

# SHREDDING GLASS

**Copland**

*Fanfare for the Common Man*

**Rain Worthington**

*Shredding Glass*

Conducted by Kyle Baldwin

**Shostakovich**

*Violin Concerto No. 1*

with soloist Miranda Liu

**Bizet** *Excerpts from L'Arlesienne Suite*

**Ravel** *Bolero*

**June 3, 2023**  
**8:00pm**



Eric K, Music Director  
THIRTY-EIGHTH SEASON

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

ORDER TICKETS AT REDWOODSYMPHONY.ORG

## 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.

“A STARTLING DISCOVERY ...

... ONE OF THE FINEST COMMUNITY ORCHESTRAS AROUND.”

— SAN FRANCISCO CLASSICAL VOICE

“Redwood Symphony is in a class by itself. It cannot be measured on a scale with other volunteer community orchestras, or even many regional professional orchestras, because it undertakes works that most would not program.”

— *San Mateo County Times*

“Redwood Symphony is the little orchestra that could. Its vigor and enthusiasm come with flying colors (literally and figuratively), thanks to founding music director Dr. Eric Kujawsky’s decisive podium manner.”

— *Classics Today*

“REDWOOD SYMPHONY THRIVES ON THE IMPOSSIBLE.”

— SAN JOSE MERCURY NEWS

“On the Internet, the landscape of American orchestral life is visible as never before.... Wandering around this virtual map, you can see signs that America’s orchestras are vacillating between vague optimism and raw panic.... Nearly as often, you stumble on happy surprises. Who would have guessed that Redwood Symphony, a volunteer orchestra in the Silicon Valley area, has played all of Mahler’s symphonies?”

— Alex Ross, *The New Yorker*



# Redwood Symphony

Eric K, Music Director  
THIRTY-EIGHTH SEASON

**Aaron Copland**  
1900 – 1990

**Rain Worthington**  
b. 1949

**Dmitri Shostakovich**  
1906 – 1975

**Georges Bizet**  
1838 – 1875

**Maurice Ravel**  
1875 – 1937

Fanfare for the Common Man  
1942

Shredding Glass  
conducted by **Kyle Baldwin**  
2004

Violin Concerto No. 1  
1948

*I. Nocturne: Moderato*

*II. Scherzo: Allegro*

*III. Passacaglia: Andante*

*IV. Burlesque: Allegro con brio – Presto*

**Miranda Liu**, violin

I N T E R M I S S I O N

L'Arlésienne Suites

Suite No. 1 1872, Suite No. 2 1879

*I. Suite No. 1, Mvt. 4: Carillon*

*II. Suite No. 2, Mvt. 1: Pastorale*

*III. Suite No. 1, Mvt. 2: Menuet*

*IV. Suite No. 2, Mvt. 4: Farandole*

Boléro  
1928



Saturday, June 3, 2023, 8:00 P.M.

Cañada College Main Theater, Redwood City, California

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.

## 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.

## Season subscriptions

Season subscriptions for all five concerts include exclusive benefits and are \$120/adults, \$100/seniors – five concerts for the price of four. Children younger than 18 are admitted free with an adult. Visit our website at [RedwoodSymphony.org](http://RedwoodSymphony.org) for details

## To purchase tickets

Visit [RedwoodSymphony.org](http://RedwoodSymphony.org) for season subscriptions and tickets for individual concerts. To ask questions or request assistance, email [info@RedwoodSymphony.org](mailto:info@RedwoodSymphony.org) or leave us a message at 650-366-6872. Tickets for subscription concerts are \$30 in advance, \$35 at the door for individual adults; seniors are \$25 in advance, \$30 at the door.

## Donations

Redwood Symphony is a non-profit organization. Contributions are tax-deductible and will be acknowledged in future programs. Please advise your employers; many companies also match donations. Donations will gladly be accepted in the lobby at intermission; they can also be made online at [redwoodsymphony.org](http://redwoodsymphony.org), or they can be sent to: Redwood Symphony, 1031 Sixteenth Avenue, Redwood City, CA 94063.

## Call for Musicians

Redwood Symphony specializes in performing music traditionally considered off-limits for amateur players. We have an urgent need for violists, cellists, bassists, and harpists, and urge interested musicians of high proficiency to email [maestroek@sbcglobal.net](mailto:maestroek@sbcglobal.net).



## Pacific Passions II

Our June concert presents works by newer West Coast composers — Reena Ismael, Saunder Choi, Eric Tuan, and others, plus Kevin Memley's *Gloria in excelsis Deo*, Morten Lauridsen's *Ubi Caritas et amor*, and Sanford Dole's *Glory to God for All Things*.

**Friday, June 2, 8:00pm**

Campbell United Methodist Church, Campbell

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

St. Mark's Lutheran Church, San Francisco

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

First Congregational Church, Palo Alto



# BAY CHORAL GUILD

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

## The Soloist



Photo by Péter Suha

Praised by audiences and critics alike for her “perfect” (Oberbayerisches Volksblatt), “brilliant” (Salzburger Nachrichten), and “amazing” (playliszt.reblog.hu) technique, as well as for her mature and compelling interpretations, **Miranda Liu** is among the most exciting young violinists performing today. “Breathtaking” and “wonderful” (New Jersey Arts Maven), her extensive musical knowledge and emotional intensity can be heard in her performances of masterworks – from the Baroque, Classical and Romantic eras to the fresh new works of present day composers. She has performed on numerous concert stages throughout Europe (Austria, Germany, Hungary, Belgium, Croatia, Czech Republic, France, Italy, Lithuania, Poland, Portugal, Romania, Slovenia, Spain, Switzerland, UK), Asia (China, Korea, Taiwan), and the USA.

Her prodigious talent has resulted in her winning numerous first and top prizes at music competitions and playing in hundreds of recitals and concerts around the world. Since her first solo appearance with orchestra at age eight, she has gone on to solo with orchestras such as the Concerto Budapest Symphony Orchestra, the Krakow Philharmonic Orchestra, the New World Symphony in Florida, the Rhode Island Philharmonic, the Las Vegas Philharmonic, the Redwood Symphony in California, the Dinu Lipatti State Philharmonic, the Silesian Philharmonic Orchestra, the National Radio Orchestra of Romania, the Philharmonisches Orchester Budweis, the Lithuanian National Symphony Orchestra, the Danube Symphony Orchestra Budapest, the Philharmonie Salzburg, the Norddeutsche Philharmonie Rostock, the Orquesta de Cámara Galega, the Ensemble de Cuerdas del Encuentro Santander, the Váci Szimfonikus Zenekar, the Neues Sinfonieorchester Berlin, the Liszt Academy Chamber Orchestra, the Baroque Orchestra of New Jersey, the Anima Musicae Chamber Orchestra Budapest, the Festival Chamber Orchestra of Balassagyarmat, the Starling Chamber Orchestra Cincinnati, and the Old York Road Symphony in Pennsylvania, among others. She has an extensive repertoire of over sixty works for violin and orchestra, and regularly performs at prestigious music festivals worldwide.

Miranda Liu received her musical training at the Mozarteum Salzburg (the youngest violin student to be ever admitted into the Bachelor of Arts Degree Program at age 14) and at the Liszt Academy of Music (the youngest doctoral candidate to be admitted at age 20). In 2016, András Keller appointed her concertmaster of the Concerto Budapest Symphony Orchestra, one of Hungary’s oldest and leading symphony orchestras. Ms. Liu is a founder and first violinist of the renowned Central European String Quartet (CESQ) and V4 String Quartet and artistic director of the New Millennium International Chamber Music Festival and Academy.

## Aaron Copland



In 1942, in the midst of World War II, conductor Eugene Goossens of the Cincinnati Symphony approached **Aaron Copland** with a request to write a fanfare. As assistant conductor of Thomas Beecham's Queen's Hall Orchestra during the first world war, Goossens had asked British composers to write fanfares with which the orchestra would open each concert. He wished to repeat this gesture during the current conflict and engaged 18 composers to write fanfares for the 1942-43 season. Of them, only Copland's has stood the test of time.

Goossens suggested to the composers that the works be titled after various allies and fighting organizations; some of the fanfares included *A Fanfare for Russia* by Deems Taylor, *Fanfare for the Signal Corps* by Howard Hanson, *Fanfare de la Liberte* by Darius Milhaud, and *A Fanfare for the Fighting French* by Walter Piston. Even Goossens tried his hand at one, with *Fanfare for the Merchant Marine*. But when Copland, who toyed with *Fanfare for a Solemn Ceremony* and *Fanfare for Four Freedoms*, finally chose the common man as his dedicatee, Goossens declared the work's title "as original as its music," and chose what he thought was a suitable special occasion for its premiere: March 12, 1943, near the time to file income tax. Copland is said to have replied, "I [am] all for honoring the common man at income tax time."

Copland's fanfare is by now so familiar that it is difficult to assess what makes it so memorable. Copland himself knew he had something notable, and he used the theme again in the final movement of his Third Symphony (1946). Certainly, it evidences the strong, spare open-fourth and -fifth harmonies that were so integral to Copland's compositions during this "populist" period. It is also remarkably slow, for a fanfare: Copland marked it "Very deliberately." It begins with a call to arms from the percussion (timpani, bass drum, and tam-tam), then we wait for a full measure as the tam-tam dies away. But it is the heroic trumpet theme that draws us in, with both its majesty and energy. The theme is soon passed between trombones and tuba, and then horns and trumpets. With each repetition and additional voice, it increases in grandeur, until the work closes with a crescendo in the percussion matched by a swelling chord in the brass. The whole is one of those happy works that seem so "right," as if the composer had discovered a force of nature and simply set it to paper.

– Redwood Symphony Archives



## Rain Worthington



*Shredding Glass* began as an immediate cathartic response to the events and images of September 11, 2001. It is a reverential work of compassion and spiritual healing that was composed in the shadow of 9/11. To me this piece represents the essence of an emotional remembrance – how time and timelessness unfolded while coping with the realization, heartbreak and impact of this catastrophic event. I believe the music is ultimately about transcendence.

– Rain Worthington

... Worthington's piece provides the listener instead with exquisite disintegration, mere glass filaments casting light in all directions, with an undercurrent of unresolved apprehension. ... The texture is transparent but luminous, reminiscent perhaps of the late works of Mahler.

– Scott Locke, *J. Int'l Alliance for Women in Music*

This music is in a world of its own. It has an original voice and is quite specific in what it has to say. ... This is a very beautiful work, which weaves intricate patterns of sound in an hallucinogenic haze. It's beautifully orchestrated; the material is well handled, and it creates a dreamscape of exquisite allure. There are no heroes here, just we impotent onlookers.

– Bob Briggs, *MusicWeb-International*

The incomprehensible expressed in sound. Powerful.

– Dan Kepl, *Performing Arts Review*

## Dmitri Shostakovich



Born at the turn of the century in 1906, **Dmitri Shostakovich** displayed significant musical talent after he began piano lessons with his mother at the age of nine. On several occasions, he displayed a remarkable ability to remember what his mother had played at the previous lesson, and would get “caught in the act” of playing the previous lesson's music while pretending to read different music placed in front of him. At the age of 13, he was admitted to the Petrograd Conservatory, where the headmaster followed him closely and promoted him. At the age of 19, he enrolled in the conducting classes of Nikolai Malko, where he conducted the conservatory orchestra in a private performance of Beethoven's *First Symphony*.

Shostakovich's musical breakthrough was his own *First Symphony*, written as his graduation piece at the age of 19. Later in the year, Malko agreed to conduct its premiere with the Leningrad Philharmonic Orchestra. Malko premiered the symphony the next year to an enthusiastic audience that demanded an encore of the *Scherzo*.

Shostakovich continued to enjoy success, but ran into conflict with the post-World War II Soviet government in 1948 (at the age of 42) when his successful 1934 opera *Lady Macbeth of Mtsensk* was condemned by and denounced under the Zhdanov Doctrine. As a result, he had to avoid public performances until the policy was disbanded five years later at the death of Joseph Stalin.

The *Violin Concerto No. 1 in A minor* you hear tonight was composed right at this time, in 1947–48, and was part of the campaign against formalism in music. Shostakovich was among six composers censured by the Soviet government, so the work could not be performed. After its initial composition, Shostakovich worked on several revisions. The concerto was finally premiered by the Leningrad Philharmonic in 1955, when the composer was 49.

The *Concerto* is symphonic in form, adopting the four-movement form of the symphony. The first movement, a dark, brooding, elegiac *Nocturne*, elaborates on a fantasy form. The violin solo is prefaced by a brief orchestral interlude that proposes the melodic sentence upon which the violin solo later meditates, adding rhythmic and melodic motifs as the movement progresses. The movement starts pianissimo, and by the time it reaches its first dynamic peak, all of the featured melodic and rhythmic information has been presented. The second movement is a *Scherzo*, featuring uneven metric stresses set against a steady rhythmic pulse. The *Passacaglia* follows, which ends with an extended cadenza that leads without pause into the *Burlesque* finale.

- Allan Miller, with Wikipedia

## Georges Bizet



Born in 1838, **Georges Bizet** was a brilliant musician, but had a largely unremarkable career until 1872, when three things happened: his *L'Arlésienne Suite No. 1* of 1872 was instantly popular, his opera *Carmen* of 1875 was a spectacular and enduring success, and he suffered an untimely death at the age of 36, only three months after the premiere of *Carmen*.

An only child, Bizet showed early aptitude for music and quickly picked up the basics of musical notation from his mother, who probably gave him his first piano lessons. He was a precocious and entered the *Conservatoire de Paris* at the age of 9. He had a brilliant career there, winning many prizes including the prestigious *Prix de Rome* at the age of 19. However, upon returning to Paris after almost three years in Italy, he found that the main Parisian opera theatres preferred the established classical repertoire to the works of newcomers. As a result, his keyboard and orchestral compositions were largely ignored and his career stalled. He earned his living mainly by arranging and transcribing the music of others.

During the Franco-Prussian war of 1870-1871, he served in the National Guard. Just after his stint there, he completed *L'Arlésienne Suite No. 1* and *Carmen*, and then died after two successive heart attacks.

*L'Arlésienne* is incidental music composed by Bizet for Alphonse Daudet's drama of the same name, which was first performed in 1872. The premiere was a failure and the production closed after 19 performances. Bizet was assured that the best numbers from the incidental music, arranged for a full symphony orchestra, would be successful in the concert hall. He planned a five movement suite, but later rearranged the movements and

dropped one, leaving a four movement orchestral suite that he finished in the same year.

In 1874, *L'Arlésienne Suite No. 1* became so popular that the publisher Choudens commissioned a second set, *L'Arlésienne Suite No. 2*, in 1879, four years after Bizet's untimely death. His friend Ernest Guiraud is claimed to have arranged three movements and added a third for a second four movement suite.

The score makes novel use of the saxophone, which at the time of composition was just being introduced after its invention in the 1840s. The saxophone is often associated with the role of *l'Innocent*, due to its first appearance in the *Prélude*, playing that character's theme.

The specific drum to use in the percussion section is an issue of some controversy. Both Bizet's incidental music manuscript of 1872 and the score of *L'Arlésienne Suite No. 2*, specify a *tambourin*, a low-pitched tenor drum (not to be confused with the tambourine). In the absence of a genuine *tambourin*, a tom tom or a snareless side drum is sometimes substituted. In Provence, the *tambourin* is usually played in conjunction with the *galoubet* (a small pipe), making this combination a unique Provençal *pipe et tabor*. This is the effect Bizet was aiming for. Tonight, you will be hearing a snare drum with the snares disengaged.

- Allan Miller, with Wikipedia

## Maurice Ravel



*Boléro* by **Maurice Ravel** seems to have led a storied existence. It started life as a commission from the dancer Ida Rubinstein, who asked Ravel for an orchestral transcription of six pieces from Isaac Albéniz's set of piano pieces, *Iberia*. At the outset of this project, Ravel was informed that Spanish conductor Enrique Fernández Arbós had already orchestrated the movements, and that copyright law prevented any other arrangement from being made. Arbós said he would happily waive his rights and allow Ravel to orchestrate the pieces, but Ravel decided to instead compose a completely new piece based on the *bolero*, a Spanish dance musical form.

Despite *Boléro* becoming Ravel's most famous composition, Ravel himself was never very fond of the piece. According to a possibly apocryphal story from the premiere performance, a woman was heard shouting that Ravel was mad. Ravel's response was that the woman had understood the piece.

Conductor Arturo Toscanini gave the American premiere of *Boléro* with the New York Philharmonic in 1929, leading to the widespread recognition of Ravel in America. However, during Toscanini's 1930 European tour, he performed with Ravel in the audience. Toscanini's tempo was significantly faster than Ravel preferred, and Ravel signaled his disapproval by refusing to respond to Toscanini's gesture during the audience ovation. The two exchanged barbs after the concert, and never reconciled. The Toscanini affair became a *cause célèbre* and further increased the fame of *Boléro*.

- Allan Miller, with Wikipedia

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## UPCOMING PERFORMANCES

### June 24, 2023, at 7 PM, in Redwood City's Courthouse Square

Copland: *Fanfare for the Common Man*

Bernstein: *Overture to Candide*

Mendelssohn: *Violin Concerto*

**Claudia Bloom**, violin

Grieg: *Morning from Peer Gynt*

Tchaikovsky: *1812 Overture*

### July 25, 2020: Midsummer Classics

Still: *Danzas de Panama*

Mozart: *Piano Concerto No. 17 in G, K. 453*

**Louise Costigan-Kerns**, piano

Beethoven: *Symphony No. 4*

## THIRTY-NINTH SEASON

### September 23, 2023: Romeo and Juliet

Tower: *Fanfare for the Uncommon Woman #1*

Beethoven: *Piano Concerto No. 4*

**Tamami Honma**, piano

Prokofiev: *Suite from Romeo and Juliet*

### November 18, 2023: Scheherazade

Still: *Festive Overture*

**Kyle Baldwin**, conductor

Sibelius: *Violin Concerto*

**Jassen Todorov**, violin

Rimsky-Korsakov: *Scheherazade*

### February 10, 2024: Mahler's "Tragic" Symphony

Mahler: *Symphony No. 6*

### April 6, 2024: The Planets

Ellington: *The Giggling Rapids*

**Kyle Baldwin**, conductor

Glass: *Violin Concerto*

**Julian Brown**, violin

Holst: *The Planets*

### June 1, 2024: Catch It Tonight!

John Williams: *Liberty Fanfare*

Bernstein: *Symphonic Dances from West Side Story*

Williams: *Escapades from "Catch Me if You Can"*

**Michael Hernandez**, alto saxophone

**Mark Goldstein**, vibraphone

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If you would consider helping us in the future, ask any of us in the Lobby about volunteering opportunities, or contact us at [volunteers@redwoodsymphony.org](mailto:volunteers@redwoodsymphony.org)

# R E D W O O D S Y M P H O N Y

**Eric K,** Music Director  
**Kyle Baldwin,** Assistant Conductor

## **Violin I**

Heather Katz, *Concertmaster L*  
Danny Coward,  
*Acting Concertmaster*  
Chris Barrow *L*  
Kayla Butler  
Romain Kang  
Kathy Kaufmann *L*  
Karen Kenrick  
Benjamin Ko *L*  
Tommy Kuo  
Leah Lader  
Joy Lai *A*  
Jason Lin  
Koki Nishimura  
Yulie Park *A*  
Shira Sanghvi  
Caren Shapiro  
Tristan Tom *A*  
Chris Yeh

## **Violin II**

Sarah Moskovitz\*  
*J. Samuel Jones Chair*  
Mia Astar  
*Cecilia Keehan Chair*  
Kathrin Berkner  
Griffin Derryberry *L*  
Catherine Habiger  
Diane Honda  
Ayaka Enomoto *A*  
Ara Jeong *A*  
Jennifer Lawry  
Yingda Li *A*  
Kristin Link *L*  
Joyce Malick  
Grace Reim  
Catherine Sue  
Dale Umetsu *L*  
Ann Yvonne Walker *L*

## **Viola**

Michael Luxton\*  
Marina Borsodi-Benson *A*  
Corryn Bottenfield  
David Craford  
Andrea Hata *L*  
Skylar Litz *A*  
Armando Pinales *A*  
Kim Williams

## **Cello**

Janet Sloan, *Interim Principal*  
Ellis Verosub \* *L*  
Laura Anderson *A*  
Aaron Baca *L*  
Lynda Bloomquist *L*  
Josh Chang *A*  
Chris Healy *A*  
John Hornberger *L*  
Tetsu Ishihara *A*  
Ismael Jaffri *A*  
Julian Schafer  
Anthony Yee

## **Bass**

Brian Link \* *L*  
*Virginia Turner Chair*  
Steve Auerbach *L*  
Bob Crum  
Ken Laxer *A*  
Georg Schuele  
Matthew Wood *A*  
Kristin Zoernig *A*

## **Flute and Piccolo**

Lisa DiTiberio 4 5  
Patricia Harrell 2 3  
*Lydia Cleone Cummings Chair*  
Lynn Lightsey 5  
*Edith Klauda Chair*

## **Oboe**

Kurtis Kaminishi 2 5  
Michael Odynski 4  
Peter Stahl 3  
*Dr. Edward and Lenora Speer  
Chair*

## **English Horn**

Kurtis Kaminishi 3 5  
Michael Odynski 4

## **Clarinet**

Joan Hebert 4 5  
*Dr. Robert Marcus Chair*  
Robert Marcus *A*  
Richard Steinberg 2 3

## **E♭ Clarinet, Soprano Sax**

David Miller 5

## **Bass Clarinet**

Robert Marcus *A* 3 5

## **Tenor Sax**

Robin Lacey 5

## **Alto Sax**

David Miller 4

## **Bassoon**

Theo Clarke *A*  
Jared Prolo  
*Harriet Rigg McCracken Chair*  
Mia Stormer, *Contra Bassoon*

## **Horn**

David Dufour 1 2 3 5  
*Earl Saxton Chair*  
Mika Imawaka 4  
Mark McMahon  
James Millar *L*  
Greg White

## **Trumpet**

Franklin Beau Davis  
Alex Groth 4  
Stephen Ruppenthal 1 5  
*Robert LaBerge Chair*  
Dan Swinehart 4

## **Piccolo Trumpet**

Franklin Beau Davis 5

## **Trombone**

Daven Tjaarda-Hernandez \*  
Kristin Arendt  
*C. Richard Walker Chair*

## **Bass Trombone**

Michael Hartglass

## **Tuba**

Joel White \*

## **Percussion**

Mark Goldstein \*  
*Charlotte Jordan Chair*  
Blake Hemingway  
Allan Miller  
*Françoise Miller Chair*  
Ivan Tarasov

## **Harp**

Brian Swager

## **Keyboards**

Delphean Quan

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\* = principal

L = on leave

A = acting member

1 = principal on Copland

2 = principal on Worthington

3 = principal on Shostakovich

4 = principal on Bizet

5 = principal on Ravel

# Join Us for Our Summertime Concerts

**June 24, 2023**

**Summer Outdoor Concert**  
**Redwood City Courthouse Square**

**Copland:** *Fanfare for the Common Man*

**Bernstein:** *Overture to Candide*

**Mendelssohn:** *Violin Concerto*

Claudia Bloom, violin

**Grieg:** *Morning from Peer Gynt*

**Tchaikovsky:** *1812 Overture*

**July 29, 2023**

**Midsummer Classics**

**Still:** *Danzas de Panama*

**Mozart:** *Piano Concerto No. 17 in G, K. 453*

Louise Costigan-Kerns, piano

**Beethoven:** *Symphony No. 4*



Eric K, Music Director

THIRTY-EIGHTH SEASON

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

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