

# THE HAND OF FATE



**AMIT POZNANSKY**  
SUITE FROM FOOTNOTE

**RAVEL**  
CONCERTO FOR THE LEFT HAND  
NATALYA LUNDTVEDT, PIANO

**TCHAIKOVSKY**  
SYMPHONY NO. 4

**JUNE 4**  
**8:00PM**

**Redwood  
Symphony**

Eric K, Music Director  
THIRTY-SEVENTH SEASON

f t i in

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

**Amit Poznansky (b. 1974)**

Footnote Suite (2011)

**Maurice Ravel (1875-1937)**

Piano Concerto for the Left Hand (1930)

*with Natalya Lundtvedt, piano*

**Intermission**

**Pyotr Tchaikovsky (1840-1893)**

Symphony No. 4 in F minor, Op. 36 (1877)

*I. Andante sostenuto*

*II. Andantino in modo di canzona*

*III. Scherzo: Pizzicato ostinato*

*IV. Finale: Allegro con fuoco*

**Encore TBA**

*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 Penny, 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 – Natalya Lundtvedt



Natalya Lundtvedt is a native of Minsk, Belarus. She began her piano studies at age 6. In Minsk she studied at Glinka State High School for gifted children and Belarus State Academy of Music, graduating with honors. In

2001, she was awarded a full scholarship at the San Francisco Conservatory of Music where she studied under Professor Mack McCray and earned a Master in Musical Arts degree in 2003. She earned her Doctor of Musical Arts degree from the University of California, Los Angeles in 2009 while she studied under Professor Vitaly Margulis.

She has participated in competitions and was awarded honors at the Belarus Liszt National Competition, Minsk, Belarus, in 1994. In 1997, she became a laureate at Milosh Magin International Piano competition in Paris, France.

In 2003, she was awarded First Prize in the Young Artist Award competition in California. In 2007, she earned Second Prize at the Russian School Piano Festival Competition in Freiburg, Germany. In 2009, she participated in two competitions where she won First Prize in the Bradshaw & Buono International Piano Competition in New York, and a special prize for the Best Performance of a Contemporary Piece in the Gabala International Piano Competition in Azerbaijan.

Her performances in festivals include the International Piano Festival at Mannes College of Music in New York, Music at Rowan University Festival in New Jersey, Northern Lights Music Festival in Minnesota, Russian School Piano Festival in Freiburg, Germany, and Pine Musica Festival in Imola, Italy.

She has performed with the Belarus Philharmonic Society, the Belarus Symphony, the Russian Chamber Orchestra, San Francisco Concerto Orchestra, Mission College Symphony, Nova

Vista Symphony, Mission Chamber Orchestra and Redwood Symphony. Her soloist career also includes performances in Fest der Innenhofe concert series in Germany, the Mozart & Company concert series in Los Angeles, Apollo Arts concert series in Northern California, and in San Francisco area performances with Noontime Concerts series, Old First Concerts series, and First Sundays Concerts series. She is also a performing artist with Steinway Society of the Bay Area. In May 2009, she made her successful debut at the Weill Recital Hall in Carnegie Hall, New York. Since February 2018 she has regularly performed for a prestigious Silicon Valley League of the San Francisco Symphony.

Her piano competition judging experience includes MTAC Piano Concerto Solo Competition and Bay Area Music Association's Music Legacy Open Competition. Every year she is invited to judge the Young Pianist Beethoven Competition at San Jose State University.



Natalya is currently teaching award-winning students as a faculty member at Lena Grozman Piano School and at her own piano studio.



## BAY CHORAL GUILD

# O Sing Joyfully



**O**ur season closer showcases the upbeat side of the choral art form over the centuries, from Lassus to Bach to Roxanna Panufnik. On our journey you'll hear Stanford's *Beati Quorum via*, Chilcott's *A Little Jazz Mass*, and other works, concluding with a delightful medley from the musical *Oklahoma*.

**Friday, June 3, 8:00pm**

Campbell United Methodist Church, Campbell

**Saturday, June 4, 8:00pm**

St. Gregory of Nyssa Episcopal Church, San Francisco

**Sunday, June 5, 4:30pm**

First Congregational Church, Palo Alto

Tickets at the door or online, [www.baychoralguild.org](http://www.baychoralguild.org)

# Amit Poznansky

## Footnote Suite



**Amit Poznansky** is an Israeli composer of film and television scores, music for the theater, poems, concert, chamber, choral and Jazz music. He is a versatile and experienced arranger and orchestrator in a variety of

music genres, and has been working in both live and digital settings. Some of his works have been published by the Danish Svitzer Edition and have been performed worldwide.

*Footnote Suite* comprises several of the main musical themes from the soundtrack composed for Joseph Cedar's film *Footnote*. The Suite has a neo-classical character and is built like a waltz, which undergoes many transformations throughout it. The music reflects the main characters in the film and their contrasting forces:

the strictness and seriousness of Eliezer, the father, against the tenderness and forgiveness of Uriel, the son. Yet, each one has a hint of the other. These two forces collide, at times, but they create a beautiful harmonic musical reflection of the complexity of the storyline.

The film won the Cannes Film Festival Award for Best Screenplay (2011), was nominated for an Academy Award in the category of Best Foreign Language Film (2012), and the soundtrack was chosen as Best Original Score (Feature Film) at the International Samobor Film Music Festival in Croatia (2013). *Footnote Suite* was performed by the Israel Philharmonic Orchestra, conducted by maestro Zubin Mehta, in the season opening in 2017.

The original soundtrack was recorded by the Jerusalem Symphony Orchestra under the baton of Doron Salomon.

– Amit Poznansky



# Maurice Ravel

## Piano Concerto for the Left Hand



**Joseph Maurice Ravel**, a French composer, pianist, and conductor, is often associated with Impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term. In the 1920s and

1930s, Ravel was internationally regarded as France's greatest living composer.

Born to a music-loving family, Ravel attended France's premier music college, the Paris Conservatoire; he was not well regarded by its conservative establishment, whose biased treatment of him caused a scandal. After leaving the conservatoire, Ravel developed a style of great clarity and incorporated elements of modernism, baroque, neoclassicism and, in his

later works, jazz. He liked to experiment with musical form, as seen in his best-known work, *Boléro* (1928), where repetition takes the place of development.

In 1913, a talented but relatively obscure pianist, Paul Wittgenstein, made his public *début*, attracting favorable reviews. When World War I began the following year, he was drafted for military service, where he was shot in the elbow and captured by the Russians during the Battle of Galicia.

Unfortunately, his right arm had to be amputated.

Wittgenstein devised novel techniques, including pedal and hand-movement combinations, that allowed him to play chords previously regarded as impossible for a five-fingered pianist, and he began to approach famous composers. He commissioned pieces by Benjamin Britten, Paul Hindemith, Alexandre Tansman, Erich Wolfgang Korngold, Sergei Prokofiev, Karl Weigl, Franz Schmidt, Sergei Bortkiewicz, and Richard Strauss, among others.

In 1929, Wittgenstein met Ravel and commissioned a left-handed concerto. Ravel was already working on his *Piano Concerto in G major* but agreed and completed the *Piano Concerto for the Left Hand* in 1930. Ravel was stimulated by the technical challenges of the project, saying, "In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands." Ravel was not proficient enough to perform the work with only his left hand, and so demonstrated it with both hands. Wittgenstein was initially disappointed by the piece, but he eventually became fascinated by it and considered it to be a great work.

When Ravel first heard Wittgenstein play the concerto at a private concert in the French embassy in Vienna, he was furious. Wittgenstein had taken the liberty of moving some of the orchestral parts into the solo, changing harmonies, and adding and removing parts. Later, Wittgenstein agreed to perform the



concerto as written, and the two men patched up their differences to some extent, but they never truly reconciled.

*– Allan Miller, with Wikipedia*



Free Outdoor Summer Concert  
7 p.m., Saturday, June 25,  
Courthouse Square,  
Redwood City

**Redwood  
Symphony**  
Eric K, Music Director

# Pyotr Tchaikovsky

## Symphony No. 4 in F minor



**Pyotr Tchaikovsky** lived as a bachelor for most of his life. In 1868, he met Belgian soprano Désirée Artôt. They became infatuated with each other and were engaged to be married, but due to Artôt's refusal to give up the

stage or settle in Russia, the relationship ended. Tchaikovsky later claimed she was the only woman he ever loved. Nine years later, at the age of 37, he wed a former student, Antonina Miliukova. The marriage was a disaster; the couple lived together for less than three months before Tchaikovsky left. Biographers have generally agreed that Tchaikovsky was gay and that this led to his marital debacle. In any case, the result for Tchaikovsky was an acute case of writer's block.

Shortly before his ill-fated wedding, Tchaikovsky was contacted by Nadezhda von Meck, the widow of a railway magnate. In addition to becoming his friend and providing emotional support, she became his patroness for the next 13 years, which allowed him to focus exclusively on composition. Although Tchaikovsky called her his best friend, they agreed that they would never meet in person under any circumstances.

Tchaikovsky began working on *Symphony No. 4* shortly after being contacted by von Meck, and completed it in the aftermath of his marriage, with significant support from von Meck. In a letter to her, he indicated that he wanted "very much" to dedicate it to her, and that he would write on it "Dedicated to My Best Friend." He claimed that she would find in it "an echo of your most intimate thoughts and emotions." The dedication was significant in more than one way. One important facet of the paternalistic nature of Russian society was that, in artistic patronage, patron and artist were considered equals.

Dedications of works to patrons were not gestures of humble gratitude but expressions of artistic partnership. By dedicating *Symphony No. 4* to von Meck, he was affirming her as an equal partner in its creation.

At her request, Tchaikovsky wrote a “program” explaining the work. Some brief excerpts:

The introduction is the seed of the whole symphony, undoubtedly the main idea: [indicating the first 6 bars] This is *Fate*: this is that fateful force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded, which hangs above the head like the sword of Damocles, unwaveringly, constantly poisoning the soul. It is an invincible force that can never be overcome – merely endured, hopelessly.

The second movement of the symphony expresses another aspect of sadness. This is that melancholy feeling which comes in the

evening when, weary from one's toil, one sits alone with a book – but it falls from the hand.

The third movement expresses no specific feeling. This is whimsical arabesques, vague images which can sweep past the imagination after drinking a little wine and feeling the first phases of intoxication.

The fourth movement. If within yourself you find no reasons for joy, then look at others. Go out among the people. See how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings. Picture the festive merriment of ordinary people. Hardly have you managed to forget yourself and to be carried away by the spectacle of the joys of others, than irrepressible *fate* appears again and reminds you of yourself.

Initial critical reaction to the work was unfavorable. Tchaikovsky was in Florence, Italy, when the symphony was premiered and received word only from von Meck at first. His closest

friends were so unsure about parts of the work that they did not say anything to him. A telegram from Rubinstein and the other musicians involved in the performances assured him only that the symphony had been well played. At its St. Petersburg premiere the following November, the symphony was better received.

Reaction to the premiere in the United States was also negative. In 1890 a reviewer for the New York Post wrote, "The Fourth Tchaikovsky Symphony proved to be one of the most thoroughly Russian, i.e. semi-barbaric, compositions ever heard in the city. ... If Tchaikovsky had called his symphony 'A Sleigh Ride Through Siberia,' no one would have found this title inappropriate."

At the British premiere in June 1893, conducted by the composer, things began to improve for Tchaikovsky. The hall was filled to capacity and the symphony received great applause after each movement. In spite of its early critical reviews, *Symphony No. 4* has become a staple of the



orchestral repertoire and remains one of the most frequently performed symphonies of the late 19th century. It is also ranked as one of the best of Tchaikovsky's symphonies.

*– Allan Miller, with Wikipedia  
and Tchaikovsky Research*

## 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*

Kayla Butler

Hsinkai Chang

Romain Kang *L*

Kathy Kaufmann

Benjamin Ko *L*

Tommy Kuo

Leah Lader

Jason Lin

Grace Reim *L*

Caren Shapiro

George Wu *A*

Chris Yeh

## **Violin II**

Sarah Moskovitz \*

*J. Samuel Jones Chair*

Kristin Link *L*

Mia Astar

*Cecilia Keehan Chair*

Kathrin Berkner L

Catherine Habiger L

Diane Honda L

Joy Lai

Jennifer Lawry L

Joyce Malick

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Catherine Sue

Dale Umetsu L

Ann Yvonne Walker

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Amy Brooks L  
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Tetsu Ishihara A  
Julian Schafer  
Janet Sloan  
Runa Tanaka A  
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Steve Auerbach  
Bob Crum L  
Ken Laxer A

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Bobby Todd A  
Kristin Zoernig A

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Michael Odynski 1, 2: *English Horn*  
Peter Stahl 3  
*Dr. Edward and Lenora Speer Chair*

## **Clarinet**

Joan Hebert 1 2  
*Dr. Robert Marcus Chair*  
Robert Marcus A: *Bass Clarinet*



David Miller *L: Eb Clarinet*  
Richard Steinberg 3

## **Bassoon**

Cullen Blain *A 1 2*  
Jared Prolo 3  
*Harriet Rigg McCracken Chair*  
Mia Stormer: *Contrabassoon*

## **Horn**

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

## **Trumpet**

Stephen Ruppenthal 1 2  
*Robert LaBerge Chair*  
Laura Shea-Clark *A*  
Dan Swinehart 3

## **Trombone**

Kristin Arendt, *acting principal*

*C. Richard Walker Chair*

Jackson Baker A

Michael Hartglass: *Bass Trombone*

## **Tuba**

Joel White \*

## **Percussion**

Richard Gibson A

Mark Goldstein

*Charlotte Jordan Chair*

Allan Miller L

*Françoise Miller Chair*

Chris Pun A

Delphean Quan

Ivan Tarasov A

# Keyboard

Delphean Quan: *Piano*

Catherine Sue: *Harpsichord*

# Harp

Brian Swager A

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\* = principal

1 = principal on Poznansky

2 = principal on Ravel

3 = principal on Tchaikovsky

L = on leave

A = Acting Member

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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](mailto:volunteers@redwoodsymphony.org)

# Redwood Symphony 38<sup>th</sup> 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 3, 2023**

Copland: Fanfare for the Common Man

Rain Worthington: Shredding Glass

Shostakovich: Violin Concerto No. 1

*Miranda Liu*

Ravel: Bolero

**June 24, 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

# Summer Magic

Saturday  
July 23  
8:00pm

**Wolfgang Amadeus Mozart**  
The Magic Flute Overture

**Niccolò Paganini**  
Violin Concerto No. 1  
Alexander Eisenberg, violin

**Maurice Ravel**  
Le Tombeau de Couperin

**Redwood  
Symphony**

Eric K, Music Director  
THIRTY-SEVENTH SEASON

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