



# Rendering Glass

**Beethoven**  
Leonore Overture No. 3

**Philip Glass**  
Concerto for  
Saxophone Quartet  
and Orchestra  
(Zēlos Quartet)

**Berio**  
Rendering for Orchestra  
(Schubert Symphony No. 10)

November 20  
7:45 pm

**Redwood  
Symphony**



Eric K, Music Director  
THIRTY-SEVENTH SEASON

**Ludwig van Beethoven (1770-1827)**

Leonore Overture No. 3 (1806)

**Luciano Berio (1925-2003)**

Rendering (1989-1990)

*from Franz Schubert (1797-1828)*

*Symphony No. 10 in D major (unfinished)*

**Philip Glass (b. 1937)**

Concerto for Saxophone Quartet  
and Orchestra (1995)

*The Zēlos Quartet*

*There will be no intermission  
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 – The Zēlos Quartet



**Michael Hernandez**, Soprano Saxophone

**Johnny Selmer**, Alto Saxophone

**Robin Lacey**, Tenor Saxophone

**David Cortez**, Baritone Saxophone

The Zēlos Quartet is dedicated to performing a wide array of repertoire ranging from underrepresented contemporary works to

transcriptions from the baroque, classical, and romantic eras. Committed to performing on saxophones that fit the acoustical specifications of its inventor Adolphe Sax, the Zēlos Quartet looks to connect with a variety of audiences to show the wide range of sounds and colors of the saxophone.

Zēlos has participated in summer music festivals such as Festival South (Hattiesburg, MS) and the National Music Festival (Chestertown, MD), where the members connected with local audiences through public performances in retirement homes, farmers markets, and house concerts. They have also been extensively coached by Dr. Michael Hernandez of San Jose State University and the critically acclaimed Mana Quartet and have participated in masterclasses by the award-winning Verona String Quartet, Shanghai Quartet and Amethyst Quartet.

This season's highlights include winning the Beverly Hills International Auditions and

performing as season openers for the *Music by the Sea* Chamber Series at the sold-out Encinitas Library. Zēlos can also be heard on NPR's Live Sessions and has appeared twice on Northwest Focus Live! on Classical KING FM.

Recent awards of the Zēlos Quartet include the Grand Prize at the Frances Walton Chamber Competition, first prize in the 2018 California MTNA chamber music competition, and first prize in the 2018 South West Region MTNA chamber music competition.



# Ludwig van Beethoven

*Leonore Overture No. 3 in C major*  
*Op. 72a from Fidelio*



*"I assure you that the opera is earning me a martyr's crown."*

– Ludwig Van Beethoven

In November of 1805, Napoleon's troops overran and seized Vienna without any resistance or opposition. French marshals who had crossed the *Taborbrücke* convinced the Austrian commander that the war was already over, with Napoleon then proceeding to force a treaty of "friendship and co-operation" at *Schönbrunn Palace*. During this tumultuous crisis, Beethoven's sole opera, *Fidelio*, was being given its premiere performance at the *Theater An Der Wien*, with largely French soldiers in the audience, who had little interest in German opera.

The story of *Fidelio* is set in an 18th century prison near Seville, Spain. Two years prior to the opening scene, the Spanish nobleman *Florestan* has attempted to expose crimes of a rival nobleman, *Pizarro*. In revenge, *Pizarro* has secretly imprisoned *Florestan*. Simultaneously, *Pizarro* has spread false rumors about *Florestan's* death. The libretto, with some spoken dialogue, tells how *Leonore*, disguised as a prison guard named "*Fidelio*," rescues her husband *Florestan* from death in a political prison.

Beethoven labored over many years to produce a suitable overture for *Fidelio*, and ultimately went through four versions. His first attempt, for the 1805 premiere, is believed to have been the overture now known as *Leonore No. 2*. (The name refers to the original title of the opera "*Leonore*.") After the poorly received premier, Beethoven revised and shortened the opera into just two acts. The composer also wrote a new overture – now known as "*Leonore No. 3*." In this form, the opera was first performed on 29 March and 10 April 1806, with greater success.

While *Leonore* No. 3 is considered the most successful of the four overtures, its intensely dramatic, full symphonic structure had the effect of overpowering the somewhat limpid initial scenes of the opera. Realizing this, Beethoven ultimately rejected the work as a curtain raiser for *Fidelio*, and completed the final *Fidelio* overture for a revised, and highly acclaimed performance of the opera in 1814. The final *Fidelio* overture of 1814 makes no attempt at an orchestral synopsis of the whole opera, but instead provides a powerful curtain raiser that Beethoven realized was needed to properly complete the work. Mendelssohn was the first conductor to program all four overtures together, during a concert at the Leipzig Gewandhaus given in 1840. *Leonore* No. 3 has long enjoyed stature as a standalone overture, successful outside of the main opera. Influences on Beethoven's *Fidelio* during this time were French revolutionary opera, especially the robber operas of the French librettists – the so-called rescue operas, i.e., innocent people are persecuted, and certain death awaits them, then

at the last moment they are unexpectedly rescued by a higher power. Imported operas of the time such as *The Water Carrier* by Cherubi and *Leonore ou l'amour conjugal* by Pierre Gateaux, a precursor to *Fidelio*, were the rage in Vienna at the time.

*Leonore No. 3* evolves from a solemn lingering introduction, pre-figuring the noble subjects of individual freedom being assayed in the opera. The overture sketches the primary contretemps of the plot in a compressed, purely orchestral form. The main C major *Allegro* begins quietly, unison strings, but sets in motion into an exalted heraldic hymn to self-determination, leading to two off-stage trumpet fanfares heard in the development section; the second fanfare sounding closer and signifying the moment of approaching denouement. The breathtaking rising passage in the violins begins the *Coda*, a dazzling ensemble conceit designed to connect the climax of the overture and foreshadow the finale of the opera. The overture ends in a jubilant celebration of freedom and victorious love.

Beethoven spent more time writing the overture to *Fidelio* than Rossini and Donizetti spent on entire operas, overture included. No other work of Beethoven caused him so much frustration and disappointment. With poorly received premieres, disastrous casting, the unfavorable circumstance of the war with France, inadequate preparation of the score, and censorship from critics of certain scenes, he found the difficulties posed by writing and producing an opera so disagreeable that he never attempted to compose another. In a letter to the contemporary poet and final libretto collaborator Georg Friedrich Treitschke, Beethoven wrote, "I assure you, dear Treitschke, that this opera will win me a martyr's crown. You have by your co-operation saved what is best from the shipwreck. For all this I shall be eternally grateful to you." *Lenore Overture No.3* stands as a triumph in the composer's mastery of concise symphonic form.

– *Stephen Ruppenthal*

## Luciano Berio: *Rendering*



*Note from the  
composer:*

During the last several years, I have been asked once and again to do “something” with Schubert, but I always declined this kind but cumbersome invitation.

Until I received a copy of the sketches that the 31-year-old Franz had been accumulating during the last few weeks of his life in preparation for a *Tenth Symphony in D major (D. 936 A)*. These sketches are fairly complex and of great beauty: they add a further indication of the new paths that were taking Schubert away from Beethoven’s influence. Seduced by those sketches, I therefore decided to restore them: restore and not complete nor reconstruct.

I have never been attracted to those operations of philological bureaucracy which sometimes

lead musicologists to pretend they are Schubert (if not Beethoven) and “complete the Symphony as Schubert himself might have done”. This is a curious form of mimesis that has something in common with those picture restorations sometimes responsible for irreparable damages, as in the case of the Raffaello frescoes at the *Farnesina* in Rome. As I worked on Schubert’s sketches, I set myself the target of following those modern restoration criteria that aim at reviving the old colours without however trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition (as in the case of *Giotto* in Assisi).

The sketches as left by Schubert almost in a pianistic form bear occasional instrumental indications but are at times almost written in shorthand; I had to complete them above all in the internal and bass parts. Their orchestration didn’t present particular problems. I used the same instrumentation as in the *Unfinished* (two flutes, two oboes, two clarinets, two bassoons, two horns, three trombones, timpani and strings)

and in the first movement (*Allegro*) I tried often to safeguard the obvious Schubert colour. But not always. There are brief episodes in the musical development which seem to lean towards Mendelssohn and the orchestration naturally follows suit. Furthermore, the expressive climate of the second movement, an *Andante*, is stunning: it seems inhabited by Mahler's spirit.

In the empty spaces between one sketch and the next, I have composed a kind of connective tissue constantly different and changing, always *pianissimo* and "distant", intermingled with reminiscences of the late Schubert (the *Piano Sonata in B flat*, the *Piano Trio in B flat*, etc.) and crossed by polyphonic textures based on fragments of the same sketches. This delicate musical cement that comments on the discontinuities and the gaps between one sketch and the other is always announced by the sound of a celesta.

During his last days Schubert took counterpoint lessons. Music paper was expensive, and it was perhaps for this reason that amongst the sketches



for the *Tenth Symphony* I found a brief and elementary counterpoint exercise (a canon in contrary motion). I couldn't refrain from orchestrating this as well, integrating it to the impressive journey of the *Andante*.

The final *Allegro* is equally impressive and certainly the most polyphonic orchestral movement Schubert ever wrote. These last sketches, although very fragmentary, are of great homogeneity and they show Schubert in the process of testing different contrapuntal possibilities for one and the same thematic material. These sketches alternatively present the character of a *Scherzo* and that of a *Finale*. This ambiguity that the young Schubert might have possibly solved or exasperated in some new way, attracted me particularly: in fact, my "cement-work" here aims amongst other things at making that ambiguity structurally expressive.

I have written this homage to Schubert between 1989 and 1990 for the Amsterdam Royal Concertgebouw Orchestra.     – *Luciano Berio*

## Philip Glass

*Concerto for Saxophone Quartet and Orchestra*  
*Commissioned by the Raschèr Saxophone Quartet*



Philip Glass was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud.

Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson, and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards

and a variety of woodwinds, amplified and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed "minimalism." Glass himself never liked the term and preferred to speak of himself as a composer of "music with repetitive structures." Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, and develops.

There has been nothing "minimalist" about his output. In the past 25 years, Glass has composed more than 25 operas, large and small, 12 symphonies, 13 concertos, soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris's documentary about former defense secretary Robert McNamara, nine string quartets, and a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-

Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

Phil Glass writes about his *Saxophone concerto*:  
“I wrote it two ways. Bruce Wienberger, the tenor player from Raschèr Saxophone Quartet, asked me to write a saxophone concerto and said that they wanted a piece that could be both a concerto with orchestra and a version for quartet. He said, ‘Do you think you can do that?’ And I said, ‘Well, I do, but the question is, do I write the orchestra version first and then reduce it to quartet, or do I write the quartet first and then re-score it for orchestra?’ He had no idea. I decided that the hardest thing would be the quartet version because every note had to be played by the four people. So, if I solved the problem of the quartet version, I could re-orchestrate. So, I wrote the version we have, the quartet version, and then I wrote the orchestra version in such a way in that

each movement features a particular saxophone. One features soprano, one is baritone. Each movement of the concerto version would feature the soloist, and the orchestra would pick up the other parts, so that in the orchestra version you get a saxophone quartet with the orchestra, but each movement features one of the members of the quartet. There are places, like in the last movement, when all four are playing together. In a way, the recital version is an extremely difficult piece to play, because not only does each movement feature one of the saxophones, but the other three have to play all the other orchestra parts. They are tooting away the whole time."

One of Philip Glass' most widely performed orchestral works, the *Concerto for Saxophone Quartet and Orchestra* does not resemble a typical concerto. It is more a series of four individual set pieces, each of which features a single member of the saxophone quartet: soprano, alto, tenor, and baritone saxophones. The work is extraordinary not only for spotlighting

the saxophone family, which is rarely used in classical compositions, but also for exploiting the wide-ranging and enormous coloristic and emotive qualities of those instruments.

Instead of employing the typical bravura and pyrotechnic display of the concerto, Glass integrates the featured soloist into his customary rhythmic patterning. As with much of Glass' work, the Concerto is bound by an almost brutal stylistic and rhythmic consistency, the four movements coming off as a mesmerizing integrated whole. In the gently swaying first movement, the soprano saxophone spins a sinuous melody atop the repeated undulating motifs of the lower-pitched instruments. The jazzy second movement features a lively ascending figure, laid out by the baritone saxophone and later picked up by the other members of the quartet and the orchestra. The tenor instrument carries a free and easy, soulful solo in the graceful third movement, and in the finale, all four saxophones are swept into a furor of constantly changing meters and motifs, framed

by Glass' characteristic use of polytonality, before charging abruptly into the closing cadence.

The piece premiered for saxophone quartet alone in July 1995 at Germany's Schleswig-Holstein Music Festival; the version for saxophone quartet with orchestra premiered in September of that year with the Stockholm Radio Orchestra. In 2019, Philip Glass also created a version of this work for saxophone quartet and large wind ensemble.

*– Stephen Ruppenthal*

## 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*

Chris Barrow

Kayla Butler *L*

Hsinkai Chang *L*

Romain Kang

Kathy Kaufmann *L*

Benjamin Ko *L*

Tommy Kuo *L*

Leah Lader

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

Catherine Habiger L

Diane Honda

Joy Lai A

Jennifer Lawry

Joyce Malick

Catherine Sue A

Dale Umetsu L

Ann Yvonne Walker L

## **Viola**

David Friburg \*

*Leonard Bernstein Chair*

Michael Luxton

Tanya Buxton  
Rebecca Gertmenian *L*  
Steve Harvey *A*  
Allyson Nakayama  
Doug Tomm  
Kim Williams *L*

## **Cello**

Ellis Verosub \* *L*  
Aaron Baca, *Acting Principal*  
Lynda Bloomquist *L*  
Amy Brooks *L*  
Laurel Evans *A*  
John Hornberger *L*  
Julian Schafer *L*  
Janet Sloan  
Anthony Yee

## **Bass**

Brian Link \*

*Virginia Turner Chair*

Steve Auerbach

Bob Crum *L*

## **Flute/Piccolo**

Lisa DiTiberio

Patricia Harrell

*Lydia Cleone Cummings Chair*

Lynn Lightsey *L*

*Edith Klauda Piccolo Chair*

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Michael Odynski

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David Miller, bass/Eb L

Richard Steinberg

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*Harriet Rigg McCracken Chair*

Jared Prolo

Mia Stormer

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David Dufour

*Earl Saxton Chair*

Jim Millar

Greg White

Vaughn White A

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Stephen Ruppenthal

*Robert LaBerge Chair*

Dan Swinehart

## **Trombone**

Bryan Hardester \* L

*C. Richard Walker Chair*

Paul Gilles L

Kristin Arendt

Don Brownson A

Takanori Kato L

David Papay A

## **Tuba**

Joel White \* L

## **Percussion**

Richard Gibson

Mark Goldstein

*Charlotte Jordan Chair*

Allan Miller *L*

*Françoise Miller Chair*

Vanya Tarasov *A*

Vianna Vo *A*

## **Keyboard**

Delphean Quan

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\* = principal

*L* = on leave

*A* = Acting Member

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without which 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  
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