

# Season Opener

September 24  
8:00pm

Florence Price  
Ethiopia's Shadow in America  
Reich  
Music for Ensemble and Orchestra  
Sibelius  
Symphony No. 3

**Redwood  
Symphony**

Eric K, Music Director  
THIRTY-EIGHTH SEASON





Eric K, Music Director  
THIRTY-EIGHTH SEASON

## **Florence Price (1887-1953)**

Ethiopia's Shadow in America (1932)

*I. Introduction and Allegretto*

*II. Andante*

*III. Allegro*

## **Steve Reich (b. 1936)**

Music for Ensemble and Orchestra (2018)

**Intermission**

## **Jean Sibelius (1865-1957)**

Symphony No. 3 in C Major, Op. 52 (1907)

*I. Allegro moderato*

*II. Andantino con moto, quasi allegretto*

*III. Moderato - Allegro ma non tanto*

*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 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.

## **The Assistant Conductor**



**Kyle Baldwin**, a conductor and a percussionist, is also the music director for the Rainbow Chamber Orchestra, as well as the Assistant to the Director for the Morrison Chamber Music Center. He has also served as the Assistant Conductor for the Bay Area Rainbow Symphony.

Baldwin is dedicated to building community by recognizing diversity, fostering inclusion and promoting excellence.

He has a diverse background in conducting that includes symphony orchestras, wind ensembles, opera, chamber ensembles, and dance ensembles. Baldwin conducted the music of Dennis Tobenski

with Tobenski singing, and played percussion in the West Coast premiere of Tobenski's piece *Only Air*. He was instrumental in preparing the world premieres of Andrew Lippa's *I Am Harvey Milk* and June Bonacich's *Concerto for String Trio* written for the Little Stars Trio.

Outside of music, he enjoys computer programming. He currently lives in San Francisco.

## **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



Redwood Symphony has a collection of talented musicians, and we are pleased to feature a select group of them as the “ensemble” in Steve Reich’s *Music for Ensemble and Orchestra*. Pictured here, left to right, they are:

Front row: Joan Hebert, Richard Steinberg, Danny Coward, David Dufour, Mark Goldstein

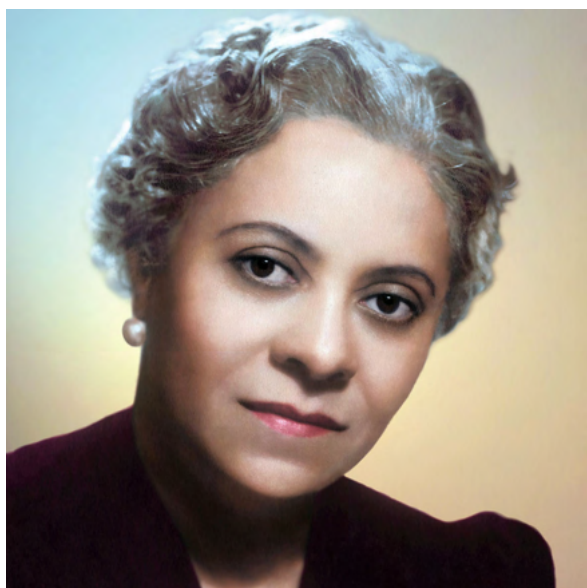
Second row: Peter Stahl, Leah Lader, Alyssa Deely, Lisa DiTiberio

Third row: Brian Link, Michael Luxton, Kristin Link, Patricia Harrell, Michael Odynski, Heather Katz

Back row: Anthony Yee, Ellis Verosub, Delphean Quan, Catherine Sue

# Florence Price

## Ethiopia's Shadow in America



On June 15, 1933, Frederick Stock and the Chicago Symphony Orchestra performed the premiere of a work by an unknown composer at the Chicago World's Fair. The

work had won first prize in a major competition, and the music critic of the Chicago Daily News declared it *"a faultless work, a work that speaks its own message with restraint and yet with passion... worthy of a place in the regular symphonic repertoire."*

There is nothing particularly unusual in the review, however, the unknown composer was one **Florence Beatrice Price**, a black woman, and this was the first performance by a major American orchestra of her *Symphony in E Minor*. Her exceptionally well-received orchestral work would bring Price to national prominence, but she



would continue to struggle to be recognized and get her major works performed, largely because of gender and race. Facing enormous obstacles getting her music played in a more sexist, segregated era, in 1943, she wrote to Serge Koussevitzky, the music director of the Boston Symphony Orchestra, asking him to consider performing her music:

*Unfortunately the work of a woman composer is preconceived by many to be light, froth, lacking in depth, logic and virility. Add to that the incident of race – I have Colored blood in my veins – and you will understand some of the difficulties that confront one in such a position.*

No evidence suggests that Koussevitzky ever replied or performed her work. After her death in 1953, her music faded from the concert stage over the years.

Fortunately, in 2009 a large and impressive library of meticulously organized and

unpublished scores was discovered in Price's summer home outside Chicago, which began an enthusiastic renaissance of her music. Her 1932 tone poem (and likely first orchestral work) *Ethiopia's Shadow in America*, performed this evening by Redwood Symphony, was among these scores, and it is believed that the 2015 performance of the piece by the University of Arkansas Symphony was its premiere. According to Price's narrative, the movements portray:

I. *Introduction and Allegretto*: The Arrival of the Negro in America when first brought here as an enslaved person.

II. *Andante*: His Resignation and Faith.

III. *Allegro*: His Adaptation, a fusion of his native and acquired impulses.

The *Introduction* takes turns delving into deeply noble and stately passages, at times march-like and oppressive, and at other times plumbing depths of lamentation and sadness. Price makes eloquent use of her European musical training in

the lush opening, reminiscent of Dvořák. The ethereal and scherzo-like *Allegretto* introduces recognizable and exotic rhythms and ostinatos reminiscent of the 1920s and '30s jazz era. Price uses her intimate knowledge of popular rhythmic forms to provoke lively conversations between the strings, echoed throughout the orchestra voices. The stirring second movement, *Andante*, features solos for violin, cello, and others, in a warmly accompanied spiritual-like melody obliquely referencing *Swing Low, Sweet Chariot*. Price's music had the remarkable skill of capturing the spirit of African American folk idioms without quoting directly from any specific song or melody. She commented that much of this quality came from rhythmic elements:

*In all types of Negro music, rhythm is of preeminent importance. In the dance, it is a compelling, onward-sweeping force that tolerates no interruption. All phases of truly Negro activity—whether work or play, singing*

*or praying—are more than apt to take on a rhythmic quality.*

The final section, *Allegro*, is an orchestral Juba dance or hambone, a favorite style of Price's. The Juba dance, originally known as Pattin' Juba, was an African American style that involved stomping as well as slapping and patting the soma, legs, chest, and cheeks (clapping). The dance was originally brought by Kongo enslaved people to Charleston, S.C. It was performed on some southern plantations by enslaved people during their gatherings when no rhythm instruments were allowed for fear of secret codes hidden in the drumming. Price's work ends with a return to the theme from the *Introduction*, both a tribute and a remembrance, highlighting the brass and percussion, and especially the solo trumpets in a grand finale.

Price's music melds together the European classical tradition in which she was trained and the haunting melodies of African American spirituals and folk tunes. She brought the music of

the African American church into her music, as well as influences from the likes of Dvořák, Tchaikovsky and other European Romantic composers of the late 19th and early 20th centuries. One of Florence Beatrice Price's most famous songs, *My Soul's Been Anchored in de Lord*, was performed in one of the most important concerts ever held in America.



On Easter Sunday, 1939, a concert was held on the steps of the Lincoln Memorial. The performer was the American contralto Marian Anderson.

Because she was black she hadn't been allowed to perform in Washington, D.C.'s Constitution Hall. Washington was a segregated city at the time, and the rules of the hall said that only white performers could appear there. The audience in the hall would also be segregated.

Eleanor Roosevelt, First Lady of America at the time, stepped in and the result was an outdoor concert, held on the steps of the Lincoln Memorial. Anderson chose to close the evening with Price's haunting song. The concert was also broadcast on the radio, meaning that Price's music reached hundreds of thousands of people across America that evening.

Florence Price is among a growing list of prolific black composers whose music is being rediscovered by 21st-century classical music audiences. She would go on to write four symphonies, three large-scale concertos, numerous other orchestral works, and hundreds of vocal and piano pieces. Price was an outspoken activist in the politics of race and gender, advancing the African American symphonic aesthetic in music, and dedicating herself to social change and racial equality on and off of the concert stage. Marquese Carter, a Price biographer, makes the observation:

*Florence Price is a representation in music of what it means to be a black artist living within a white canon and trying to work within the classical realm.*

It is our hope that Florence Price's contribution to the canon of American music will finally be recognized and properly assessed. She has been ignored and neglected for too long.

*– Stephen Ruppenthal*

# Steve Reich

## Music for Ensemble and Orchestra



In early 2018, **Steve Reich** was on a family trip to visit his son in Los Angeles where he attended a concert at the LA Philharmonic. Having recently done a large ensemble piece *Runner* in 2016, he was struck by the way that the orchestra sections were organized and laid out like an ensemble. This inspiration was the genesis of *Music for Ensemble and Orchestra*, which was Reich's return to writing for orchestra after an interval of more than 30 years. In Reich's own words:

*Orchestras are set up a certain way, and I realized the orchestra is set up so that if I just add two vibes and two pianos, I'm back at my usual kind of ensemble, with the exact same ensemble as 'Runner,' and the exact same orchestration. The subtitle of 'Music for Ensemble and Orchestra' should be 'Runner 2!'*



Reich notes that our current model of a concerto is based on the 19th-century concerto, which features a single soloist. However, the Baroque-era concerto featured a group of soloists: Bach's *Brandenburg Concerto No. 5* features a flute and harpsichord, and begins with a broken D major chord. *Music for Ensemble and Orchestra* is a tip of the hat to Bach, featuring a group of soloists and a number of scale passages.

The piece is in five movements. The tempo never changes, only the note value of the constant pulse in the pianos, and in a signature style for Reich, the piece develops in an arch with sixteenths, eighths, quarters, eighths, and then sixteenths. Like most of Reich's work, it is marked by the use of repetitive figures that gradually modify into multiple themes that provide a counterpoint and a rich soundscape of intricate orchestration.

– *Allan Miller, with the New York Philharmonic*

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# Jean Sibelius

## Symphony No. 3 in C Major, Op. 52



**Jean Sebelius** was a Finnish composer of the late Romantic and early-modern periods. He is widely regarded as his country's greatest composer, and his music is often credited with having helped Finland develop a national identity during its struggle for

independence from Russia.

Sibelius' father died of typhoid when Sibelius was only three years old. His uncle, Pehr Ferdinand Sibelius, became his father figure. When he was seven, his Aunt Julia was brought in to give him piano lessons. He progressed by improvising on his own, but still learned to read music. When he was ten, his Uncle Pehr gave him a violin, and Sibelius discovered that he preferred this over the piano. He often played in trios with his two siblings, and in quartets with neighbors. The first

reference he made himself to composition was a letter he wrote when he was 17, indicating that he had composed a trio and was working on another. His Uncle Pehr continued to encourage Sibelius' interest in composition.

At the age of 20, Sibelius started an education in law, but quickly realized that he was much more interested in music, so he soon moved to the Helsinki Music Institute (now the Sibelius Academy) where he studied for four years. Sibelius was successful in his study of both violin and composition, but at age 27, after an enormously successful premiere of his orchestral work *Kullervo*, he finally abandoned his cherished aspirations as a violinist. In Sibelius' own words:

*My tragedy was that I wanted to be a celebrated violinist at any price. Since the age of 15 I played my violin practically from morning to night. I hated pen and ink; unfortunately, I preferred an elegant violin bow. My love for the violin lasted quite long*

*and it was a very painful awakening when I had to admit that I had begun my training for the exacting career of a virtuoso too late.*

At this point, Sibelius had taken on teaching assignments at the Music Institute and at a conducting school, which did not leave him much time for composing. However, six years later, at the age of 33, he was fortunate to be awarded a substantial annual grant, which was initially for ten years and later extended for life. The very next year, he embarked on his *First Symphony*.

At the same time, he began to spend more time away from home in Helsinki, where he indulged excessively in wining and dining. He continued to compose during this period, but things came to a head in 1907, at the age of 42. He finished the *Third Symphony* at this time, and met Gustav Mahler, but his smoking and drinking resulted in a serious throat cancer, for which he needed surgery to remove a tumor. The operation was a life-changing event for Sibelius; he gave up

smoking and drinking and began to spend most of his time with his family.

The *Third Symphony* was a turning point for Sibelius. The *First Symphony* and *Second Symphony* are grandiose Romantic and patriotic works. The *Third Symphony*, however, shows a distinct, almost Classical desire to contain the largest amount of musical material in the fewest possible melodic figures, harmonies, and durations. This musical economy is most apparent in the first movement, almost reminiscent of Beethoven in its clear and cleanly developed sections.

The tritone (C to F#) plays an important role in the work, appearing early in the first movement. The rest of the first movement is a clean and well-defined exploration of the initial themes. The second movement is simpler in the style of a folk song. The third movement is a surprise, with a very different style, and in fact presents two movements compressed into a single finale. Sibelius himself described the third movement as

"the crystallisation of ideas from chaos." It starts as a hushed, tense scherzo that breaks into a chorale featuring the C - F# tritone in a repeated motif. The chorale continues into a coda that expands on the theme until the symphony concludes in a compendium of the chorale theme and a rush of string figures and woodwind scales, with an almost abrupt halt with a single, arpeggiated C major triad in the brass.

*- Allan Miller, with Wikipedia*

## 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, *Concertmaster* *r*

Danny Coward, *Assistant Concertmaster* *r*

Kayla Butler

Serena H Chang

Romain Kang

Kathy Kaufmann

Benjamin Ko *L*

Tommy Kuo

Joy Lai *A*

Jason Lin

Koki Nishimura

Shira Sanghvi *A*

Caren Shapiro

Chris Yeh

## **Violin II**

Kristin Link *\* r*

*J. Samuel Jones Chair*

Mia Astar

*Cecilia Keehan Chair*

Kathrin Berkner

Catherine Habiger *L*  
Diane Honda *L*  
Tiffany Hwang *A*  
Leah Lader *r*  
Jennifer Lawry *L*  
Sarah Lim *A*  
Joyce Malick  
Avo Simonian *L*  
Catherine Sue  
Dale Umetsu  
Ann Yvonne Walker *L*  
George Wu *A*

## **Viola**

Michael Luxton \* *r*  
Chris Barrow *L*  
Corryn Bottenfield *A*  
Griffin Derryberry  
Andrea Hata *A*  
Sarah Moskovitz  
Kim Williams

## **Cello**

Ellis Verosub \* r

Laura Anderson A

Aaron Baca L

Lynda Bloomquist

Amy Brooks

John Hornberger

Tetsu Ishihara A

Michael Li A

Julian Schafer L

Janet Sloan

Anthony Yee r

## **Bass**

Brian Link \* r

*Virginia Turner Chair*

Steve Auerbach

Bob Crum

Ken Laxer A

George Schule A

Bobby Todd A

## **Flute/Piccolo**

Lisa DiTiberio 3 r

Patricia Harrell 1 r

*Lydia Cleone Cummings Chair*

Lynn Lightsey L

*Edith Klauda Chair*

## **Oboe/English Horn**

Kurtis Kaminishi L

Michael Odynski 1 2 r

Peter Stahl 3 r

*Dr. Edward and Lenora Speer Chair*

## **Clarinet**

Joan Hebert 1 r

*Dr. Robert Marcus Chair*

David Miller L

Richard Steinberg 3 r

## **Bassoon**

Noah Cort A 3

Barbara McKee A: Contrabassoon

Jared Prolo 1

*Harriet Rigg McCracken Chair*

Mia Stormer L: Contrabassoon

## **Horn**

David Dufour 1 3

*Earl Saxton Chair*

Mika Imawaka

Mark McMahon

Jim Millar

Greg White

## **Trumpet**

Franklin Davis A

Alex Groth

Stephen Ruppenthal 1 2

*Robert LaBerge Chair*

Dan Swinehart 3

## **Trombone**

Paul Gilles \*

*C. Richard Walker Chair*

Kristin Arendt

Michael Hartglass: *Bass Trombone*

## **Tuba**

Joel White \*

## **Percussion**

Alyssa Deely *A r*

Mark Goldstein *r*

*Charlotte Jordan Chair*

Blake Hemingway *A*

Allan Miller

*Françoise Miller Chair*

Delphean Quan

## Harp

Brian Swager A L

## Keyboards

David Dufour *r*

Catherine Sue *r*

Delphean Quan *r*

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\* = principal

1 = principal on Price

2 = principal on Reich

*r* = soloist (ensemble) on Reich

3 = principal on Sibelius

L = on leave

A = Acting Member

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Redwood Symphony Operations Committee

Cañada College

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[volunteers@redwoodsymphony.org](mailto:volunteers@redwoodsymphony.org)

# Redwood Symphony 38<sup>th</sup> Season

**October 30, 2022**

**Halloween Concert, with Tour of the Orchestra**

Music by Debussy, Price, Herbert and Sousa

**November 19, 2022**

**"1900"**

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: Follies in Concert

*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**

William Grant Still: Panama Dances

Mozart: Piano Concerto No. 17 in G

*Louise Costigan-Kerns*

Beethoven: Symphony No. 4

# **HALLOWEEN**

## **FAMILY CONCERT**

**Sunday**

**October 30 ♦ 3:00 pm**

**Music from Nocturnes by Debussy**

**March of the Toys by Herbert**

**Pops Hoedown by Hayman and a Sousa march**

**Adults and children, come in costume and take a tour of the orchestra!**

**Ten lucky kids will get a  
chance to conduct!**

**Order early;  
we usually  
sell out!**



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**Redwood  
Symphony**

Eric K, Music Director  
THIRTY-EIGHTH SEASON