

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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Eric K, Music Director
THIRTY-SEVENTH SEASON

Wolfgang Amadeus Mozart (1756 -1791)

Magic Flute Overture, K. 620 (1791)

Niccolò Paganini (1782 -1840)

Violin Concerto No. 1, Op. 6 (1818)

with Alexander Eisenberg, violin

I. Allegro maestoso

II. Adagio

III. Rondo

Intermission

Nathan Ladyzhensky (arr.)

Tangos, Tangos

with Alexander Eisenberg, violin

Maurice Ravel (1875-1937)

Le Tombeau de Couperin (1917)

I. Prélude

II. Forlane

III. Menuet

IV. Rigaudon

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 – Alexander Eisenberg



Alex Eisenberg, a brilliant violinist, was born in Odessa, into a musical family that included his grandfather Michael Greenberg, a famous Russian pedagogue and chamber musician.

Alex began his musical studies in Odessa and then at the Moscow Conservatory where he won numerous competitions. After leaving the Soviet Union, he continued his studies at Hochschule für Music, Vienna.

Alex has won many prestigious awards, including First Prize and a Gold medal in the Michelangelo Abbado Violin Competition in Sondrio, Italy, along with the Paolo Borciani special prize for chamber music. He is also a winner of Concorso Internazionale Rameu in France.

As a soloist and chamber musician, Alex has performed in Europe, South America, and North America with the Vienna Chamber Orchestra, Odessa Philharmonic, Belgrade Radio Symphony Orchestra, Dubrovnik Festival Orchestra, Kansas City Chamber Orchestra, Indianapolis Symphony Orchestra, and Heidelberg Chamber Orchestra. Alex has been guest conductor of West Coast Chamber Orchestra, Heidelberg Kammerorchester and Vorarlberg Kammerorchester.

Currently, he enters his eighth season as music director of Capriccio Chamber Orchestra and is the founding music director of Capriccio Music.

Wolfgang Amadeus Mozart

Magic Flute Overture, K. 620



Wolfgang Amadeus Mozart

was a prolific and influential composer of the Classical period. Sadly, he died at the age of 35, but led a life of prolific composition, resulting in more than 800 works of virtually every genre of his

time, many of which are considered to be pinnacles of the repertoire.

Mozart was only 4 or 5 when he composed his first three pieces of music, K. 1a, 1b, and 1c, within a few weeks of each other. From the ages of 6 to 17, he went on tours as a child prodigy, which brought him some fame but no real employment. Finally, at the age of 17, in 1773, he landed a job as a court musician for the ruler of Salzburg. He became increasingly dissatisfied with the position, partly due to the low salary,

and resigned in 1777. Unfortunately, his job hunt yielded no results to his satisfaction, and he returned to Salzburg in 1779.

Mozart's lucky break came in 1781, after his opera *Idomeneo* premiered with considerable success in Munich. He was summoned to Vienna by Archbishop Colloredo, but the relationship lasted less than six months. Colloredo insisted on exclusive access to Mozart, who in turn demanded the ability to perform in outside venues. Mozart resigned against the pleadings of his father, and decided to stay in Vienna as a freelance performer and composer, where he stayed for the rest of his life.

His Vienna career started well and he continued to prosper. He married in 1782 and ultimately had six children, only two of whom survived infancy. In 1784 he became a Freemason, which played an essential role in the rest of his life. In 1787 he finally found a steady position under Emperor Joseph II as a chamber composer. Unfortunately, all musicians began to suffer

around 1786 as a result of the Austro-Turkish War, and Mozart was no exception. This continued until 1791, when he was extremely productive and his financial fortunes rebounded.

It was during this time that he composed *The Magic Flute*, an opera in two acts based on a German libretto by Emanuel Schikaneder (significantly, also a Freemason). Mozart was a close friend of one of the singer-composers of Schikaneder's theatrical troupe, and had already contributed to the compositions of the troupe. In 1790 Mozart contributed appreciably to the opera *Der Stein der Weisen* (*The Philosopher's Stone*). Schikaneder's libretto was a natural continuation of a series of fairy tale operas including *Der Stein der Weisen*.

The Magic Flute is permeated from beginning to end with Masonic values and symbolism, reflecting the dedication of Mozart and Schikaneder as Masons. For Masons, the number three possessed mystical significance, and we hear it in the opening chords of the *Overture*:

three chords, dominated by three trombones, in the key of E-flat (a key signature with three flats). After a somber opening, the strings enter in one section after another for a vivacious fugue, finishing with a dramatic ending that provides a perfect introduction to the rest of the opera.

The opera premiered in Vienna only two months before Mozart's death. Mozart conducted the orchestra and Schikaneder was in the cast. The opera was an immediate hit, drawing large crowds with hundreds of performances during the 1790s. Even today, *The Magic Flute* is one of the most frequently performed of all operas.

– *Allan Miller, with Wikipedia and William E. Runyan*

Niccolò Paganini

Violin Concerto No. 1, Op. 6



Niccolò Paganini was an Italian violinist and composer. He was the most celebrated violin virtuoso of his time, and left his mark as one of the pillars of modern violin technique. Born in Genoa, Paganini's father was an unsuccessful trader, but managed to supplement his income by playing music on the mandolin. At the age of five, Paganini started learning the mandolin from his father and moved to the violin by the age of seven. His musical talents were quickly recognized, earning him numerous scholarships for violin lessons. The young Paganini studied under various local violinists but his progress quickly outpaced their abilities.

The French invaded northern Italy in March 1796, and Genoa was not spared. The Paganinis sought refuge in their country property. During this time, Paganini mastered the guitar. In later life, he preferred to play guitar only in intimate concerts rather than publicly. He described the guitar as his "constant companion" on his concert tours.

In 1801, at the age of 18, Paganini was appointed first violin of the Republic of Lucca, but a substantial portion of his income came from freelancing. His fame as a violinist was matched only by his reputation as a gambler and womanizer. In 1805, Lucca was annexed by Napoleonic France, and the region was ceded to Napoleon's sister, Elisa Baciocchi. Paganini became a violinist for the Baciocchi court, while giving private lessons to Elisa's husband, Felice. In 1807, Baciocchi became the Grand Duchess of Tuscany and her court was transferred to Florence. Paganini was part of the entourage,

but, towards the end of 1809, he left Baciocchi to resume his freelance career.

For the next few years, Paganini returned to touring in the areas surrounding Parma and Genoa. Though he was very popular with the local audience, he was still not very well known in the rest of Europe. His first break came from an 1813 concert at La Scala in Milan. The concert was a great success. As a result, Paganini began to attract the attention of other prominent musicians across Europe. It was during this growth in his career that he composed the *Violin Concerto No. 1*.

The *Concerto* is unusual in that Paganini intended it to be heard in E-flat major. The orchestral parts were written in E-flat, but this required that the solo violin part be written in D major with instructions for the violin to be tuned a semitone high (a technique known as *scordatura*) so that it would therefore sound in E-flat. This enables effects that would not be possible with the normal tuning of the violin. In addition, having the

orchestra playing in E-flat appears comparatively to mute the sound of the orchestra compared to the solo violin, because the orchestral string section (tuned normally) plays less frequently on open strings, with the result that the solo violin part emerges more clearly and brightly from the orchestral accompaniment.

Paganini was famously secretive with the orchestral and solo parts of his compositions, often collecting them personally immediately after a performance, in order to avoid the possibility of other people copying his "tricks" or performing his works; so the solo part of the concerto was not included in the original published score. Scholar and musicologist Leslie Howard prepared for publication an edition of the *Concerto* in the correct key of E-flat, with reference both to Paganini's manuscript and the first (not entirely correct) edition. Howard's edition was the first to be published in the correct key with the solo part.

– *Allan Miller, with Wikipedia*

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Nathan Ladyzhensky

Tangos, Tangos



Nathan Ladyzhensky was born and raised in Odessa, Ukraine, a city important to the old Jewish-Yiddish culture and music. He learned many folk songs from his mother, and this music always reminds him of his childhood and

his family. His first career was in classical music, playing viola with the San Francisco Opera and Symphony. Thirty years ago, he switched to a career in financial planning. About 10 years ago he finally learned how to play music for fun, and is really enjoying this new stage of his life - performing with The Nimbles, playing various genres and styles of music on a bunch of different instruments, arranging, and generally having a good time.

In the beginning of the 20th century, following appearances of numerous Argentine orchestras, ballroom tango became popular first in Western, then Eastern Europe. Over time, Eastern European tango developed its own style, driven mostly by the Yiddish and Gypsy music. The songs are very emotional, sentimental, melancholy, and *schmaltzy*. They were sung in Polish, Russian, and, as the first tango in the medley, in Yiddish.

The four songs featured in this medley certainly fit the style and the feel of that time. All four were very popular in Eastern Europe. They are *Ich Chob Dich Tzifeel Lieb* (I love you too much), *Serdtze* (Heart), *Utomlennoye Solnze* (Weary Sun), and *Eti Chernye Glaza* (These Black Eyes). The arrangement tries to recreate the sound and the feel of an old tango record.

– *Nathan Ladyzhensky*

Maurice Ravel

Le Tombeau de Couperin



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.

Ravel composed little during 1913. He collaborated with Stravinsky on a performing version of Mussorgsky's unfinished opera *Khovanshchina*, and his own works were the *Trois poèmes de Mallarmé* for soprano and chamber ensemble, and two short piano pieces, *À la manière de Borodine* and *À la manière de Chabrier*. In 1913, together with Debussy, Ravel was among the musicians present at the dress rehearsal of *The Rite of Spring*. Stravinsky later said that Ravel was the only person who immediately understood the music. Ravel predicted that the premiere of the *Rite* would be seen as an event of historic importance equal to that of *Pelléas et Mélisande*.

When Germany invaded France in 1914, Ravel tried to join the French Air Force. He considered his small stature and light weight ideal for an

aviator but was rejected because of his age and a minor heart complaint. It was in this period that he began work on *Le Tombeau de Couperin*, in parallel with composing *Trois Chansons*, his only work for a cappella choir. After several unsuccessful attempts to enlist, Ravel finally joined the Thirteenth Artillery Regiment as a lorry driver in March 1915, when he was forty. Stravinsky expressed admiration for his friend's courage: "At his age and with his name he could have had an easier place, or done nothing." Some of Ravel's duties put him in mortal danger, driving munitions at night under heavy German bombardment. At the same time his peace of mind was undermined by his mother's failing health. His own health also deteriorated and he suffered from numerous medical issues.

Ravel's mother died in January 1917, and he fell into a depression. The most substantial of his wartime works is *Le Tombeau de Couperin*, finished in 1917. The suite celebrates the tradition of François Couperin, the 18th-century

French composer; each movement is dedicated to a friend of Ravel's who died in the war.

Le Tombeau de Couperin was originally composed for piano, with six movements. In 1919, Ravel orchestrated the four movements you hear tonight. A restless oboe solo begins the *Prélude* (in memory of First Lieutenant Jacques Charlot, the transcriber of *Ma mère l'oye* for piano solo), returning at intervals amidst fanciful orchestral passages. Ravel's wide-ranging melody and subtle rhythmic inflections impart a lithe grace to the Italian *Forlane* (in memory of First Lieutenant Gabriel Deluc, a Basque painter). The graceful *Menuet* (in memory of Jean Dreyfus, at whose home Ravel recuperated after he was demobilized) sparkles with woodwind solos, while the bustling *Rigaudon* (in memory of Pierre and Pascal Gaudin, two brothers and childhood friends of Ravel, killed by the same shell in November 1914) captures the peculiar vivacity of French society in any century.

– Allan Miller, with Wikipedia and Susan Key

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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

Jason Lin, *interim concertmaster*

Heather Katz, *CM L*

Danny Coward, *Assistant CM L*

Kayla Butler *L*

Hsinkai Chang *L*

Tiffany Hwang *A*

Romain Kang

Kathy Kaufmann

Benjamin Ko *L*

Tommy Kuo *L*

Leah Lader *L*

Sarah Lim *A*

Koki Nishimura

Grace Reim *L*

Shira Sanghvi *A*

Caren Shapiro

George Wu

Chris Yeh *L*

Violin II

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Mia Astar L

Cecilia Keehan Chair

Kathrin Berkner

Catherine Habiger

Diane Honda L

Jules Kouki A

Joy Lai L

Jennifer Lawry

Joyce Malick L

Avo Simonian

Catherine Sue L

Dale Umetsu L

Ann Yvonne Walker L

Viola

Michael Luxton *

Chris Barrow

Griffin Derryberry *L*

Rebecca Gertmenian *L*

Andrea Hata *A*

Sarah Moskovitz

Allyson Nakayama *L*

Kim Williams *L*

Cello

Ellis Verosub *

Aaron Baca

Lynda Bloomquist

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John Hornberger *L*

Tetsu Ishihara *A*

Julian Schafer *L*

Janet Sloan

Runa Tanaka *A*

Anthony Yee *L*

Bass

Brian Link *

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Bob Crum L

Ken Laxer A

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David Dufour 4

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Ethel Sprat

Ivan Tarasov *A*

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Brian Swager *A*

* = principal

1 = principal on Mozart

2 = principal on Paganini

3 = principal on Ladyzhensky

4 = principal on Ravel

L = on leave

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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

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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

Program TBA

July 29, 2023

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Mozart: Piano Concerto No. 17 in G

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Sibelius: *Symphony No. 3*

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Debussy: *Nocturnes*

Mahler: *Symphony No. 4*

Soprano soloist to be announced.

February 12, 2023
(Sunday at 2pm)

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Bach: *Chaconne*, arranged by Hideo Saito

Bates: *Cello Concerto* with soloist Jonah Kim

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April 15 and 16, 2023
(Saturday at 8pm; Sunday at 2pm)

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with soloist Miranda Liu

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