



Magic and Mystery

Feb. 12, 2022
8:00 p.m.

Charles Ives

Variations on America

Piazzolla

Libertango
and Introduccion al Angel

Mendieta

Malagueña-Milonga
Anna Maria Mendieta, harp soloist

Haydn

Symphony No. 101 in D major
("The Clock")

**Redwood
Symphony**

Eric K, Music Director
THIRTY-SEVENTH SEASON

f t i in y Main Theater of Cañada College
4200 Farm Hill Road at I-280, Redwood City
Children under 18 free with adult ■ Free parking

ORDER TICKETS AT REDWOODSYMPHONY.ORG



Eric K, Music Director
THIRTY-SEVENTH SEASON

Franz Joseph Haydn (1732-1809)

Symphony No. 101 in D major (1794)

I. Adagio, Presto

II. Andante

III. Menuetto, Allegretto

IV. Vivace

Featuring **Anna Maria Mendieta** on harp:

Astor Piazzolla (1921-1992)

Libertango Fantasy (1974)

Arranged by Daniel Binelli

Orchestration expanded by Kevin Gordon

Introducción al Ángel (1962)

Arranged by Pablo Ziegler

Harp cadenza composed by Pablo Ziegler

Anna Maria Mendieta

Malagueña-Milonga (2009)

Based on a theme by Ernesto Lecuona

Orchestration expanded by Kevin Gordon

Charles Edward Ives (1874-1954)

Variations on "America" (1964)

Orchestrated by William Howard Schuman

- 1. Introduction and Theme*
- 2,3. Variation I, Variation II*
- 4. Interlude I*
- 5,6. Variation III, Variation IV*
- 7. Interlude II*
- 8. Variation V*
- 9. Coda*

*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 Soloist – Anna Maria Mendieta



“... an exceptional soloist, harpist **Anna Maria Mendieta**, was even more impressive. A charismatic player, she ranged through her instrument: exquisite, finger flicked dustings up and across the strings; or guitar-like strums, crisp and percussive; or rich-blooded low notes or brilliant high ones. The interwoven sound of Mendieta and the orchestra was luminous ...”

– *Richard Scheinin, San Jose Mercury News, 2006*

It was a historic event when the *League of American Orchestras* selected this review to internationally announce the success of a world premiere of a concerto no one thought possible. Making history, American harpist Anna Maria Mendieta proved the impossible and performed Astor Piazzolla's intensely chromatic and percussive Argentine Tango, music for which she is now famous. With innovative and daring programming, Ms. Mendieta continues to be recognized internationally as a pioneer with her award-winning album *Tango Del Cielo* for Harp & Orchestra. Featuring the music of Piazzolla and collaborating with Piazzolla's closest colleagues and Grammy award-winning composers, the album has won seven international awards, including four Global Music Awards, reached #2 on Billboard's Classical Crossover Charts, and is played on classical music stations around the world.

What began years ago as a new vision for harp and tango, Anna Maria Mendieta's "Harp-Tango" project has blossomed into a multimedia

touring concert-show of award-winning musicians and dancers called *Tango Del Cielo* (Tango of Heaven). The show presents a fusion of tango and flamenco with a tribute to the silent films. Ms. Mendieta's *Tango Del Cielo* show was the featured show at the 2019 World Tango Festival in Victoria, Canada, and is the focus of a documentary film. When she's not pulling strings, she is out on the dance floor as a part of the show.

Ms. Mendieta enjoys a busy career as a soloist, orchestral musician, recording artist and teacher. She is the principal harpist with the Sacramento Philharmonic & Opera and has performed with orchestras and chamber music groups across the country and beyond including the San Francisco Symphony, San Francisco Opera and Ballet, Russian National Orchestra, Russian State Ballet and others. Ms. Mendieta has been honored with concertos especially composed for her including a commission award from the American Harp Society. She has performed for Pope Benedict XVI, President Clinton, President Gorbachev, and

the King and Queen of Spain as well as other dignitaries. Ms. Mendieta performs all styles of music from classical to contemporary and has enjoyed performing with celebrities such as opera singer Frederica von Stade, Andrea Bocelli, Josh Groban, Frank Sinatra Jr, and Barry Manilow, who calls her his "favorite harpist."

The Composers

Astor Piazzolla (1921-1992), born in Buenos Aires, Argentina, studied with Alberto Ginastera and Nadia Boulanger. It was Boulanger who persuaded him to devote himself to the tango rather than any other music. With a respect for Bach and a love for jazz, he decided to free the tango from its traditional patterns, give the music more nuances and make it more complex. For this he made use of new tonal colors and rhythms as well as dissonant harmonies. It was Piazzolla's dream to create a tango that would not only be dance music but concert music as well.

Daniel Binelli (b. 1946 Quilmes, Argentina) is an internationally renowned master of the bandoneon, seasoned composer and arranger specializing in all styles of tango. Binelli performs extensively in concert and recital throughout the world. He is widely acclaimed as the foremost exponent and torchbearer of the music of Astor Piazzolla. In 1989, he was selected by Astor Piazzolla to play second bandoneon in his New Tango Sextet and toured internationally. Previously, from 1968-1982, he was a member of the famous Osvaldo Pugliese's Orchestra, for which he created many arrangements.

Pablo Ziegler (b. 1944 Argentina), Buenos Aires, Argentina, was Piazzolla's pianist for 10 years as a part of his "Nuevo Tango" Quintet group. He began playing the piano at a young age and was taught to play tangos by his father who would play them on the violin for the silent movies. An innovator in tango and with many albums to his credit, Pablo Ziegler was the recipient of the 2018 Grammy Award for Best

Jazz Album & the 2006 Grammy Award for the Best Tango Album. His arrangement of *Introducción al Ángel* was especially created for Ms. Mendieta.

Kevin Gordon, arranger, is a contemporary composer, double and electric bassist, and educator based in the San Francisco Bay Area. Able to compose and perform in a large variety of styles, his works range from pieces for full orchestra, to jazz combos, to rock/pop, and he is adept at composing for both live players and using music software. Gordon's concert works have been performed by the American Symphony Orchestra, the Da Capo Chamber Players, and the ECHO Chamber Orchestra.



Anna Maria Mendieta, harpist, enjoys a busy career as a soloist, orchestral musician, recording artist, and teacher. She is the principal harpist with the Sacramento Philharmonic & Opera and has

played with orchestras and chamber music groups around the world. Ms. Mendieta has performed for Pope Benedict XVI, the King and Queen of Spain, President Clinton, President Gorbachev and other dignitaries. She is internationally recognized as a pioneer in performing Argentine Tango music on the harp and her creation of *Tango Del Cielo*, an award-winning album and international touring show, is the focus of a documentary film. Anna Maria has appeared in motion pictures, on television, and national radio. She has shared programs with Federica von Stade, performed with Andrea Bocelli, Josh Groban, Frank Sinatra Jr., and Barry Manilow, who calls her his "favorite harpist." When she's not pulling strings, she's out on the dance floor as a part of the show.

The Music

Astor Piazzolla

Libertango (1974)

Libertango is one of Astor Piazzolla's most famous tangos. The name merges the Spanish word for "Liberty" (*libertad*) and "tango," symbolizing Piazzolla's break from classical tango and opening the stage for the new tango (*tango nuevo*). It also speaks to "breaking free" from the traditions of classical harp.

In 2006, Anna Maria was invited to participate in an international production called "Leading Ladies of Tango" where she met Argentine composer/arranger Daniel Binelli, who was the music director of the show. Binelli, a bandoneonist, is widely respected and known to be an expert of Piazzolla's music. He was a part of Piazzolla's touring ensemble for many years. After the production was over, Anna Maria asked Binelli if he could create an arrangement of *Libertango* for her to play with her ensemble. He

created this fantasy for Harp and String Quartet for a recording project with her and Quartet San Francisco. A year later, Anna Maria was invited to perform as a guest soloist with the San Jose Chamber Orchestra with Maestra Barbara Day Turner. Together they commissioned Binelli to expand the work for Harp & String Orchestra. This piece along with Piazzolla's *Introducción al Ángel* and Pablo Ziegler's *Milonga en el Viento* became a *Tango Suite* for Anna Maria to play with the orchestra, with *Libertango* as the Finale. The outstanding review from that concert was selected by the League of American Symphony Orchestras to be internationally published and greatly contributed to the acceptance of Harp and Tango.

Astor Piazzolla

Introducción al Ángel (1962)

Piazzolla was asked to write for a Tango Ballet about an Angel. There were many famous compositions by Piazzolla from this project that went on to become tango classics, such as

Milonga del Angel. Introducción al Ángel was composed to open for the entire ballet; however, it was never written or published while Piazzolla was alive. The story was about an angel that came down from Heaven to Buenos Aires to cleanse and purify the city. *Introducción al Ángel* was composed to open and set the scene for the entire ballet.

Pablo Ziegler was Astor Piazzolla's pianist for ten years, until Piazzolla's death. They would tour and perform this piece with Piazzolla's group for many years. After Piazzolla died, Pablo Ziegler wrote down the music by memory just the way Piazzolla played it. He went on to continue with his own career and established himself as a "Nuevo Tango" composer. In 2006, Anna Maria was introduced to Pablo Ziegler who had just won the Grammy Award for the Best Tango Album. He was intrigued with Anna Maria's project for harp and tango, and joined her in exploring ways to play tango music on the harp. *Introducción* was indeed the perfect piece for the

harp. However, she had to create a new technique of playing the harp to mimic the sounds of traditional tango instruments, accomplish the difficult chromatic passages, and create unique percussive effects. *Introducción al Angel* was their first project together and he composed a special harp cadenza to open the piece.

Anna Maria Mendieta

Malagueña-Milonga (2009)

Anna Maria's love for Latin and Spanish music began at a young age. With grandparents from Spain and Latin America, the family was raised with music and dancing as a part of family gatherings. In 2008, when Anna Maria created her touring show *Tango Del Cielo* (Tango of Heaven), it seemed natural to bring together musicians and dancers of both tango and flamenco. She realized there were many connections between the two art forms and that they complemented each other so perfectly. In addition, Anna Maria's sister was a star dancer for Theater Flamenco of San Francisco and had

danced as a part of the show. As the show developed, Anna Maria wanted the music to merge Argentine tango with classical flamenco to bring all performers on stage to end the show. Anna Maria chose the rhythm of a Milonga, which is a fast tempo-happy tango. She composed *Malagueña-Milonga* to follow the classical *Malagueña* in the show and thus used a motif creating a fusion of the two styles to complete the show with a grand finale.

In 2018, the ECHO Chamber Orchestra invited Anna Maria to perform these pieces with the orchestra and commissioned Bay Area composer Kevin Gordon to expand the arrangements for full orchestra.

Come Sing With Us!



Founded in 1994, the Peninsula Girls Chorus (PGC) serves over 200 girls from across the peninsula with our award-winning program.

**We are open to girls, ages 6-18 who love to sing.
Tuition assistance is available.**

Come join us and experience:

- Top-notch training in healthy vocal technique
- Performances throughout the community
- Music reading & musicianship instruction
- A nurturing teaching environment
- A chance to make new friends
- Joyful music-making

To find out more information about the PGC and to sign up for an audition appointment, please visit our website at: peninsulagirlschorus.org and follow us on Facebook at: facebook.com/peninsulagirlschorus



Franz Joseph Haydn

Symphony No. 101 in D major ("The Clock")



Joseph Haydn was known as "Papa Haydn," in part because he truly brought about a perfection of the early Classical Style in the 1770's, and because he served as the main model and inspiration for Mozart and Beethoven. He was

famous throughout Europe for his nearly 30 years of prolific musical service to the wealthy Esterhazy family, during which he perfected the new genres of string quartet and symphony.

When his service ended, Haydn found his talent much in demand. He wrote his first six "London Symphonies" for his first of two trips to England in 1791, during which his dear friend Mozart died.

Haydn expected to return to England in 1793 but he did not arrive in London until February 1794; he was 61 and at the height of his powers.

During his time in Vienna, he began to compose the six new symphonies commissioned for his second trip, and during those months he and Beethoven had a brief and unsuccessful experiment at being master and disciple.

There were very few composers as prolific in old age as Haydn. His skills continued to mature, and he had a true genius for supplying what the public didn't even know it wanted; he was treated like a rock star in London.

The last six symphonies, including tonight's, composed for Haydn's second trip to London, work on a higher intellectual plane than the previous group of six symphonies and were even more popular. These last six symphonies are for a larger orchestra, with pairs of flutes and clarinets (rarely used by Haydn) and expanded parts for the horns, trumpets, and timpani.

No. 101, like the others in the set, is surprising with unusual things happening in every movement. The nickname, "The Clock," describes

the two-note accompaniment of the second movement and comes from a 1798 Vienna transcription of the movement for piano, where it was called "Rondo: The Clock." The slow introduction to the first movement begins in D minor and the rising scale in the first two bars soon transform into the lively D major melody that begins the presto. Unlike Mozart and Beethoven, Haydn preferred to base everything in a movement on one theme and its many variations; there is variety, but based on thematic unity.

"The Clock" movement modifies the rondo form by varying each repetition of the theme. Note as the simple rounded phrase structure gives way to a stormy passage in the minor, then returns to the main theme in the first violins, with the tick-tock accompaniment adorably split between solo flute and bassoon some two octaves apart.

The third movement may be Haydn's longest and most majestically scored minuet. The trio section depicts the occasional wrong notes and missed entrances of an enthusiastic but less-than-

competent village band. Some editors attempted to fix the “wrong” notes, assuming they were misprints.

In the vivacious finale, a single theme undergoes a dizzying array of development which includes a fugue. Please listen to the way this single, gracious theme moves through a series of adventures, eventually soaring to triumphant heights.

– *Eric K*



Memorial Garden

In memory of those we have lost during the last two years, we perform Eleanor Daley's gentle *Requiem* and an excerpt from Fauré's *Requiem*, as well as shorter pieces by Chesnokov and contemporary composers Gjeilo, Dunphy, and others.

Friday, March 4, 8:00pm

Campbell United Methodist Church, Campbell

Saturday, March 5, 8:00pm

St. Gregory of Nyssa Episcopal Church, San Francisco

Sunday, March 6, 4:30pm

First Congregational Church, Palo Alto



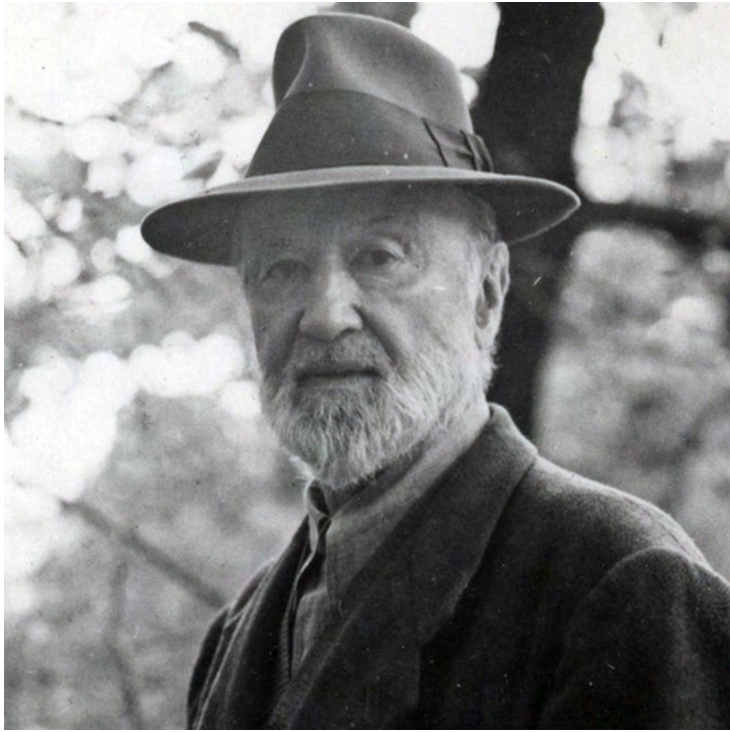
BAY CHORAL GUILD

Tickets at the door or online, www.baychoralguild.org

Charles Edward Ives

Variations on "America"

Orchestrated by William Schuman



"What has sound got to do with Music?"

"Music is Life!"

– Charles Ives

Aaron Copland wrote of Charles Ives:

"...when he composed, [he] was incredibly daring. The marvel is that he got away with it."

If you ask any classical concert-goer these days about the music of American composer Charles Ives, you might get a blank stare. But in the off-chance that they may have attended performances of his work, you might hear reference to his Pulitzer Prize-winning 1947 *Symphony No. 3*, or the monumental and climactic *Fourth Symphony*, or perhaps his oft-performed concert miniatures *Central Park in the*

Dark or the cosmic *The Unanswered Question*. Just possibly, you might hear a reference to his *Concord Sonata*.

However, to most classical concert audiences he remains a musical enigma because of his idiosyncratic approach to his music. Hearing his *Variations on "America"* gives us a fresh opportunity to approach Ives' early music and hear a ground-breaking work that foreshadowed a trademark direction of the mature composer.

Charles Ives wrote *Variations on "America"* for the organ at the tender age of 17 while he was the organist for a local church in Danbury, Connecticut. In 1891, Ives "arranged" a traditional tune, known as *My Country, 'Tis of Thee*, at the time the de facto anthem of the United States. At this early age, Ives was considered an organ phenomenon, and the work quite unabashedly showed off his bravura style of playing and composing. *Variations on "America"* displays many characteristics of the later mature Ives palette; defiant bitonality – indeed, this work

is the earliest polytonal piece known. Snatches of patriotic themes emerge from a dense thicket, and an ever-optimistic sense of playfulness and humor take place alongside implacable individuality. Even the telltale cross-rhythms of the (then) new ragtime would not be spared in the bombastic organ pedal passages of the virtuosic finale. Anecdotally, his father would not let him play the pages which included canons in two or three keys at once at a premiere, because they were "unsuitable for church performance - They upset the elderly ladies and made the little boys laugh and get noisy!" It is exhilarating to experience *Variations on "America"* in the original organ scoring. Recommended is Michael Hey's interpretation, found here:

https://www.youtube.com/watch?v=Ypkel3Q_osM

Ives would later describe the *Variations on "America"* as "but a boy's work, partly serious and partly in fun." This early work, however, already displays the prodigious, and precocious, abilities and predilection, that would prefigure his career as a mature composer.

The American composer, William Schuman, transcribed the original organ work for orchestra in 1962, over 70 years later.

The *Introduction* sets up the main theme with a series of fanfare flourishes in a very European musical fashion – straight ahead and to the point. We hear a snippet from the Christian hymn tune, *Great is thy Faithfulness* interspersed with the opening fanfare theme, then finishing the *Introduction* with muted brass playing pianissimo on *America*.

Variation I then veers into a meditative figural rumination in the woodwinds with strings in counterpoint, adding an agile running line, and ultimately culminating in a rush of chromatic 32nds in the upper brass.

Solo clarinet begins Variation II andante and sets off a sinuous barbershop setting with sliding close harmonies in the trombones in dialogue with the upper brass. Then we are treated to the first of two brief Interludes.

The initial Interlude presents the “world’s first systematic usage of bi-tonality,” which was so prevalent in Ives’ later and mature compositions. The Interlude crashes through the first half of the main theme and connects the Variations on each side by anchoring half of the orchestra firmly centered on F Major, the other half of the orchestra on Db Major, creating a logical linkage by superimposing the keys of the surrounding variations. Ives’ biographer Jan Swafford points out:

“Much of what would bring the Variations on ‘America’ to the attention of a later, novelty-obsessed age would be its startling departures from convention by way of two bitonal interludes.” [The impetus of this came from his father having his two boys sing in one key while he accompanied them in another!]

A more fully developed Variation III arrives with a jaunty, 6/8 skating-rink march, a slightly tongue-in-cheek rendition of European-calvary song.

Variation IV gives us a forceful F minor *polonaise*. The main theme is propelled by the solo trombone on top of a pseudo-tango accompaniment from the strings. This is then followed in short order by the second Interlude, a brief four bars in length, running through the second half of the main theme, and connecting Variations IV and V by superimposing the respective variation's key centers, Ab Major and F Major.

The Variation V *scherzo* segues with a skittering 16th note passage from the solo trumpet atop a quasi proto-ragtime dance, before being joined by tutti brass with the *Maestoso* finale, recapping the Introduction and bringing back the opening fanfare and main theme. Here the trombones and tuba replace the original organ pedal frenzy and bring the work to a sizzling climax.

Esteemed Ives scholar Jan Swafford summarizes Ives's influence and importance: "For all his singularity, the Yankee maverick Charles Ives is among the most representative of American

artists. Optimistic, idealistic, fiercely democratic, he unified the voice of the American people with the forms and traditions of European classical music. The result, in his most far-reaching work, is like nothing ever imagined before him: music at once unique and as familiar as a tune whistled in childhood, music that can conjure up the pandemonium of a small-town 4th of July or the quiet of a New England church, music of visionary spirituality built from the humblest materials—an old gospel hymn, a patriotic tune, a sentimental parlor song.”

— *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 L*

Julian Brown *A*

Kayla Butler *L*

Franklin Chang *A*

Hsinkai Chang *L*

Romain Kang

Kathy Kaufmann

Benjamin Ko *L*

Tommy Kuo *L*

Leah Lader *L*

Jason Lin *L*

Koki Nishimura *A*

Grace Reim *L*

Caren Shapiro

Avo Simonian *A L*

Deborah Simon-Lurie *A*

Doug Tomm

Chris Yeh *L*

Violin II

Sarah Moskovitz *

J. Samuel Jones Chair

Kristin Link

Mia Astar L

Cecilia Keehan Chair

Kathrin Berkner

Charlotte Fisch A

Catherine Habiger L

Diane Honda L

Jennifer Lawry L

Joyce Malick

Catherine Sue A

Dale Umetsu

Ann Yvonne Walker L

Viola

David Friburg * L

Leonard Bernstein Chair

Michael Luxton, *interim principal*

Chris Barrow

Tanya Buxton
Griffin Derryberry A
Rebecca Gertmenian L
Leelane Hines A
Allyson Nakayama
Kim Williams L

Cello

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

Bass

Brian Link *

Virginia Turner Chair

Steve Auerbach

Bob Crum *L*

Georg Scheule *A*

Flute/Piccolo

Lisa DiTiberio

Yukoh Hammura *A*

Patricia Harrell

Lydia Cleone Cummings Chair

Lynn Lightsey *L*

Edith Klauda Piccolo Chair

Oboe/English Horn

Kurtis Kaminishi *L*

Michael Odynski *1*

Peter Stahl 2 3

Dr. Edward and Lenora Speer Chair

Clarinet

Joan Hebert 1 2

Dr. Robert Marcus Chair

David Miller 3

Richard Steinberg L

Bassoon

Cullen Blain A

Harriet Rigg McCracken Chair

Jared Prolo

Mia Stormer L

Barbara McKee, contrabassoon A

Horn

David Dufour L

Earl Saxton Chair

Mika Imawaka A

Mark McMahon A

Jim Millar 2 3

Greg White 1

Trumpet

Stephen Ruppenthal 1 2

Robert LaBerge Chair

Dan Swinehart 3

Genevieve Kromm A

Trombone

Kristin Arendt, *acting principal*

C. Richard Walker Chair

Donald Brownson A

Paul Gilles L

Takanori Kato L

David Papay A

Tuba

Joel White *

Percussion

Alyssa Deely A

Mark Goldstein

Charlotte Jordan Chair

Allan Miller

Françoise Miller Chair

Vanya Tarasov A

Vianna Vo A

Keyboard

Delphean Quan

* = principal

1 = principal on Haydn

2 = principal on harp pieces

3 = principal on Ives

L = on leave

A = Acting Member

We gratefully acknowledge these generous contributions

Patron (\$1000 and above): Abilock, Rigele • Coward, Daniel • Friedman, Sue and Marv • Goldman, David • Harrell, Patricia • Heck, Larry and Nell, Gaye • Jaquette, George and Emily • Lightsey, Lynn • McCracken, Douglas • McKee, Barbara • Miller, Allan • Odynski, Richard and Katherine • Raider, Daniel and Lee Nancy E. • RPX Corporation • Shustek, Leonard and Dubinsky, Donna • Sollman, George • Speer, Kristin • Walker, Ann Yvonne and Jones, David M. • Wharton, Anne • White, Gregory • Yeh, Christopher • Zanoni, Hanna • Anonymous

Benefactor (\$500 to \$999): Cooper, Tom and Hom, Mary • Kleinrath, James and Singleton, Melody • Link, Brian and Kristin • Nakamura, Mark and Carole • Odynski, Michael • Rader, Robert • Scott, Kristina • Stahl, Peter and Sloan, Janet • Steinberg, Richard • Stewart, Anita • Swinehart, Daniel and Ann • Verosub, Ellis •

Waychunas, Glenn and Kuhli, Linda •

Anonymous

Sustainer (\$100 to \$499): Arendt, Kristin • Astar, Mia and Mike • Baca, Aaron • Barrow, Christopher • Berkner-Cieslicki, Kathrin • Bogart, Richard and Joanne • Bonnar, Catherine • Breton, Patrice • Brooks, Amy • Butler, Kayla • Buxton, Tanya • Casner, Stephen and Karen • Chang, Hsinkai • Dell Technologies • DiTiberio, Lisa • Dufour, David • Echols, Nathaniel • Elliott, Margaret • Ellis, Virginia • Fisch, Joan and Allan • Gertmenian, Rebecca • Goldstein, Mark • Guttman, Antonin • Habiger, Catherine • Hachlili, Hillel • Hansberry, Beverly • Hata, Andrea Leilani • Hebert, Joan • Helenchild, Liz • Hornberger, John • Kaminishi, Kurtis • Kang, Romain • Katz, Sara • Kim, Sally • Knickerbocker, Deanna and Al • Ko, Benjamin • Kolovson, Mihaela and Curt • Lader, Leah • Lawry, Jennifer • Lin, Jason • Luck, Curtis and Patricia • Luxton, Gary • Luxton, Michael • Malick, Joyce • McCracken, Marjorie and

Richard • Mendel, David • Menkin, William •
Millar, Jim • Miller, David • Moskovitz, Sarah •
O'Meara, Isabel and Price, Dan • Oslund,
Rachel and Ken • Pan, Irina • Patel, Varsha •
Phillips, Penny • Prolo, Jared • Quan, Delphean
and Friedman, Ryan • Raby, Jeffrey • Reeser,
Ken • Reeser, Lori • Reim, Grace • Ruppenthal,
Stephen • Russack, Suzanne • Rutherford,
Anne • Salesforce • Savoie, Robert • Schafer,
Julian • Seidscher, Marcyl • Shapiro, Caren •
Sitton, Nancy • Skurnick, David and Joan •
Sleizer, Joy • Sobel, Joanne and Arthur •
Spector, Richard • Stegora, Linda • Stormer,
Mia • Tomm, Douglas • Umetsu, Dale •
Varnhagen, Elizabeth • VMware Foundation •
Weber, Barbara and Ken • White, Joel • Wiley,
Keith • Williams, Kim • Yee, Anthony •
Anonymous (4)

Supporter (\$50 to \$99): Bauriedel, William •
Dasher, Richard • Elliott, Janet • Honda, Diane
Ceonzo • Koran, Lorrin • Kujawsky, Paul •
Lowery, Phil • Mechem, Kirke and Donata •

Monroe, John and Meg • Moskovitz, Patti and
Larry • Protter, Susan • Rabinowitz, Laverne •
Schuele, Georg • Willey, Donald

Friend (up to \$49): Auerbach, Steve •
Davenport, Deanna • Goodhue, Laura •
Hardester, Bryan • Katz, Joel • Liu, Geoffrey •
Long, Robin • Marshburn, Jane and Tom •
Menendez, Natalia and Jonathan • Reeser,
Susan • Taylor, Joy

Acknowledgements

We would like to acknowledge:

John Kenny, Theater Manager

Lea Mavroudis, Marketing

Michelle Carter, Publicity and program editing

Stephen Ruppenthal, Program notes

Michael Luxton, Logistics/Operational Support

Jason Lin and Romain Kang, Website

Lisa Pokorny, Ticketing System Administrator

Mike Venturino, Lobby Operations

Allan Miller, Program

Leah Lader, Program editing

Redwood Symphony Operations Committee

Cañada College

A huge "thank you" to our tireless volunteers,
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
volunteers@redwoodsymphony.org

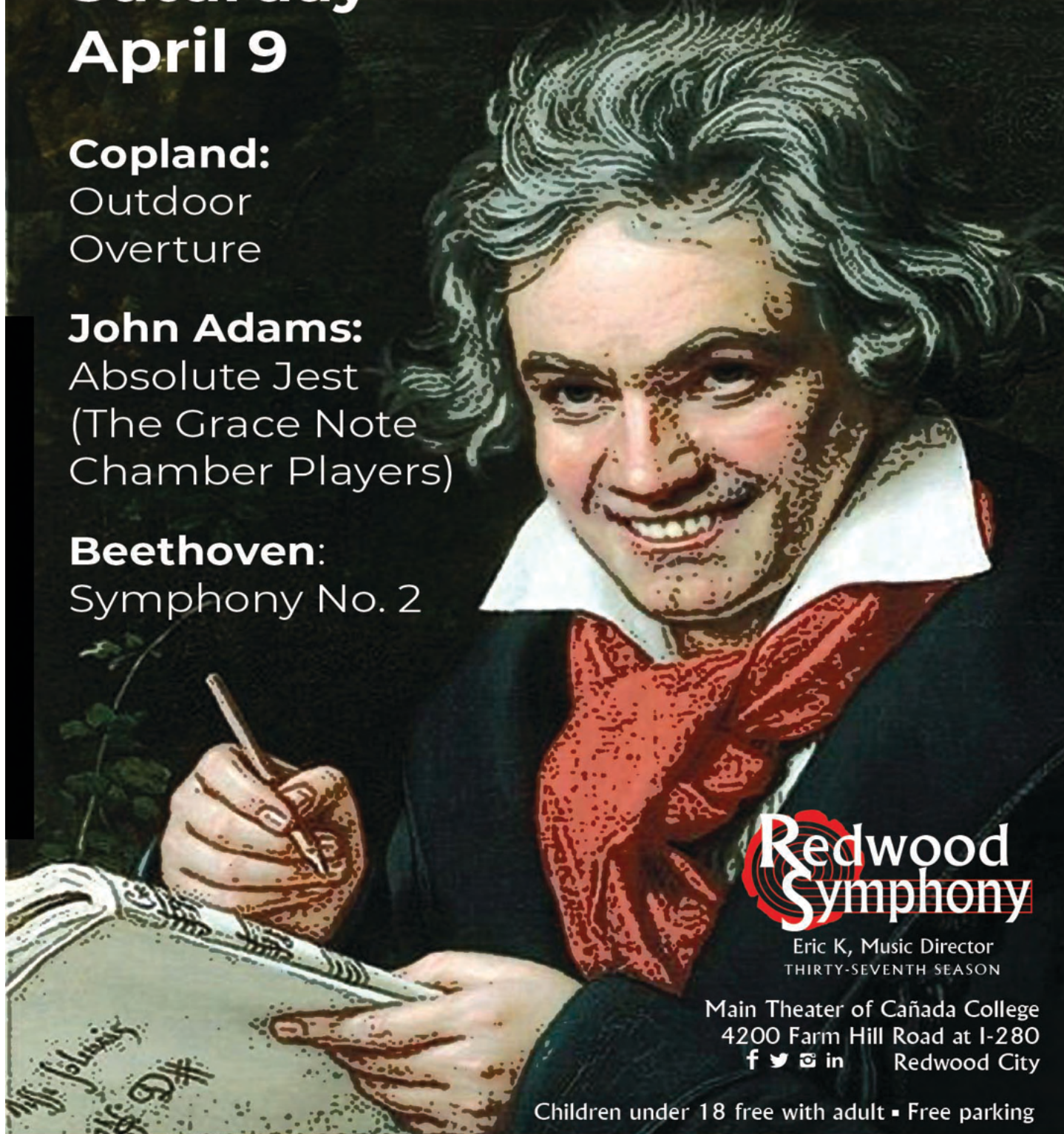
ABSOLUTE JEST

**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

ORDER TICKETS AT REDWOODSYMPHONY.ORG