

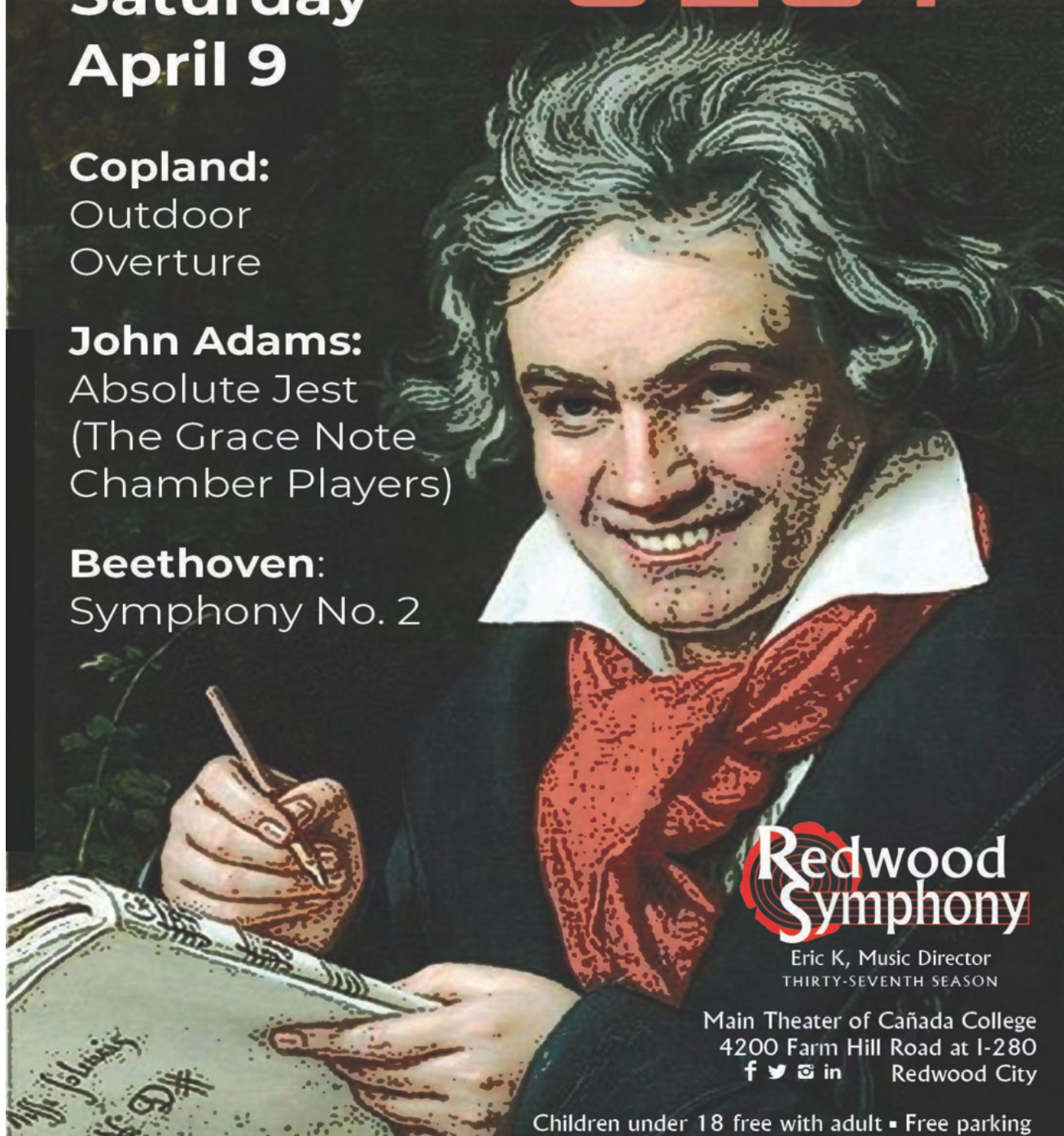
ABSOLUTE JEST

**Saturday
April 9**

Copland:
Outdoor
Overture

John Adams:
Absolute Jest
(The Grace Note
Chamber Players)

Beethoven:
Symphony No. 2



**Redwood
Symphony**

Eric K, Music Director
THIRTY-SEVENTH SEASON

Main Theater of Cañada College
4200 Farm Hill Road at I-280
f t i in Redwood City

Children under 18 free with adult • Free parking

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Eric K, Music Director
THIRTY-SEVENTH SEASON

Aaron Copland (1900-1990)

An Outdoor Overture (1938)

John Adams (b. 1947)

Absolute Jest (2012)

with The Grace Note Chamber Players

Claudia Bloom and Geoffrey Noer, violins

Andrew Lan, viola

Glenn Fisher, cello

Intermission

Ludwig van Beethoven (1770-1827)

Symphony No. 2 in D major, Op. 36 (1803)

I. Adagio molto - Allegro con brio

II. Larghetto

III. Scherzo

IV. Allegro molto

Mobile devices should remain silent and dark during the performance.

The Music Director



Redwood Symphony founder and Music Director **Eric K** (formerly Kujawsky) is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Eric K established Redwood Symphony in

1985 after receiving his doctorate in conducting from Stanford University. His teachers include Samuel Krachmalnick, Paul Vermel, and Andor Toth. Dr. K has performed with the Palo Alto Philharmonic, San Jose Chamber Orchestra, Diablo Symphony, Saratoga Symphony, Aspen Music Festival, TheatreWorks in Palo Alto, and orchestras and choruses throughout the West.

Equally at home with symphony, opera, musical comedy, and jazz, Dr. K has served as music director for Sondheim's *Sweeney Todd* and *Sunday in the Park with George*, *My Fair Lady*,

Kiss Me Kate, and *Cabaret*. He has won both the Bay Area Theater Critics' Circle Award and the Hollywood Dramalogue Award. With Redwood Symphony, he has conducted numerous operas, including *The Rise and Fall of the City of Mahagonny*, *La Bohème*, *Carmen*, *Candide*, *Porgy and Bess*, and *Don Giovanni*.

As a conductor, Dr. K strives for a clear, expressive, and energetic baton technique and for a willingness to depart creatively from accepted orthodoxies of interpretation and programming. Maestro K has conducted most of the standard orchestral repertoire, including all of Mahler's symphonies and the major works of Stravinsky, Bartók, Sibelius, and Brahms, as well as a large number of contemporary composers, including Mason Bates, John Adams, Corigliano, Daugherty, Messiaen, and Elvis Costello. He distinguishes himself as a communicator about music by delivering pre-concert lectures and incisive concert demonstrations with commentary about the music. He teaches violin and clarinet

privately and is Director of Music Ministries at Ladera Community Church, Portola Valley. Besides music, Eric K is devoted to wife and son, Valerie and Aaron Sarfaty, dog Max and cat Baffi, books, humor, movies, liberal politics, and Balkan folk dancing.

Redwood Symphony Mission Statement

Redwood Symphony enriches the lives of its musicians and the community by presenting spirited, high-quality performances of ambitious orchestral music in an innovative, educational, and entertaining format.

*“Redwood Symphony thrives on the impossible.”
– San Jose Mercury News*

The Soloists – Grace Note Chamber Players



Left to right: Claudia Bloom, Glenn Fisher, Andrew Lan,
Geoffrey Noer

The Grace Note Chamber Players, founded in 2010, is a flexibly sized ensemble devoted to presenting programs of rare and beautiful chamber music to Bay Area audiences.

Claudia Bloom, violin

Claudia Bloom began her studies in Berkeley with Anne Crowden. She earned her Bachelor of Music degree at the Manhattan School of Music as a full scholarship student under Raphael

Bronstein and Ariana Bronne. Upon graduation, Ms. Bloom received the Karl Kraeuter Award for Outstanding Achievement in Chamber Music. She completed her Master of Music degree as a teaching assistant at the Yale School of Music, where she studied with Syoko Aki Erle. From 1982-1990 Ms. Bloom was a member of the Ciompi Quartet in residence at Duke University and a full-time member of the faculty. From 1990 to 1992 she was co-concertmaster of the Zurich (Switzerland) Symphony Orchestra. Ms. Bloom has performed as a member of the Bloom Duo and Trio with twin sister Madeline Bloom (piano) and brother Jonathan Bloom (cello). Concert engagements as a member of the Bloom Duo have included performances in the United States, Canada, and Colombia, South America.

Currently she plays principal second violin in Opera San Jose, is a member of the Grace Note Chamber Players, the Corina Quartet, and the Kineret Quartet, and performs as a recitalist. Ms. Bloom teaches privately and directs the Palo Alto

School of Chamber Music for children and adults in Palo Alto.

Geoffrey Noer, violin

Geoffrey Noer started playing the violin at the age of six and has studied with several notable teachers including Barbara Sonies and Charles Gray. Geoffrey is Concertmaster of the Mission Chamber Orchestra of San Jose, playing with the ensemble since its founding in 1996. He is also an avid chamber musician, performing with the Grace Note Chamber Players since 2015.

Outside of music, Geoffrey holds a computer science degree from Swarthmore College and enjoys a successful product management career in Silicon Valley.

Andrew Lan, viola

Andrew Lan is a native of Los Angeles, where he studied violin with Idell Low, Laura Schmieder, and Myron Sandler. He began his viola studies with Sandler and continued his musical training with Susan Freier while attending Stanford for his

undergraduate work. Andrew was thrilled to join The Grace Note Chamber Players in 2017. In addition to being an avid chamber musician, he enjoys playing with local symphony and opera orchestras including the Marin Symphony. He works by day as a pediatrician in Los Gatos.

Glenn Fisher, cello

Glenn began playing the cello in the 5th grade and started playing chamber music soon after with his family. He played in orchestra through college, then spent several summers playing at Music from Bear Valley. He was principal cellist of the Peninsula Symphony for 20 years. He performs regularly with a variety of groups in local chamber music concerts. Glenn is on the Board of Soiree Musicale, a Peninsula Music organization. His teachers include Gabor Reijto, Margaret Rowell, and currently Stephen Harrison. His cello is a French instrument from 1749. Glenn enjoys backpacking with his wife and has two grown sons. He is retired from careers in technical marketing and education.

Aaron Copland

An Outdoor Overture



The late 1930s may have been a rough time for Americans, but it was a fertile time for composer Aaron Copland, who was at the height of his "populist" phase. After periods composing in the jazz and then *avant garde* idioms, he had set out to consciously simplify his music, using folk themes and writing music for more utilitarian purposes, such as film scores or music for schools. In 1936 he wrote an opera, *The Second Hurricane*, to be sung by children in school performances (along with a chorus for their parents!). Alexander Richter, director of music for the High School of Music and Art in New York City, heard a performance of *Hurricane*, and when he began a campaign to get more new music written for use in schools, he contacted Copland and asked him to be a part of it. The campaign, called "American Music for American Youth," would

feature music that was “optimistic in tone, which would have a definite appeal to the adolescent youth of this country.”

Copland agreed to the project and created *An Outdoor Overture*, scoring both a band and an orchestral version of the piece. The work was premiered at Richter’s school in December, 1938, the same year that Copland completed *Billy the Kid*. The two pieces share some distinct similarities, especially in the opening fanfare of the *Overture*. This fanfare, and an extended trumpet solo, are contrasted with a march-like theme and a lyrical melody for strings, all of which are cleverly woven into the final, joyous conclusion. Copland’s contemporary, composer Elliott Carter, wrote that the work “... contains some of the finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer.”

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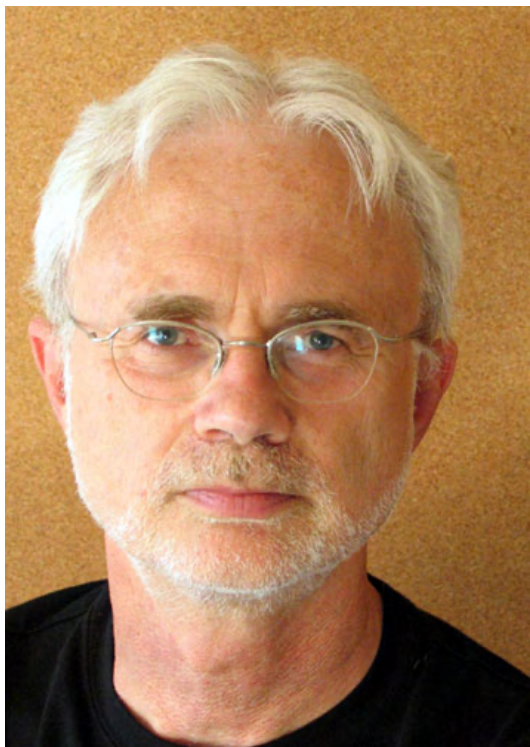
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John Adams

Absolute Jest

with *The Grace Note Chamber Players*



Adams first conceived the idea for *Absolute Jest* during a performance of Igor Stravinsky's *Pulcinella* by Michael Tilson Thomas and the San Francisco Symphony. Written in 1918, *Pulcinella* is a ballet score using the themes and 18th century

stylistic trappings of an 18th century composer, Pergolesi. Adams wrote, "Hearing this (and knowing that I was already committed to composing something for the San Francisco Symphony's 100th anniversary), I was suddenly stimulated by the way Stravinsky had absorbed musical artifacts from the past and worked them into his own highly personal language. 'String quartet and orchestra' is admittedly a repertoire black hole – is there a single work in that medium that is regularly heard? And there are good

reasons for why this is. The first is a simple issue of furniture: the problem of placing four solo players in the 'soloist' position, but still in front of the podium (so that they can follow the conductor), is daunting. The inner players, the second violin and viola, are frequently lost to the audience both visually and aurally.

"But placement on the stage aside, the real challenge is in marrying the highly charged manner and sound of a string quartet to the mass and less precise texture of the large orchestra. Unless very skillfully handled by both composer and performers, the combining of these two ensembles can result in a feeling of sensory and expressive overload."

Adams was displeased with the original version of the work that was premiered by the San Francisco Symphony in March 2012. The composer thus began re-writing the opening of *Absolute Jest* six months after its world premiere, resulting in 400 bars of completely new material.

Adams later described composing the work as "the most extended experience in pure 'invention'" that he'd ever undertaken. He added, "Its creation was for me a thrilling lesson in counterpoint, in thematic transformation and formal design." Regarding the title of the piece, he wrote, "The 'jest' of the title should be understood in terms of its Latin meaning, *gesta*: doings, deeds, exploits. I like to think of 'jest' as indicating an exercising of one's wit by means of imagination and invention."

The work is scored for an amplified string quartet and an orchestra consisting of piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two trombones, timpani, two percussionists, harp (special tuning), piano (special tuning), celesta, and strings. The "special tuning" refers to "meantone E scale," a type of acoustic tuning where the half steps between tones are not all the same distance. As a cost-

saving measure, we are eschewing the special tuning for this performance.

The new 400-odd bars that open the work are largely based on the repeated rhythm first heard in the timpani, suggestive of the first movement of Beethoven's *Seventh*. Before long, we hear the same rhythm spanning an octave, the opening motive of the *Ninth's* second movement, and there's even a suggestion of the *Emperor* Concerto finale as well; this is certainly a favorite rhythm of Beethoven's!

Before the work is over, you'll hear (though not necessarily register) the theme from the *Fourth Symphony's* scherzo^{*}, themes from several late quartet scherzos, the theme from the *Great Fugue* and, in a hair-raising finale, a famous chord progression from the *Waldstein* Sonata.

— Eric K, from *John Adams and Wikipedia*

* Literally "joke" in Italian, a fast movement usually full of surprises, first invented by Haydn.

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Ludwig van Beethoven

Symphony No. 2 in D major



Ludwig van Beethoven's music is generally considered the bridge between the world of classical formalism and the budding romantic movement – between the time when music was typically composed in

response to a request from a secular or spiritual power and the time when a composer's personal experience was considered the most important inspiration. And although Beethoven's first two symphonies are fundamentally of the earlier, classical period, typified by the works of Haydn and Mozart, the second symphony in particular looks toward the future, and in many ways betrays the most anguished of personal motivations.

Beethoven completed the work between 1801 and 1802, when he faced the fact that he was

going deaf. He had been aware since the previous year of a buzzing in his ears, an inability to hear very soft sounds or to distinguish between a jumble of loud ones. He had shunned company, fearful that others would learn his secret, and felt chastised by family and friends for his seeming misanthropy. In 1802, his doctor sent him to Heiligenstadt, a village near Vienna, to get away from the noise of the city. There he wrestled with despair, writing (but never sending) a will and letter to his brothers Carl and Johann in which he explained:

“But, think that for six years now I have been hopelessly afflicted, made worse by senseless physicians, from year to year deceived with hopes of improvement, finally compelled to face the prospect of a lasting malady ... What a humiliation for me when someone standing next to me heard a flute in the distance and I heard nothing ... such incidents drove me almost to despair; a little more of that and I would have ended my life. It was only my art

that held me back. Oh, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me.”

He concluded his “testament” with thanks to his friend and patron Prince Karl von Lichnowsky, who had earlier befriended Mozart, and to whom Beethoven later dedicated the first published edition of his *Symphony No. 2*.

Beethoven’s notebooks reveal that the groundwork for the symphony had been laid several years earlier, before his personal crisis. The work is solidly classical in form, with more classical ornamentation than in Beethoven’s later works. Some even hear an echo of the opening of Mozart’s *Symphony No. 38 (“Prague”)* in the harmonic ambiguities at the start of Beethoven’s symphony. Yet it was clear at the piece’s premiere, in April of 1803, that it was something new. Though the work was generally well-received, some critics chided the composer for “an exaggerated striving for effect” and “straining for that which is new and remarkable.”

The symphony's themes are basically sunny and energetic, no doubt from his earlier sketches. Yet tragic overtones, perhaps from his personal crisis, do intrude, notably in the portentous slow opening of the *Adagio*. The expansive opening, heralding the broadening scale of Beethoven's works, juxtaposes major and minor modes, showing how far the composer had already come from his first symphony. One can even hear a precursor to a theme from his ninth symphony, and this section anticipates *Symphony No. 9* in its D-minor climax. The *Allegro con brio* is vivacious and confident, repeatedly stressing the clash of contrary forces with triumphal brass and percussion. Drums and brass are then silenced in the *Larghetto*, a graceful series of Ländler-like themes. Yet even in this calm movement, a straining ostinato rises ominously, with building chords that threaten briefly to resolve into the minor rather than major. The sunny *Scherzo* that follows – the first of Beethoven's symphonic *Scherzi* so labeled – passes a simple figure throughout the orchestra with the surprising

dynamic contrasts typical of the composer. The trio features a stately woodwind melody that segues rather quickly back into a reprise of the *Scherzo*. The final movement, *Allegro molto*, begins with a pickup note and emphasizes the offbeat. It builds inexorably on a repeated dominant seventh, finally resolving in a coda that extends for 150 bars.

The overall effect of the symphony is bright and positive – perhaps a musical expression of Beethoven's determination to triumph with art over his deafness. His triumph was already apparent to a contemporary critic, who declared this symphony would "remain as the work of a fiery spirit ... when a thousand fashionable pieces now celebrated will have long been consigned to their graves."

September 23, 2001

The Orchestra

Since 1985, Redwood Symphony's innovative programs have featured major modern works by Adams, Adès, Bartók, Copland, Lutoslawski, Mahler, Messiaen, Shostakovich, and Stravinsky, as well as the great classics of Mozart, Beethoven, and Brahms. This ambitious, contemporary programming has drawn a high number of volunteer professionals to Redwood Symphony's ranks. The orchestra has performed throughout the Bay Area, including Davies Symphony Hall, Flint Center, Cañada College Main Theater, the San Mateo Performing Arts Center, and the Fox Theater in Redwood City. Redwood Symphony has recorded seven CDs, including the newest featuring Brahms's First Symphony and the world premiere of Mark Starr's *Johannes Brahms Rag for Banjo and Orchestra*. Our CDs are available from Amazon.com and via iTunes. Redwood Symphony proudly welcomes children for free

with an adult to most performances, a tradition it pioneered in the Bay Area.

Violin I

Heather Katz, *CM*

Danny Coward, *Assistant CM L*

Kayla Butler *L*

Hsinkai Chang *L*

Romain Kang

Kathy Kaufmann

Benjamin Ko *L*

Tommy Kuo

Leah Lader *L*

Jason Lin *L*

Koki Nishimura *A*

Grace Reim *L*

Caren Shapiro *L*

Chris Yeh

Violin II

Sarah Moskovitz *

J. Samuel Jones Chair

Kristin Link

Mia Astar

Cecilia Keehan Chair

Kathrin Berkner L

Catherine Habiger

Diane Honda

Jennifer Lawry L

Joyce Malick

Catherine Sue

Dale Umetsu

Ann Yvonne Walker L

Viola

Michael Luxton *

Chris Barrow

Tanya Buxton L

Griffin Derryberry A

David Friburg L

Leonard Bernstein Chair

Rebecca Gertmenian L

Allyson Nakayama L

Kim Williams

Cello

Ellis Verosub * L

Aaron Baca, *interim Principal*

Lynda Bloomquist L

Amy Brooks L

John Hornberger

Julian Schafer

Janet Sloan

Anthony Yee

Bass

Brian Link *

Virginia Turner Chair

Steve Auerbach

Bob Crum L

Flute/Piccolo

Lisa DiTiberio *

Yukoh Hammura *A 1: Piccolo*

Patricia Harrell L

Lydia Cleone Cummings Chair

Lynn Lightsey *2: Piccolo*

Edith Klauda Chair

Oboe/English Horn

Kurtis Kaminishi 2

Michael Odynski 3

Peter Stahl 1, 2: *English Horn*

Dr. Edward and Lenora Speer Chair

Clarinet

Geoffrey Burr A 2

Alan Hebert A

Joan Hebert L

Dr. Robert Marcus Chair

David Miller 1 3, 2: *Bass Clarinet*

Richard Steinberg L

Bassoon

Jared Prolo 3

Harriet Rigg McCracken Chair

Barbara McKee A: *Contrabassoon*

Larry Rhodes A 2

Mia Stormer

Horn

David Dufour *L*
Earl Saxton Chair
Mika Imawaka *A 1*
Jim Millar
Greg White *3*
Vaughn White *A 2*

Trumpet

Stephen Ruppenthal *1 2*
Robert LaBerge Chair
Dan Swinehart *3*

Trombone

Paul Gilles * *L*
C. Richard Walker Chair
Kristin Arendt, *acting principal*
Donald Brownson *A*
Michael Hartglass: *Bass Trombone*

Tuba

Joel White * L

Percussion

Alyssa Deely A

Mark Goldstein

Charlotte Jordan Chair

Allan Miller

Françoise Miller Chair

Vanya Tarasov A

Keyboard

Delphean Quan: *Piano*

Catherine Sue: *Harp*

Jan Gunderson A: *Celesta*

* = principal

1 = principal on Copland

2 = principal on Adams

3 = principal on Beethoven

L = on leave

A = Acting Member

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Allan Miller, Program

Leah Lader, Program editing

Redwood Symphony Operations Committee

Cañada College

A huge "thank you" to our tireless volunteers,
without whom our concerts would not be possible.

We would also like to remember
Barbara Todd
a longtime lobby volunteer who died in March
2020.

Redwood Symphony sincerely thanks its amazing
volunteer staff for helping organize and bring our
concerts to life. Bravo! If you would consider
helping us in the future, contact us at
volunteers@redwoodsymphony.org

Redwood Symphony 38th Season

September 24, 2022

Florence Price: Ethiopia's Shadow in America

Reich: Music for Ensemble and Orchestra

Sibelius: Symphony No. 3

October 30, 2022

Halloween Concert, with Tour of the Orchestra

Music by Debussy, Price, Herbert and Sousa

November 19, 2022

7:00

Debussy: Nocturnes

Mahler: Symphony No. 4

Sunday, February 12, 2023, at 2:00 PM

Herbert: March of the Toys

Bach: Chaconne

arranged by Hideo Saito

Bates: Cello Concerto

Jonah Kim

Marquez: Danzon #2

April 15, 2023, at 8 PM; April 16 at 2 PM

Sondheim: A major show (TBA)

directed by Debra Lambert

June 4, 2023

Copland: Fanfare for the Common Man

Rain Worthington: Shredding Glass

Shostakovich: Violin Concerto No. 1

Miranda Liu

Ravel: Bolero

June 25, 2023

Outdoor Concert

TBA

July 29, 2023

William Grant Still: Panama Dances

Mozart: Piano Concerto No. 17 in G

Louise Costigan-Kerns

Beethoven: Symphony No. 4

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**Redwood
Symphony**

Eric K, Music Director
THIRTY-SEVENTH SEASON



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