

Mmmmm...
HEAVEN!



Claude Debussy Nocturnes
Gustav Mahler Symphony No. 4

November 19 - 8:00pm
Pre-Concert Lecture at 7:00pm

Our third complete Mahler cycle returns with the Fourth Symphony, with the moving soprano solo describing Heaven as a food paradise.

**Redwood
Symphony**

Eric K, Music Director
THIRTY-EIGHTH SEASON



Cañada College Main Theater - 4200 Farm Hill Blvd., Redwood City

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Eric K, Music Director
THIRTY-EIGHTH SEASON

Claude Debussy (1862-1918)

Nocturnes (1899)

I. Nuages ("Clouds")

II. Fêtes ("Festivals")

III. Sirènes ("Sirens")

Intermission

Gustav Mahler (1860-1911)

Symphony No. 4 in G Major (1901)

I. Bedächtig, nicht eilen ("deliberate, unhurried")

*II. In gemächlicher Bewegung, ohne Hast
("in measured tempo, unhurried")*

III. Ruhevoll, poco adagio ("calm, somewhat slowly")

IV. Sehr behaglich ("at ease")

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 Lipka'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 Soloist



San Francisco soprano **Ariel Estebez** grew up singing with the San Francisco Girls Chorus and the San Francisco Arts Education Project. She received a Bachelor of Arts from Santa Clara University

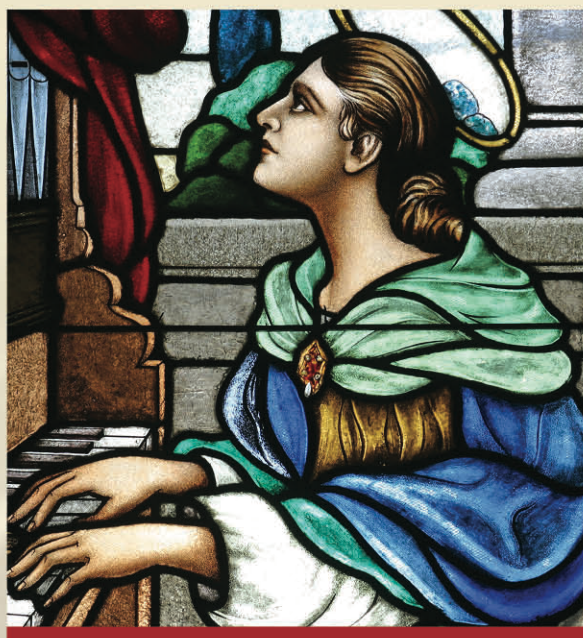
(English literature, music) and a Masters of Music (vocal performance) from the University of Redlands. She has sung with such groups as the San Francisco Opera, San Francisco Symphony, Tokyo Philharmonic, Northwest Opera, Crux Vocal Ensemble, and currently sings in Systir and the renowned Irish vocal ensemble ANÚNA.

Along with an extensive performance history, she also has a breadth of experience in education and has taught in four different countries. Some educational highlights include serving as the founder and director of the Music Education Program and Choir through Centro Arte para la Paz in Suchitoto, El Salvador, elementary school

music teacher for the non-profit Music for Minors, voice instructor for the Redlands Community School of Music, instructor at Maoin Cheoil na Gaillimh in Ireland, and the founder and director of the Children's Stage Workshop for Northwest Opera. A sought after classical soloist, she has also served as a cantor in the dioceses of San Francisco and San Jose, the Santa Clara Mission, and the Galway Cathedral.

As a teacher, Ariel is known for her fun-filled lessons, her enthusiasm and encouragement, and her drive to make the gift of music accessible to everyone. With the recognition that each voice is exquisitely unique, she creates safe spaces for musicians to explore their instrument and experience exponential growth.

You can hear Ariel sing on track 9 of *The New Creation* as well as on track 8 of *Instruments of Peace* on Bandcamp.



Hail, Cecilia!

In celebration of St. Cecilia, the patron saint of music, we're excited to present the premiere of Sanford Dole's *A Song for St. Cecilia*, along with excerpts from Purcell's *Hail, Bright Cecilia*, and a chamber arrangement of Dvořák's *Te Deum*.

Friday, December 2, 8:00pm

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Claude Debussy

Nocturnes



Claude Debussy's *Nocturnes* was so mesmerizing in its 1901 complete premiere that it left critics wondering how to describe the work. While some members of the press were dismissive, others were perceptive and in rapture.

Writing in *Mercure de France*, critic Pierre de Bréville observed that the elusive way in which the music of *Nocturnes* defied analysis was truly "the despair of critics." He went on to say that its capacity to enthrall the ear and soul alike related to Debussy's achievement in "not demanding of Music all that she can give, but instead asking from her what she alone was capable of suggesting."

These three contrasting orchestral tone poems, at times languid, at other times seductive, impressed not only Ravel but also composers outside of France. Composer Paul Dukas, a friend of

Debussy's since their Paris Conservatoire days, wrote that based on this work, his colleague "must from now on be regarded as having a unique and distinctive place among the musicians of his time."

Debussy composed his symphonic poem *Nocturnes* between 1897 and 1899. The three movements, *Nuages* (Clouds), *Fêtes* (Festivals), and *Sirènes* (Sirens), were inspired by a series of impressionist paintings by James Abbott McNeill Whistler. The first two movements premiered in Paris, conducted by Camille Chevillard, on December 9, 1900. The first complete performance of all three movements followed nearly a year later, on October 27, 1901.



From *Nocturnes*, by
James Abbott McNeill Whistler

Nocturnes was Debussy's first orchestral work following the groundbreaking *Prélude à l'après-midi d'un faune*. The genesis of *Nocturnes* dates to 1892-1894, when the composer embarked on writing *Trois scènes de crépuscule* ("Three Twilight Scenes") for the Belgian violinist Eugène Ysaÿe, which he described frankly as experiments in orchestral groupings. He gave up on that project, but several years later he recycled some of the material he had sketched into *Nocturnes*.

What makes the music of *Nocturnes* so remarkable is its ability to imprint itself enduringly on the mind in such a subtle and nuanced manner. The three movements are quite different from each other in tone and manner, and each presents a uniquely scored soundscape that has no true parallel elsewhere in Debussy's music (although there is a distant echo of *Fêtes* in the first movement of *Ibéria*). Each movement evokes a specific landscape and each a masterpiece of sensual orchestration. Monet, Renoir, Whistler, Turner, Baudelaire, Mallarmé, Mussorgsky, and

Wagner have all had their art referenced in discussions of *Nocturnes*, particularly Whistler, who bestowed the same title on a series of his atmospheric paintings.

Whatever the influences, Debussy's language here is immediately perceptible, whether in the hazy impressionism of *Nuages*, the bright-hued animation of *Fêtes*, or the ceaseless undulation of *Sirènes*, in which the composer extravagantly employs a wordless women's chorus (performed tonight on two synthesizers) to push enchantment to its limit.

The manner and orchestration of *Nuages* and *Sirènes* are each unusually restrained and individual; the latter adds a textless female chorus, and both movements omit trombones and percussion apart from timpani. (*Nuages* also omits trumpets.) While *Fêtes* offers fanfares, brass band orchestral flourishes, and even an honest traditional *tutti*, it is all done with the composer's deft touch.

Nuages, the opening movement and the only cloudscape in Debussy's music, suggests this silent, undulating world in gently rocking chord-sequences for woodwind and muted strings, evoking "the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white." Throughout the movement, a fragment of melody for *solo cor anglais* recurs with the same five notes, while the drifting cloud-masses seem to form and reform around it.

The music moves slowly ahead, while also appearing, with an orchestration unique to Debussy orchestration, to not move at all, both isolated and touching, as if this natural world somehow has a force far greater than any human to touch our feelings. In the same way, the swirling rhythms and colors of *Fêtes* combine opposites; the music's brilliance is at once remarkably vivid and strangely withdrawn, so that the central section's sudden switch of pace and musical context suggests an imaginary

passing procession, "a dazzling fantastic vision" as Debussy described it, rather than a real one.

Finally, *Sirènes*, in Debussy's words, "depicts the sea and its countless rhythms; presently, among the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on." There were only two sirens in Homeric legend, but Debussy's evocation of their seductive song deploys a wordless chorus of 16 female voices. Again, musical precedent is quietly and completely turned upside down; the effect, rather than authentically choral, is of an other-worldly, almost instrumental vocalizing, above and across a sea viewed with moonlight that is saturated with spellbinding loveliness. *Sirènes* is considered to be a pre-echo of the marine textures of Debussy's masterpiece, *La mer, trois esquisses symphoniques pour orchestre* (1905).

Explaining his compositions to the listening public was normally anathema to Debussy, but he did provide a commentary on each of the *Nocturnes*:

The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white. *Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged with it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

Nocturnes was to be the work that definitively established Debussy's reputation in musical Paris. As Debussy's biographer, Léon Vallas, reported:

It delighted a certain number of music lovers – the most sensitive but perhaps not the most cultivated, paradoxical as this may seem – but a great many others were disappointed. The professors who respected classical usage and the conservatives who were faithful to the traditional habits were once more horrified. They were bewildered by an instrumentation that was so utterly different from the opaque style to which they were accustomed. The absolute freedom of the harmony caused even more amazement than the other elements of this music.

Vallas continued:

Owing to the success of the Nocturnes, even those musical analysts who were the most antagonistic to progress found themselves obliged to take the new art into consideration.

The composer himself, as he wrote to (the critic) Pierre Lalo, was only timidly endeavoring "to rid music of the legacy of clumsy, falsely interpreted traditions, under whose weight the art seemed likely to succumb."

Debussy's latest biographer, Stephen Walsh, has the last word:

His music is without ideology and without doctrine. Like the world, it simply is, take it or leave it.

– Stephen Ruppenthal

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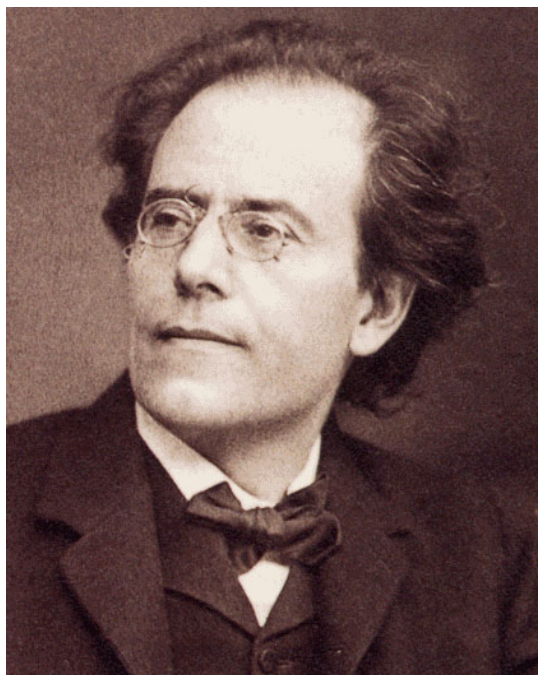
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Gustav Mahler

Symphony No. 4 in G Major



Gustav Mahler began sketches for his *Fourth Symphony* in the summer of 1899 in Alt-Aussee in the Salzkammergut resort area of his beloved Austria, on vacation from his duties as conductor of the Vienna Opera. After managing to draft “about half” of the first three movements, Mahler put the work away at the end of the summer, not returning to it until the following year and finishing it in late April 1901, then continuing to revise it until the premiere in November in Munich. Far from pleasing and enlightening his listeners, Munich decidedly despised the work and so did most of the rest of Europe, whether under the baton of the composer or that of Felix Weingartner, who would go on to tour the piece throughout Europe.

In composing the *Fourth Symphony*, Mahler hoped to offer his contemporaries a work that would be both shorter and more accessible than his previous symphonies. The composer believed that the relative brevity, transparency, and non-aggressive stance of this work would help him gain a wider audience. He toned down the vastness of his trademark orchestral forces, omitting trombones and tuba entirely, and invested the composition with lucid, economic, and transparent writing. Mahler conducted the Munich premiere, while the audience, expecting another titanic work from a composer noted for his monumental oeuvres, booed the performance. The seeming innocence and naïveté was ridiculed as posturing, or at the very least, an example of the composer's "deliberate mystification." The work received scathing reviews in the press, with subsequent performances in Berlin and Vienna eliciting remarks accusing Mahler of "posing insoluble problems," "amusing himself by using thematic material alien to his nature," "taking pleasure in shattering the eardrums of his

audience with atrocious and unimaginable cacophonies,” and of “being incapable of writing anything other than stale and insipid music, lacking in style and melody. Music ... artificial and hysterical, ... a ‘medley’ of ‘symphonic cabaret acts.’ ”

Looking at the life of Mahler from this vantage point, it is painfully easy to recognize the political and anti-Semitic backlash that he was suffering at the time he was conductor of the Vienna Opera.

The point that this criticism did bring out, though, forms the irony of the *Fourth Symphony*: the contrast between the innocence and transparency of its surface materials and the elaborate compositional techniques of its infrastructure. Behind the deliberate simplicity and relatively unpretentious orchestration lie a wealth of invention, polyphonic density and a focus of musical ideas, an almost dizzying complexity and a technical sophistication that are without precedent in Mahler’s oeuvre.

For its time, the *Fourth Symphony* was an exceptionally modern work, a trial of self-discovery for the composer, bringing with it an entirely unexpected evolution in his style towards rigorous control and concentration. Mahler would write of his *Fourth Symphony*:

The thousand little pieces of mosaic that make up the picture are shaken up and it becomes unrecognizable, as in a kaleidoscope, as though a rainbow suddenly disintegrated into millions of dancing drops so that the whole edifice seems to rock and dissolve.

While the prevailing mood is that of an affectionate nostalgia for better times, for an “age of innocence,” the *Fourth Symphony* remains the most authentically Viennese of all Mahler’s works.

I. Bedächtig, nicht eilen (“deliberate, unhurried”)

A few bars of introduction, in which the flutes and sleighbells, intended to be a sign of humor, predominate, lead into the first movement proper. The initial ascending theme, typically Viennese in

character, belongs to a larger family of similar melodies in Mahler's works; it is followed shortly by a second theme on the lower strings that is as calm as it is pastoral in nature. Such simplicity is soon belied by a development section in which the different motifs are combined, linked together, transformed and intertwined or "shuffled like a pack of cards" (Erwin Stein). The first movement is event oriented: a game of interruptions, resumption, extensions, reconsideration, and unexpected combination. Mahler passes the yarn of musical discourse rapidly and gaily from instrument to instrument, section to section. The first movement expresses Mahler's vision of "unprecedented cheerfulness" and "unearthly joy."

II. In gemächlicher Bewegung, ohne Hast ("in measured tempo, unhurried")

The decidedly silhouette dance of the scherzo movement is set in ländler rhythm. The shrill sound of a re-tuned violin advances the melody with a suggestion of parody, although it is clear by the end of the movement that, as Mahler himself

explained, "it wasn't meant so seriously after all." Originally, Mahler had headed this mysterious, intricate, and sinister movement: "Death strikes up the dance for us; she scrapes her fiddle bizarrely and leads us to heaven." Alma Schindler Mahler, the composer's wife, later explained that "the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter's ear while the latter sits entranced."



Here, Mahler tunes each string of "Death's fiddle" a whole tone higher to make the sound strident and harsh. The score also instructs the violinist to make the violin sound like a country instrument, or fiddle, and to enter very aggressively.

III. Ruhevoll, poco adagio (*"calm, somewhat slowly"*)

Mahler believed this *Adagio* to be the pinnacle of his orchestral slow movements, remarking that

it "laughs and cries at the same time." The opening theme exists in suspension and meditation with its *passacaglia*, tolling bass, performed *piano* under the *pianissimo* of the violas and cellos. The introduction evolves in a set of serene and unfolding groups of variations on the main theme separated by an anguished second theme. Subsequent variations are shorter, more diverse in personality, and given to more abrupt changes in mood. The coda announces the principal motif of the final movement, its sudden modulation unleashing the *Symphony's* only genuinely loud *tutti*, a blaze of sound throwing open the gates of heaven. Mahler's miracle of harmony brings us to a benediction of supreme serenity and quiet.

IV. Sehr behaglich ("at ease")

In the *Wunderhorn* poem *Das himmlische Leben* (*Life in Heaven*), celestial pastoral bliss – musical and culinary – are described and catalogued with a *joi du vivre*, passion and detail that delighted Mahler. For the premiere of the *Fourth*

Symphony, he instructed his soprano soloist to adopt "a joyful, childlike expression completely devoid of parody." Mahler's audiences and critics found the self-conscious naïveté singularly false and affected.

Hearing this sumptuous movement today, it seems inconceivably odd that this lovely song, so fresh and pure and so astonishingly rich in melodic imagination, should have been so badly received by most of its early audiences. The luminous, radiant, sublime coda – celestial music if ever there was – leaves us wholly convinced as Mahler wrote, "no music on earth can compare with that of the heavenly spheres."

Das himmlische Leben, originally completed in 1892, was intended as the fifth and final *Humoresques* for voice and orchestra with a text from a collection of 19th century German folk poetry, *Das Knaben Wunderhorn* (*The Boy's Magic Horn*). The first four *Humoresques* would form the largest part of his later orchestral *Wunderhorn* Songs. Mahler began casting his

Third Symphony (1895-96) around the *Das himmlische Leben* then reconsidered. He originally conceived the entire *Fourth Symphony* on the *Humoresque* ideal, but would change this idea as the work evolved with the beginning of the 20th century, and chose instead to have the poem of the Bavarian folk song culminate the new work. *Das himmlische Leben* would be, as Mahler wrote, "... the tapering spire of the edifice."
– Stephen Ruppenthal



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Lyrics for Mahler (fourth movement)

From Wikipedia, translated by Deryck Cooke

Das himmlische Leben

(aus Des Knaben
Wunderhorn)

The Heavenly Life

(from The Boy's Magic Horn)

Wir genießen die
himmlischen Freuden,
D'rum tun wir das Irdische
meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'!

Wir führen ein englisches
Leben!
Sind dennoch ganz lustig
daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht
zu!

We revel in heavenly
pleasures,
Leaving all that is earthly
behind us.
No worldly turmoil
Is heard in heaven;
We all live in sweetest peace.
We lead an angelic existence,
And so we are perfectly
happy.
We dance and leap,
And skip and sing;
Saint Peter in Heaven looks
on.

Johannes das Lämmlein
auslasset,
Der Metzger Herodes d'rauf
passet!

Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu
Tod!

Sankt Lucas den Ochsen tät
schlachten

Ohn' einig's Bedenken und
Achten;

Der Wein kost' kein Heller
Im himmlischen Keller;

Die Englein, die backen das
Brot.

Saint John has lost his
lambkin,

And butcher Herod is lurking:

We lead a patient,
Guiltless, patient,

Darling lambkin to death.

Saint Luke is slaying the
oxen,

Without the least hesitation;

Wine costs not a farthing
In the Heavenly tavern;

The angels bake the bread.

Gut' Kräuter von allerhand
Arten,
Die wachsen im himmlischen
Garten!

Gut' Spargel, Fisolen
Und was wir nur wollen,

Fine sprouts of every
description,

Are growing in Heaven's
garden.

Fine asparagus, fine herbs,
And all we desire,

Ganze Schüsseln voll sind uns bereit!	Huge platefuls for us are prepared.
Gut' Äpfel, gut' Birn' und gut' Trauben;	Fine apples, fine pears and fine grapes,
Die Gärtner, die alles erlauben!	The gardeners let us pick freely.
Willst Rehbock, willst Hasen?	You want venison, hare?
Auf offener Straßen Sie laufen herbei!	In the open streets They go running around.

Sollt' ein Fasttag etwa kommen,	And when there's a holiday near,
Alle Fische gleich mit Freuden angeschwommen!	All the fishes come joyfully swimming;
Dort läuft schon Sankt Peter Mit Netz und mit Köder, Zum himmlischen Weiher hinein.	And off runs Saint Peter With net and with bait, Towards the celestial pond.
Sankt Martha die Köchin muß sein!	Saint Martha will have to be cook!

Kein' Musik ist ja nicht auf Erden,	There's no music at all on the earth
--	---

Die unsrer verglichen kann
werden.

Elftausend Jungfrauen

Zu tanzen sich trauen!

Sankt Ursula selbst dazu
lacht!

Cäcilia mit ihren Verwandten

Sind treffliche
Hofmusikanten!

Die englischen Stimmen

Ermuntern die Sinnen!

Daß alles für Freuden
erwacht.

Which can ever compare
with ours.

Eleven thousand virgins

Are set dancing.

Saint Ursula herself laughs to
see it!

Cecilia with her companions

Are splendid court musicians.

The angelic voices

Delight the senses,

For all things awake to joy.

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 L*

Danny Coward, *Acting Concertmaster*

Kayla Butler *L*

Serena H Chang *L*

Romain Kang

Kathy Kaufmann

Karen Kenrick *A*

Benjamin Ko *L*

Tommy Kuo

Leah Lader *L*

Sarah Lim *A*

Jason Lin

Koki Nishimura

Shira Sanghvi

Caren Shapiro

Avo Simonian *L*

George Wu *A*

Chris Yeh

Violin II

Kristin Link * L

Kathrin Berkner, *Interim principal*

J. Samuel Jones Chair

Mia Astar

Cecilia Keehan Chair

Katie Clark A

Catherine Habiger

Elaine Higashi A

Diane Honda

Jennifer Lawry

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Catherine Sue L

Dale Umetsu L

Ann Yvonne Walker

Viola

Michael Luxton *

Chris Barrow

Marina Borsodi-Benson A

Corryn Bottenfield A

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Griffin Derryberry L
Andrea Hata L
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Tetsu Ishihara A
Taewook Kang A
Michael Li A
Julian Schafer L
Janet Sloan
Anthony Yee

Bass

Brian Link * r

Virginia Turner Chair

Steve Auerbach

Bob Crum

Georg Schuele

Flute/Piccolo

Lisa DiTiberio 1 2

Patricia Harrell 1:Piccolo

Lydia Cleone Cummings Chair

Lynn Lightsey 2:Piccolo

Edith Klauda Chair

Anne Wharton A 2:Piccolo

Oboe/English Horn

Kurtis Kaminishi 1 2:English Horn

Michael Odynski 1:English Horn

Peter Stahl 2

Dr. Edward and Lenora Speer Chair

Clarinet

Joan Hebert 1

Dr. Robert Marcus Chair

David Miller 2: *Bass Clarinet, Eb Clarinet*

Richard Steinberg 2

Bassoon

Cynthia Hanson A

Barbara McKee A: *Contrabassoon*

Jared Prolo 1 2

Harriet Rigg McCracken Chair

Mia Stormer L

Horn

David Dufour 2

Earl Saxton Chair

Mika Imawaka

Mark McMahon 1

Jim Millar L

Greg White

Trumpet

Franklin Beau Davis 2

Alex Groth A

Stephen Ruppenthal L

Robert LaBerge Chair

Dan Swinehart 1

Trombone

Melinda Wisdom * A

Kristin Arendt

C. Richard Walker Chair

Michael Hartglass: *Bass Trombone*

Tuba

Joel White *

Percussion

Nathan Cornwell A

Mark Goldstein

Charlotte Jordan Chair

Blake Hemingway A

Allan Miller

Françoise Miller Chair

Ivan Tarasov A

Harp

Brian Swager * A

Mya Ballin A

Keyboards

Mark Goldstein

Jennifer Lawry

* = principal

1 = principal on Debussy

2 = principal on Mahler

L = on leave

A = Acting Member

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Redwood Symphony Operations Committee

Cañada College

Redwood Symphony sincerely thanks its amazing volunteer staff for helping organize and bring our concerts to life. Bravo! If you would consider helping us in the future, contact us at

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Redwood Symphony 38th Season

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

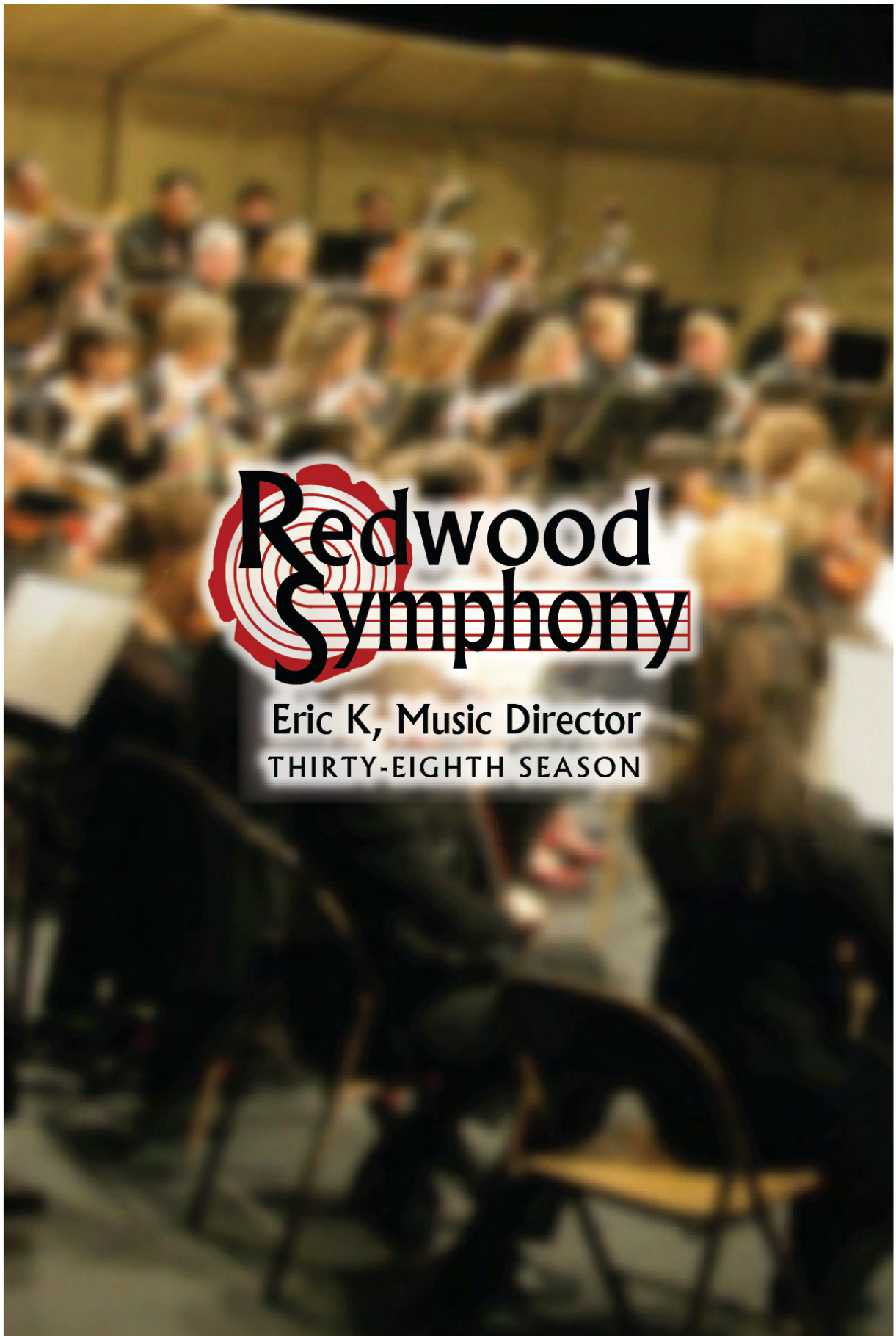
July 29, 2023

William Grant Still: Panama Dances

Mozart: Piano Concerto No. 17 in G

Louise Costigan-Kerns

Beethoven: Symphony No. 4



Redwood Symphony

Eric K, Music Director
THIRTY-EIGHTH SEASON