

Herbert March of the Toys
Bach/Stokowski Toccata and Fugue in D minor
Bates Cello Concerto
With soloist Jonah Kim
Marquez Danzon #2



MASON BATES



JONAH KIM

Sunday
February 12
2:00pm



Cañada College
Main Theater
4200 Farm Hill Blvd.
Redwood City

Redwood
Symphony



Eric K, Music Director
THIRTY-EIGHTH SEASON

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Eric K, Music Director
THIRTY-EIGHTH SEASON

Victor Herbert (1859-1924)

March of the Toys, from *Babes in Toyland* (1903)

Mason Bates (b. 1977)

Cello Concerto (2014)

with Jonah Kim, cello

I. Con moto – Grazioso – Con moto

II. Serene

III. Léger

Johann Sebastian Bach (1685-1750) –

Leopold Stokowski (1882-1977)

Toccata and Fugue in D Minor, BWV 565 (1704)

Arturo Márquez (b. 1950)

Danzón No. 2 (1994)

There will be no intermission.

Mobile devices should remain silent and dark during the performance.

The Music Director



Redwood Symphony founder and Music Director **Eric K** (formerly Kujawsky) is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Eric K established Redwood Symphony in

1985 after receiving his doctorate in conducting from Stanford University. His teachers include Samuel Krachmalnick, Paul Vermel, and Andor Toth. Dr. K has performed with the Palo Alto Philharmonic, San Jose Chamber Orchestra, Diablo Symphony, Saratoga Symphony, Aspen Music Festival, TheatreWorks in Palo Alto, and orchestras and choruses throughout the West.

Equally at home with symphony, opera, musical comedy, and jazz, Dr. K has served as music director for Sondheim's *Sweeney Todd* and *Sunday in the Park with George*, *My Fair Lady*,

Kiss Me Kate, and *Cabaret*. He has won both the Bay Area Theater Critics' Circle Award and the Hollywood Dramalogue Award. With Redwood Symphony, he has conducted numerous operas, including *The Rise and Fall of the City of Mahagonny*, *La Bohème*, *Carmen*, *Candide*, *Porgy and Bess*, and *Don Giovanni*.

As a conductor, Dr. K strives for a clear, expressive, and energetic baton technique and for a willingness to depart creatively from accepted orthodoxies of interpretation and programming. Maestro K has conducted most of the standard orchestral repertoire, including all of Mahler's symphonies and the major works of Stravinsky, Bartók, Sibelius, and Brahms, as well as a large number of contemporary composers, including Mason Bates, John Adams, Corigliano, Daugherty, Messiaen, and Elvis Costello. He distinguishes himself as a communicator about music by delivering pre-concert lectures and incisive concert demonstrations with commentary about the music. He 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



Born in Seoul, South Korea, **Jonah Kim** taught himself the cello watching VHS tapes of Pablo Casals. He was awarded a full scholarship to the Juilliard School's Pre-College Division at the age of seven. Growing up in New York City, he also played for pedagogues like Aldo Parisot and Harvey Shapiro. Kim then became penpals with Janos Starker who invited him to Bloomington just before his ninth birthday. He continued to study with Starker throughout his career at the Curtis Institute of Music in Philadelphia where he enrolled at eleven years of age. Under the supervision of then Dean Robert Fitzpatrick, he was the first fellow ever to train with multiple instructors, receiving lessons from Orlando Cole, Peter Wiley and Lynn Harrell. Kim defines a truly American school of cello by reconciling the Italian, German, Russian, Franco-Spanish and Hungarian lineages.

Kim enjoys collaborating with his friends like conductor/violinist Scott Yoo who hosts the hit PBS docu-series *Now Hear This*. Aside from Kim's cameos on the show, they perform and record together at Yoo's Festival Mozaic. Kim has also worked with Van Cliburn Competition winner Jon Nakamatsu, Chee-Yun Kim (you may recognize her from her cameo on the HBO comedy series *Curb Your Enthusiasm*) and leading members of world-class ensembles such as the Orpheus and New Century chamber orchestras, and the Guarneri and Tokyo Quartets.

Kim's passion for chamber music stems from his fellowship at the Curtis Institute of Music where his ensemble with Joel Link (violinist of the award-winning Dover Quartet) and international piano sensation Yuja Wang performed the piano trio repertoire extensively. Kim's new ensemble, Trio Barclay, with pianist Sean Kennard and Pacific Symphony concertmaster Dennis Kim, has premiered a new commission for every concert they have played this season. Trio Barclay is in

residence at the Barclay Theatre in Orange County, California.

Kim's favorite cello is the award winning "Stella" made in San Francisco by Haide Lin in 2016. Stella is paired with a bow made in Paris in 1904 by Jules Fétique. Kim makes his home in San Francisco with his wife, the respected and beloved American ballerina, Julia Rowe.



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Victor Herbert

March of the Toys, from *Babes in Toyland*



Victor Herbert was an American composer, cellist and conductor of English and Irish ancestry and German training. Although Herbert enjoyed important careers as a cello soloist and conductor, he is best known for

composing many successful operettas that premiered on Broadway from the 1890s to World War I. He was also prominent among the Tin Pan Alley composers and was a prolific composer himself.

In the early 1880s, Herbert began a career as a cellist in Vienna and Stuttgart, during which he began to compose orchestral music. Herbert and his opera singer wife, Therese Förster, moved to the U.S. in 1886 when both were engaged by the Metropolitan Opera. In the U.S., Herbert continued his performing career, while also

teaching at the National Conservatory of Music, conducting and composing. His most notable instrumental compositions were his *Cello Concerto No. 2 in E minor, Op. 30* (1894), which entered the standard repertoire, and his *Auditorium Festival March* (1901). He conducted the Pittsburgh Symphony from 1898 to 1904 and then founded the Victor Herbert Orchestra, which he conducted throughout the rest of his life.

Herbert began to compose operettas in 1894, producing several successes, including *The Serenade* (1897) and *The Fortune Teller* (1898). Some of the operettas that he wrote after the turn of the 20th century were even more successful: *Babes in Toyland* (1903), *Mlle. Modiste* (1905), *The Red Mill* (1906), *Naughty Marietta* (1910), *Sweethearts* (1913) and *Eileen* (1917). After World War I, with the change of popular musical tastes, Herbert began to compose musicals and contributed music to other composers' shows. While some of these were well-received, he never

again achieved the level of success that he had enjoyed with his most popular operettas.

Babes in Toyland weaves together various characters from Mother Goose nursery rhymes into a musical extravaganza. Following the extraordinary success of their stage musical *The Wizard of Oz*, which was produced in New York beginning in January 1903, producer Fred R. Hamlin and director Julian Mitchell hoped to create more family musicals. Glen MacDonough had helped Mitchell with revisions to the *Oz* libretto by L. Frank Baum, and Mitchell and MacDonough persuaded Victor Herbert to join the production. *Babes in Toyland* features some of Herbert's most famous songs – among them *Toyland*, *March of the Toys*, *Go to Sleep*, *Slumber Deep*, and *I Can't Do the Sum*. The theme song *Toyland*, and the most famous instrumental piece from the operetta, *March of the Toys*, occasionally show up in Christmas compilations.

The original production opened at the Chicago Grand Opera house in June 1903, produced by

Hamlin and directed by Mitchell, and toured to several East Coast cities before opening in New York in October 1903 and ran for 192 performances. This was followed by many successful tours and revivals. The piece was so popular that it spawned other "fairy-tale" shows over the next decade.

– *Allan Miller, with Wikipedia*

Mason Bates

Cello Concerto



This cello concerto began with a friendship. Josh Roman is beloved by just about everyone who meets him, and I am no exception. Immediately apparent is his unusual combination of enlightened prodigy and everyman approachability (he's from Oklahoma). I noticed this when we first crossed paths in New York, where we were thrown together at the inaugural YouTube Symphony in New York to improvise an electro-acoustic duo at Le Poisson Rouge. That shotgun wedding left me mesmerized at his unmatched musicianship and technique, and soon I was composing a fiendishly difficult solo work for him to premiere on his series at Town Hall. He played it from memory.

That experience proved to be a great warm-up for this concerto. The piece begins plaintively,

with Josh floating over a restless orchestra, and the lyricism only expands in the central slow movement. But by the final movement the rhythmic energy wins the day, and at one point Josh even plays with a guitar pick. This is, after all, the same fellow who played arrangements of Led Zeppelin at Town Hall, so I had to send him out with a bang.

– *Mason Bates*

The *Cello Concerto* was commissioned by the Seattle Symphony Orchestra, the Los Angeles Chamber Orchestra, and the Columbus Symphony Orchestra with funding from the Johnstone Fund for New Music.

Bach – Stokowski

Toccata and Fugue in D Minor, BWV 565



The *Toccata and Fugue in D Minor*, BWV 565, has been recognized as

Johann Sebastian

Bach's greatest organ masterpiece. While this might be hyperbole, the work is certainly the most well-known. It is believed that the young Bach composed the work shortly after his arrival in Weimar, Germany in 1708 for his 7-year stint as court organist, although this dating has been questioned by many of Bach's biographers, as has also the attribution to the master (more on that later). Over two hundred years later, the conductor Leopold Stokowski would make his symphonic transcription of the *Toccata and Fugue* his signature piece.

A few notes on the original, for perspective. Exhibiting an influence from the master of the North German organ school, Dieterich Buxthude,

Bach opens the *Toccata* (from the Italian *toccare*, meaning “to touch”) with a flourish in the upper ranges of the keyboard, doubled at the octave, then spilling down into the bottom of the register, capturing the restless *stylus phantasticus* of the North German Organ school prevalent at the time. Three short passages follow, each reiterating a short motif, doubled at the octave, and ending with a flourish on a diminished seventh chord. The second section of the opening *Toccata* is a few loosely connected figurations and flourishes, ultimately transitioning into the final section of the opening, comprising of reiterations of the same three-note figure, similar to doubled passages in the first section. After a brief pedal flourish, the *Toccata* section ends with the tonic in D minor.

The subject of the *Fugue*, the theme of which is based on the first few notes of the *Toccata*, is made up rapidly moving sixteenth notes, set against a brief melodic subject that first falls, then rises. Indeed, one can find certain passages in

the fugue are exact copies of phrases from Johann Pachelbel's *D minor Fantasia*; the first half of the fugue subject is based on this Pachelbel passage. However, at the time it was common practice to create fugues based on other composers' themes.

A multi-sectional coda follows, marked *Recitativo*. Although only 17 bars long, it progresses through five tempo changes. The last bars are played *molto adagio*, and the piece ends with an unusual minor plagal cadence. Both the *Fugue* and coda sections, and indeed the recitatives, exhibit more of the South German organ school, representative of Johann Pachelbel and Johann Buttstett.

Bach biographer Albert Schweitzer describes the 23-year old Bach's rise to mastery in the *Toccata and Fugue in D Minor*:

The strong and ardent spirit has finally realized the laws of form. A single dramatic ground-thought unites the daring passage work of the toccata, that seems to pile up like

wave on wave; and in the fugue the intercalated passages in broken chords only serve to make the climax all the more powerful.

Moving forward 200 years to the 1920s, Leopold Stokowski, a flamboyant showman and longtime conductor of the Philadelphia Orchestra, ran a cottage industry for making showy symphonic orchestra arrangements of music that showcased his “famous Philadelphia Orchestra sound.” Among them were many organ works by Bach. While these were recorded to great acclaim with major US and international orchestras of the era, his 1927 orchestral transcription, and subsequent recording with the Philadelphia Orchestra, of Bach’s *Toccata and Fugue in D Minor* would not only further the conductor’s already prodigious reputation, but also firmly position the music of Bach front and center in the symphonic concert hall.

Stokowski's symphonic transcription used four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, three trumpets, four trombones, tuba, timpani, celesta, two harps and strings. The beauty of his transcription is that, at its best, it opens two windows simultaneously: one into the world of the composer and one into the world of the transcriber. There is a marked separation between the orchestra's string and wind colors, as they echo each other during short, repeated passages. The winds and strings alternate in presenting larger sections of the work, thus helping to define its form in the same manner as an organist changes stops or shifts between keyboards. The full orchestra is employed for the big "full-organ passages" of the work. Stokowski created an orchestral showpiece that is more of a display of blends and balances of the sections of the orchestra. The brass is actually less often put to interesting use and the strings and winds amplify Bach's extraordinary counterpoint and harmonic grandeur. One conductor has

humorously said of the orchestral version,
“Maybe it has the same number of notes as the organ original, but it’s a crazy piece – not like the organ at all.”

As with his other transcriptions, Stokowski created a profound and rapturous sound score that transforms the Baroque organ into a 20th-century orchestral treatise designed to draw attention to the powerful sonorities and distinct orchestral sound effects. With his Bach transcriptions, the conductor was credited for the awakening, and welcoming, of early 20th-century symphony concert audiences to the music of Bach. An introduction that was most enthusiastically received at the time.

In fact, the reception was so enthusiastic that while Walt Disney was working to produce the highly acclaimed animated concert feature film *Fantasia*, Disney and his team hit upon the idea of not only choosing Stokowski’s transcription of Bach’s *Toccata and Fugue in D Minor* as the

opening musical sequence of his film. They also chose the conductor to play a starring role at the beginning of the film.

Strangely enough, Bach's original version of the *Toccata and Fugue in D Minor* had been used as film music well before the sound film era, becoming a cliché to illustrate horror and villainy. Its first uses in sound film included the 1931 film *Dr. Jekyll and Mr. Hyde* and the 1934 film *The Black Cat*.

Disney had been experimenting with interpreting tone colors and sound patterns of music in the colors and moving patterns on the screen. The filmmakers chose Stokowski's transcription of the *Toccata and Fugue* not only because of its magnificence musically, but also because it fit with Disney's vision to use music that neither told a story or painted a picture, but existed solely for its own tone patterns. At the time, Disney's influence was the color organ, which Stokowski had incorporated into an earlier performance

with the Philadelphia Orchestra. The musical score is now so fully identified with the film and conductor that the *Fantasia* sound track has also become a staple of the concert hall.

For anyone who has not experienced the film recently, here is a brief recap of the beginning associated with the Bach-Stokowski score:

Fantasia begins without opening credits, but with cinematic curtains opening to reveal an orchestra stage. Musicians are seen ascending the stage, taking their places, and tuning their instruments. Master of ceremonies Deems Taylor arrives and delivers an introduction to the film. Stokowski appears and begins conducting the first strains of his orchestration of the *Toccata and Fugue in D Minor*. Live-action shots of the orchestra illuminated in blue and gold, backed by stylized, superimposed shadows, fade into patterns. Animated lines, shapes, and cloud formations reflect the sound and rhythms of the music.

The first third of the *Toccata and Fugue* is live action and features an orchestra playing the

piece illuminated by abstract light patterns set in time to the music and backed by stylized (and superimposed) shadows. As a demonstration of *Fantasound*, a theatrical sound system specifically designed for the animated film, the first few sections of the Bach are played in each of three different sound channels in the theater: first the right, then the left, then the middle, then all three channels. This was the first attempt at a surround sound performance of a film soundtrack, and the year was 1940!

The number segues into an abstract animation piece — a first for the Disney studio — set in time to the music. The animation then segues back into the live action footage of Stokowski as the piece concludes, setting the precedent for the rest of the musical numbers.

Disney's visual concept for the opening of *Fantasia* was originally inspired by working with the German-American abstract filmmaker and animator Oskar Fischinger. He designed the Bach-Stokowski *Toccata and Fugue in D Minor*

sequence for Disney's *Fantasia*. Fischinger had created special effects for Fritz Lang's 1929 *Woman in the Moon*, one of the first science fiction rocket films, and would go on to create further cel animation films using the music of Bach for his soundtrack, including *Motion Painting No. 1* in 1947, with Bach's *Brandenburg Concerto No. 3*.

A final side note here: the controversy continues to swirl! Attributions to both Bach for the original organ work and to Stokowski for the transcription are still being questioned to this day. Numerous historians find it difficult to authenticate the young Bach as the composer of the flamboyant organ work, or even to agree on when the work was composed. Bach's later biographers have made their reputations by casting aspersions on the work's authenticity. Adding to the controversy, Conductor-arranger Lucien Cailliet, a Philadelphia Orchestra clarinetist during Stokowski's tenure there, maintained that he made the "Stokowski" transcriptions of the Bach

Toccata and Fugue in D Minor, along with several other works, at Stokowski's request and after consultation with the conductor. This mystery may continue!

If one were to single out a specific composition that best symbolizes the majesty, fancy, and overarching spirit of the Baroque period, it would have to be the *Toccata and Fugue in D Minor*. It is gutsy and audacious in its dazzling and abrupt changes of mood, pushing improvisation to cosmic ends in the *Toccata*, and counterpoint to emotional heights in the *Fugue* that finally shakes itself free of discipline to create its own powerfully dramatic thrust. It need only be added that Stokowski's transcription not only reflects the magnificence of Bach, but magnifies it ten-fold.

– *Stephen Ruppenthal*

Arturo Márquez

Danzón No. 2



Arturo Márquez was born in Álamos, Sonora, in 1950 where his interest in music began. Márquez is the first born of nine children of Arturo Márquez and Aurora Navarro. Márquez was

the only one of the nine siblings to become a musician. Márquez's father was a mariachi musician in Mexico and later in Los Angeles. His paternal grandfather was a Mexican folk musician in the northern states of Sonora and Chihuahua. Márquez's father and grandfather exposed him to several musical styles in his childhood, particularly Mexican "salon music" which would be the impetus for his later musical repertoire.

Márquez began composing at the age of 16 and attended the Mexican Music Conservatory,

where he studied piano and music theory from 1970 to 1975. His music incorporates forms and styles of his native Mexico. The *Danzónes* are based on the music of the Veracruz region of Mexico. *Danzón No. 2* was included on the program of the Simon Bolívar Youth Orchestra conducted by Gustavo Dudamel on the 2007 tour of Europe and the United States. The composition has also opened the door for the discovery of other pieces by Márquez that are increasingly being performed throughout the world and extensively in Latin America. His *Danzónes* are used for ballet productions throughout the world. Márquez is a popular composer among the Latin American public and is widely recognized as one of the most important Mexican composers of his generation.

Along with Carlos Chávez's *Sinfonia India* and Silvestre Revueltas' *Sensemaya*, *Danzón No. 2* is one of the most popular and most frequently performed orchestral Mexican contemporary classical music compositions. *Danzón No. 2*

gained great popularity worldwide when the Simón Bolívar Youth Orchestra of Venezuela under Gustavo Dudamel performed it on their 2007 European and American tour.

Written for full orchestra, the piece features solos for clarinet, oboe, piano, violin, double bass, French horn, trumpet, flute, and piccolo. The rhythmic interest in the piece is maintained through the use of varying accents and tempo. This staple of the contemporary Mexican music literature expresses and reflects on the dance style named *danzón*, which has its origins in Cuba but is a very important part of the folklore of the Mexican state of Veracruz. The music was inspired by a visit to a ballroom in Veracruz.

– *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.

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4 = principal on Marquez

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