

A Special Redwood Symphony Event

Midsummer Classics

William Grant Still: *Panama Dances*

Mozart: *Piano Concerto No. 17 in G*
with soloist Louise Costigan-Kerns

Beethoven: *Symphony No. 4*

**July 29,
2023**

8:00 pm

Pre-Concert lecture
7:00 pm



**Redwood
Symphony**

Cañada College Main Theater
4200 Farm Hill Blvd.
Redwood City



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

William Grant Still
1895 – 1978

Panama Dances
1942

1. *Tamborito*
2. *Mejorana y Socavón*
3. *Punto - Allegretto con grazia*
4. *Cumbia y Congo*

Wolfgang Amadeus Mozart
1756 – 1791

Piano Concerto No. 17 in G major
1784, KV. 453

- I. *Allegro*
- II. *Andante*
- III. *Allegretto - Presto*

Louise Costigan-Kerns, piano

Ludwig van Beethoven
1770 – 1827

Symphony No. 4 in B flat major
1806, Op. 60

- I. *Adagio - Allegro vivace*
- II. *Adagio*
- III. *Scherzo-trio: Allegro vivace*
- IV. *Allegro ma non troppo*

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



Saturday, July 29, 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 for details

To purchase tickets

Visit RedwoodSymphony.org for season subscriptions and tickets for individual concerts. To ask questions or request assistance, email 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, 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.

Message from the Maestro



Redwood Symphony's 39th season will be one of orchestral virtuosity and showmanship, highlighting popular pieces such as *Scheherazade*, *The Planets*, *Prokofiev's Romeo and Juliet* and

West Side Story.

The orchestra continues its third complete Mahler symphony cycle with the emotionally shattering "Tragic" *Sixth Symphony*, a complex and wide-ranging work that climaxes with two massive and fatal hammer blows. The work was oddly prophetic about the composer's own life.

Redwood Symphony is joined by some fabulous local soloists this season. Tamami Honma returns in Beethoven's gorgeously poetic *Fourth Piano Concerto*. John Williams' score for *Catch Me If You Can* will be performed in its saxophone concerto incarnation, *Escapades*, played by Michael Hernandez. The icy northern winds of Sibelius' beloved *Violin Concerto* will be evoked by Jassen Todorov, and Philip Glass' *Violin Concerto* will be thrillingly played by Julian Brown in his debut with the orchestra.

And that's just for starters! We'll have plenty of new and interesting music by Joan Tower, William Grant Still, Duke Ellington, Ravel, Handel and Bizet, our signature Halloween Concert and the free summer Outdoor Concert in downtown Redwood City. I'll present lectures before most concerts and family members under the age of 18 are still free.

Please join us for this very exciting season!

Best regards and see you soon,
Dr. Eric K



Kyle Baldwin



Tamami Honma



Jassen Todorov



Julian Brown



Michael Hernandez



Mark Goldstein

The Soloist



Louise Costigan-Kerns has performed internationally as a concert pianist and collaborative pianist. Her concerts have been reviewed as “inspiring and technically amazing performances.” She began studying the piano at age two-and-a-half with her mother, Beatrice Costigan, in Blairmore, Alberta, Canada. At age five she gave her first public recital and began competing in Alberta Music Festivals, where she was a consistent winner throughout high school. She attended the New England Conservatory of Music in Boston where she received her Bachelor and Master of Music degrees Pi Kappa Lambda. She was on the faculty of the New England Conservatory Preparatory School and was the Founding Director of the New England Conservatory Extension Division Opera Studio. She studied piano with Irma Wolpe, opera with John Moriarty and Boris Goldovsky, and art song repertoire with Allen Rogers. Ms. Costigan-Kerns maintained an active performing career in the Boston area as a solo pianist and collaborative pianist. Over the years she was a member of the Opera Department at Boston University, piano faculty at Phillips Exeter Academy, and Artist in Residence at Brandeis University.

In the San Francisco Bay Area, Ms. Costigan-Kerns is a member of the piano faculty in the Stanford University Department of Music and a voice/opera coach and recital pianist at the San Francisco Conservatory of Music. She is active as a recital pianist, opera coach and accompanist for singers and instrumentalists. Her Bay Area performances with orchestra include performances with the Redwood Symphony, Palo Alto Philharmonic, Santa Cruz Symphony, Winchester Orchestra, and the New Millennium Chamber Orchestra.

She released her first solo piano CD, *My Favorite Performances*, in 2004. *Piano With Passion* followed in 2007 and *Into the Light* in 2011. All are available on iTunes/Apple Music and cd-baby.com. She can be seen performing Chopin, Liszt, Debussy, Shostakovich, and Harrison on YouTube. You can stream her music and follow her on Spotify. If you would like to be included on her concert email list, please email her at calkerns@gmail.com to be added to her mailing list.

Ms. Costigan-Kerns is pleased to be performing Mozart’s *Concerto No. 17 in G major* with Redwood Symphony; it is one of her favorite Mozart concerti!

William Grant Still



Known as the Dean of African-American Classical Composers, as well as one of America's foremost composers, **William Grant Still** has had the distinction of becoming a legend in his own lifetime. On May 11, 1895, he was born in Woodville (Wilkinson County), Miss., to parents who were teachers and musicians. They were of African, Indian, Spanish, Irish, and Scottish descent. When William was only a few months old, his father died and his mother took him to Little Rock, Ark., where she taught English in the high school. There his musical education began, with violin lessons from a private teacher, and with later inspiration from the Red Seal operatic recordings that his stepfather bought for him.

He completed a B.S. degree at Wilberforce University, where he spent most of his time conducting the band, learning to play the various instruments involved, and making his initial attempts to compose and to orchestrate. He went on to complete his musical education at the Oberlin Conservatory of Music.

Still then moved on to the world of popular music, playing in orchestras and orchestrating, working in particular with the violin, cello, and oboe. He worked with noted acts such as W. C. Handy and Artie Shaw, and for several years he arranged and conducted the Deep River Hour on CBS and WOR. During this time he was accepted to study at the New England Conservatory under a generous scholarship.

He soon began to be regarded as a serious composer in New York where he received numerous commissions and awards. In the early 1930s, he moved to Los Angeles where he married journalist and concert pianist Verna Arvey. She became his principal collaborator and they worked together in Los Angeles until his death in 1978.

Music for the native dances of Panama has been notated so infrequently that it is still unknown to people outside of the country itself. It was Narciso Garay who first called the attention of Elisabeth Waldo to it and she, in turn, interested Still in it, who composed *Danzas de Panama* in 1948 based on a collection of Panamanian folk tunes. *Danzas de Panama* was written for string orchestra and was a first in the literature for strings, departing from traditional composition by attempting to approximate the sounds of native instruments, giving the music an unusually interesting quality.

Although there are putatively only four dances presented, each movement has at least two and sometimes three separate dances within it. The first and last are African in origin, probably brought by the first slaves imported into Panama, while the second and third are of Spanish-Indian derivation. The opening movement, *Tamborito*, immediately captures the listener's attention with the players percussively striking the sides of their instruments, creating the rhythm for this highly chromatic introduction which immediately leads to a sadder and slower dance that is also quite chromatic. For the rest of the movement, Still ingeniously juxtaposes these two dances seamlessly, one after the other. When the faster dance returns, it is in two sections, the first fast and upbeat, the second more melancholy and sounding like a close relative of the tango. The movement ends surprisingly on a

soft glissando. Next comes *Mejorana*, which sounds like a care-free Panamanian waltz. The forceful middle section is a somewhat ominous dance in two. The slowish third movement, *Punto*, has a gentle and very familiar Mexican sound to it. It is the kind of thing one hears in the movies when Mexican cowboys return to their hacienda at the end of a day's work. The middle section in 6/8 is in the minor and more robust. The last movement, *Cumbia y Congo*, begins again with a percussive hand-pounding to a high-spirited and fast dance. At first, it sounds purely African but very quickly a heavy dose of Latin melody is added to the mix.

Any one of these movements could serve as a very effective encore. Together, they form an impressive *tour de force*.

– Allan Miller, with williamgrantstillmusic.com,
editionsilvertrust.com, and *Peermusic Classical*

Wolfgang Amadeus Mozart



Wolfgang Amadeus Mozart was a prolific and influential composer of the Classical period. Sadly, he died at the age of 35, but led a life of prolific composition, resulting in more than 800 works of virtually every genre of his time, many of which are considered to be pinnacles of the repertoire.

Mozart started at the age of 3, observing his 7 year old sister's keyboard lessons. She later reminisced:

“He often spent much time at the clavier, picking out thirds, which he was ever striking, and his pleasure showed that it sounded good. ... In the fourth year of his age his father, for a game as it were, began to teach him a few minuets and pieces at the clavier. ... He could play it faultlessly and with the greatest delicacy, and keeping exactly in time. ... At the age of five, he was already composing little pieces, which he played to his father who wrote them down.”

Mozart was only 4 or 5 when he composed his first three pieces of music, *K. 1a*, *1b*, and *1c*, within a few weeks of each other. From the ages of 6 to 17, he went on tours as a child prodigy, which brought him some notoriety but no real employment. Finally, at the age of 17, in 1773, he landed a job as a court musician for the ruler of Salzburg. He became increasingly dissatisfied with the position, partly due to the low salary, and resigned in 1777. Unfortunately, his search for a new position yielded no results to his satisfaction, and he returned to Salzburg in 1779.

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

His Vienna career started well and he continued to prosper. He married in 1782 and ultimately had six children, only two of whom survived infancy. In 1784 he became a Freemason, which played an essential role in the rest of his life. It was during this prolific period of his life that he penned the *Piano Concerto in G*.

The opening movement has an almost casual ease of expression, with an effortless progression from one idea to the next, even on the frequent occasions when it ventures into unexpected keys. The woodwinds take a large and independent role, often carrying the discourse. Modern audiences take it for granted that a wind instrument can have a major role, but in Mozart's day it was unusual.

The winds' prominence is demonstrated dramatically in the second movement, which begins with a serene theme in the strings that simply stops after about 20 seconds, to be replaced by an extended episode in which the strings serve as accompaniment for the solo flute, oboe, and bassoon. When the piano finally enters, alone, it starts with the same five-measure phrase that started the movement, before stopping in exactly the same way. This dramatic pause becomes a structural pillar, occurring four times and followed each time with something surprising. After the fourth and final time, when the piano comes to rest in G major, the orchestra resumes in E-flat in a decided harmonic jolt.

The finale offers a different formal twist: instead of the expected rondo, it offers five variations on a simple theme, then pauses and launches into what at first sounds like an entirely new movement (marked *Presto. Finale*) but soon starts sounding like a free fantasia in which the principal theme makes an occasional appearance. Shortly after finishing the composition, Mozart bought a starling that could sing a slightly inaccurate, but recognizable, version of that theme. It is not clear whether Mozart taught the tune to the bird, or bought it because the bird already knew the tune; it is possible that Mozart played the *Concerto* in a concert and someone was going around humming it. An even more unlikely supposition (and the premise of a recent children's book) is that Mozart got the melody from the bird in the first place.

- Allan Miller, with Wikipedia and
Howard Posner (LA Philharmonic)

Ludwig van Beethoven



Ludwig van Beethoven remains one of the most admired composers in the history of Western music; his works rank among the most performed of the classical music repertoire and span the transition from the Classical period to the Romantic era in classical music. His career has conventionally been divided into early, middle, and late periods. His early period, during which he forged his craft, is typically considered to have lasted until 1802. From 1802 to around 1812, his middle period showed an individual development from the styles of Joseph Haydn and Wolfgang Amadeus Mozart, and is sometimes characterized as heroic. During this time, he began to grow increasingly deaf. In his late period, from 1812 to 1827, he extended his innovations in musical form and expression.

Beethoven spent the summer of 1806 at the country estate of his patron, Prince Lichnowsky, in Silesia. In September, Beethoven and the Prince visited the house of Count Franz von Oppersdorff in nearby Oberglogau. The Count maintained a private orchestra, and the composer was honoured with a performance of his *Second Symphony*. After this, Oppersdorff offered the composer a substantial sum to write a new symphony for him.

Beethoven had been working on what later became his *Fifth Symphony*, and his first intention may have been to complete it in fulfilment of the Count's commission. There are several theories about why, if so, he did not do this. Beethoven may have been obliged to offer the *Fifth* (together with the Pastoral) jointly to Prince Lobkowitz and Count Razumovsky, or the *Fourth* may have essentially been complete before Oppersdorff's commission, or Beethoven may not yet have felt ready to finish the *Fifth*, or the count's evident liking for *Second Symphony* may have prompted another work in similar vein.

Instead of an epic journey from darkness to light, Beethoven's *Fourth* is a beguiling work full of comedy and enchantment. Several passages look forward to Mendelssohn's *A Midsummer Night's Dream*, and the entire symphony is suffused with a mischievous good humor.

It begins with a slow, mysterious introduction. This gloom, however, is soon dispelled by the effervescent theme that begins the main body of the work. An exuberant transition leads to a contrasting second theme, which begins as the woodwinds pass its opening motif between instruments. A third theme is introduced as a canon between the clarinet and bassoon before an explosive passage brings the first part of the movement to a close.

The slow second movement is one of Beethoven's most singular creations; the rhythmic motif that begins it has been likened to a heartbeat. After a vehement transition, a solo clarinet introduces a second cantabile theme. The opening theme returns as a flute solo, now ornamented with two-note sighing figures. After a reprise of the other main ideas, the movement ends with Beethoven's most endearing timpani solo.

The outer sections of the impish third movement are full of rhythmic games and sudden changes of mood, while the middle features gentler music for the woodwinds. After the opening section returns, Beethoven surprises audiences with an unexpected turn of events.

The finale is a mirthful romp that begins with an almost impossibly fast, perpetual-motion theme for the violins. A more lyrical theme for woodwinds then leads to an outrageous musical joke. After these main themes are repeated, Beethoven begins the movement's development by ratcheting the violin's perpetual motion theme higher and higher. A series of delightfully disorienting modulations leads to a vigorous climax before the main themes of the movement are reprised. Beethoven saves his best jokes for last as this uproarious finale comes to an end.

- Allan Miller, with Wikipedia and Calvin Dotsey (*Houston Symphony*)

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Redwood Symphony

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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Kyle Baldwin, Assistant Conductor

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Jason Lin, *Acting Concertmaster*
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Kayla Butler
Romain Kang L
Kathy Kaufmann
Karen Kenrick L
Benjamin Ko L
Tommy Kuo L
Leah Lader
Joy Lai A
Koki Nishimura
Grace Reim
Shira Sanghvi
Caren Shapiro
Chris Yeh

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Mia Astar L
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Horn

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* = *principal*

L = *on leave*

A = *acting member*

1 = *principal on Mozart*

2 = *principal on Beethoven*

Redwood Symphony 2023–2024 Season Subscription Concerts

September 23, 2023

Romeo and Juliet

Tower:

Fanfare for the Uncommon Woman #1

Beethoven:

Piano Concerto No. 4 (Tamami Honma)

Prokofiev:

Suite from Romeo and Juliet

November 18, 2023

Scheherazade

Still: Festive Overture

(Kyle Baldwin, conductor)

Sibelius: Violin Concerto

(Jassen Todorov)

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)

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)