright, moonlit night.  
And from the garden, a scent of roses  
timidly felt its way to our bed of love  
and gave us wonderful dreams.  
Dreams of ecstasy, so rich with yearning.

### **Summer Days**

Now days spread over the world,  
sent forth from blue eternity.  
In the summer wind, time is blown away.  
Now at night, the Lord's blessed hand  
weaves garlands of stars  
Above a wanderer's wonderland.  
So then my heart, in these days,  
What can your brightest wanderer's song say  
about your deep, deep happiness?  
The heart falls silent at the meadows' song;  
words are mute. Here you absorb image after image  
and you are totally fulfilled.

Translations: Peter Grunberg





Susanna Phillips and Michael Tilson Thomas

## The **SAN FRANCISCO SYMPHONY**

gave its first concerts in December 1911. Its music directors have included Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt, and Michael Tilson Thomas, who now serves as the Orchestra's first Music Director Laureate. Esa-Pekka Salonen began his tenure as San Francisco Symphony Music Director in September 2020. The Symphony has won such recording awards as France's Grand Prix du Disque, Britain's *Gramophone* Award, Germany's ECHO Klassik, and the United States's Grammy. Releases on the Symphony's own label, SFS Media, include a cycle of Gustav Mahler's symphonies that has received seven Grammys, several volumes devoted to the works of Ludwig van Beethoven, and John Adams's *Harmonielehre* and *Short Ride in a Fast Machine*, which won a 2013 Grammy for Best Orchestral Performance, and the 2013 ECHO Klassik. Other recent recordings on SFS Media include Grammy-nominated albums of Mason Bates's orchestral works and Robert Schumann's complete symphonies. For RCA Red Seal, Michael Tilson Thomas and the Symphony have recorded scenes from Sergei Prokofiev's *Romeo and Juliet*, a collection of Igor Stravinsky's ballets, and *Charles Ives: An American Journey*, among others.

Some of the most important conductors of the past and recent years have been guests on the San Francisco Symphony podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, and Sir Georg Solti, and the list of composers who have led the Orchestra includes Stravinsky, Maurice Ravel, Aaron Copland,



and John Adams. The San Francisco Symphony Youth Orchestra, founded in 1980, has become known around the world, as has the San Francisco Symphony Chorus, heard on recordings and on the soundtracks of such films as *Amadeus* and *The Godfather*, Part III. For more than two decades, the Symphony's *Adventures in Music* program has brought music to every child in grades 1 through 5 in San Francisco's public schools. San Francisco Symphony radio broadcasts, the first in the US 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 people of all ages and backgrounds, the Symphony launched *Keeping Score* on PBS-TV, DVD, radio, and online. San Francisco Symphony recordings are available online and at the Symphony Store in Davies Symphony Hall.



## MICHAEL TILSON THOMAS

Conductor, composer, and educator Michael Tilson Thomas is Music Director Laureate of the San Francisco Symphony, Co-Founder and Artistic Director of the New World Symphony, and Conductor Laureate of the London Symphony Orchestra. In June 2020, he completed a remarkable 25-year tenure as Music Director of the San Francisco Symphony.

Beginning with his debut in 1974, Tilson Thomas and the Symphony developed what is widely considered one of the most dynamic and productive partnerships in the orchestral world, notable for innovative programming, enhancing

the orchestral concert experience with multimedia and creative staging, showcasing the works of American composers, and attracting new audiences to orchestral music, both at home at Davies Symphony Hall and through the Orchestra's extensive media projects.

A Los Angeles native, Tilson Thomas studied with John Crown and Ingolf Dahl at the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at nineteen. He worked with Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, and Aaron Copland at the famed Monday Evening Concerts and was pianist and conductor for the Piatigorsky and Heifetz master classes. In 1969, Tilson Thomas was appointed Assistant Conductor of the Boston Symphony Orchestra (BSO). Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center, going on to become the BSO's Principal Guest Conductor. He has also served as Music Director of the Buffalo Philharmonic; Principal Guest Conductor of the Los Angeles Philharmonic; and as Principal Conductor, Principal Guest Conductor, and now Conductor Laureate of the London Symphony Orchestra. Tilson Thomas is also Artistic Director of the New World Symphony, which he co-founded as an orchestral academy dedicated to preparing gifted graduates of distinguished music programs for leadership roles in classical music. Since its inception in 1987, the New World Symphony has helped launch the careers of more than 1,200 alumni worldwide, including more than 15 members of the San Francisco Symphony.

Tilson Thomas's recordings have won numerous international awards, including 12 Grammys, 11 for San Francisco Symphony recordings. In 2014, he inaugurated SoundBox, the Symphony's alternative performance space and eclectic live music series. His television credits include the New York Philharmonic Young People's Concerts and *Keeping Score* on PBS-TV, which he and the San Francisco Symphony launched in 2004. His compositions include *From the Diary of Anne Frank* and *Meditations on Rilke*, both recorded with the San Francisco Symphony and released on SFS Media in June 2020; *Shówal Shoáh*; settings of poems by Emily Dickinson and Walt Whitman; *Island Music*; *Notturmo*; and *Four Preludes on Playthings of the Wind*. Tilson Thomas was a 2019 recipient of the Kennedy Center Honors, was *Musical America's* Musician and Conductor of the Year, and was inducted into the *Gramophone* Hall of Fame. He has been elected to the American Academy of Arts and Sciences, the American Academy of Arts and Letters, was inducted in the California Hall of Fame, and was awarded the National Medal of Arts by President Obama. Tilson Thomas was named an Officier in the French Ordre des Arts et des Lettres in June 2020, recognizing his continued contributions to global culture and the vast impact of his 25 years as Music Director of the San Francisco Symphony.



**GIL SHAHAM** was born in 1971 in Illinois and grew up in Israel, where he studied at the Rubin Academy of Music. He made his debut at age ten with the Jerusalem Symphony and Israel Philharmonic, and the following year, took the first prize in Israel's Claremont Competition. He then became a scholarship student at Juilliard, and he also studied at Columbia University. Mr. Shaham made his San Francisco Symphony debut in 1990 as a Shenson Young Artist and has since returned often.

Recent season highlights include performances with the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, and Orchestre de Paris, as well as multi-year residencies with the orchestras of Montreal, Stuttgart, and Singapore. His exploration of violin concertos of the 1930s has included the works of Samuel Barber, Béla Bartók, Alban Berg, Erich Wolfgang Korngold, and Sergei Prokofiev, among many others.

Mr. Shaham has recorded more than two dozen CDs, earning multiple Grammy awards, a Grand Prix du Disque, Diapason d'Or, and *Gramophone* Editor's Choice award. Many of these recordings appear on Canary Classics, the label he founded in 2004. Notable releases include the two-volume *1930s Violin Concertos*, *Virtuoso Violin Works*, Elgar's Violin Concerto, *Hebrew Melodies*, *The Butterfly Lovers*, J.S. Bach's complete sonatas and partitas for solo violin, and many more.

Mr. Shaham was awarded an Avery Fisher Career Grant in 1990 and won the Avery Fisher Prize in 2008. He was named Instrumentalist of the Year by *Musical America* in 2012. He plays the 1699 "Countess Polignac" Stradivarius violin, and lives in New York City with his wife, violinist Adele Anthony, and their three children.



Alabama-born soprano **SUSANNA PHILLIPS**, recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, continues to establish herself as a sought-after singing actor and recitalist. She is a regular guest at the Metropolitan Opera, where she has appeared in roles such as Musetta in *La bohème*, Micaëla in *Carmen*, Donna Elvira in *Don Giovanni*, Fiordiligi in *Così fan tutte*, Rosalinde in *Die Fledermaus*, and Clémence in the company premiere of Kaija Saariaho's *L'amour de loin*. Highlights of Ms. Phillips's previous opera seasons include the role of the Countess in *Le nozze di Figaro* at Cincinnati Opera and debuts at the Gran Teatro del Liceu as Pamina in *Die Zauberflöte*, and at Opernhaus Zürich and Opera Frankfurt as Donna Anna in *Don Giovanni*. In concert she has appeared with the Royal Stockholm Philharmonic, Chicago Symphony Orchestra, Boston Baroque, La Jolla Music Society's SummerFest, and the Philadelphia Orchestra, among many others. She also paired with bass-baritone Eric Owens for a recital program of music by Franz Schubert, which they have also taken on tour with members of the Chicago Symphony Orchestra, the Gilmore Festival, and Philadelphia Chamber Music Society. A native of Huntsville, AL, she made her San Francisco Symphony debut in 2012.



Gil Shaham and Michael Tilson Thomas

**Producer:** Jack Vad

**Engineering Support:** Jason O'Connell, Gus Pollek, Greg Moore, Dann Thompson, Denise Woodward

**Post-Production:** Mark Willsher

**Mastering:** Gus Skinas

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