

ROMEO & JULIET

September 23, 2023

8:00 pm | Pre-concert talk
at 7:00 pm

Tower:

Fanfare for the
Uncommon Woman #1

Beethoven:



Piano Concerto No. 4
Tamami Honma,
piano soloist

Prokofiev:

Suite from Romeo & Juliet



— 39th Season —

Redwood
Symphony

Eric K,
Music Director

Cañada College Main Theater
4200 Farm Hill Boulevard, Redwood City

Order tickets at
[RedwoodSymphony.org](https://www.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.”

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“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.”

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“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



Tamami Honma, our soloist tonight, next to Ludwig van Beethoven

— 39th Season —



Redwood Symphony

Eric K, Music Director

Joan Tower
b. 1938

Fanfare for the Uncommon Woman,
No. 1
1986

Sergei Prokofiev
1891 – 1953

Romeo and Juliet (suite by Eric K)
1935, Op. 64

1. Introduction
3. The Street Awakens
4. Morning Dance
10. Juliet as a Young Girl
11. Arrival of the Guests
12. Masks
13. Dance of the Knights
19. Balcony Scene
21. Love Dance
22. Folk Dance
23. Romeo and Mercutio
33. Tybalt and Mercutio Fight
35. Romeo Decides to Avenge Mercutio's Death
36. Finale

Ludwig van Beethoven
1770 – 1827

Piano Concerto No. 4 in G major
1805, Op. 58

- I. Allegro moderato
- II. Andante con moto
- III. Rondo (vivace)

Tamami Honma, piano

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



Saturday, September 23, 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. Subscriptions are available online only before the season starts, but if you would like to convert your single ticket for tonight's performance into a season subscription, our lobby staff can help.

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. Children younger than 18 are admitted free with an adult.

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.

The Soloist



Tamami Honma has consistently received high praise from reviewers and audiences for her performances and recordings in the US and in Europe. She has appeared in many prestigious venues, including Wigmore Hall, St John's Smith Square, and Carnegie Hall (both Weill and Stern), and at events such as the Aldeburgh Festival founded by Benjamin Britten in England and the Warsaw Autumn contemporary festival in Poland. Her recordings have received five star accolades in Gramophone and the BBC Music Magazine, and her recording of Chopin concertos was The Independent's *CD of the Week*. She has presented numerous solo, duo, and chamber music programs and performed in Japan, Germany, Russia (with the Moscow Radio Symphony Orchestra), and major cities in Lithuania (with the Lithuanian State Orchestra, National Filharmonija, and St Cristoforos Chamber Orchestra).

As a piano performance educator, she was Distinguished Professor at CSMA in Mountain View, and her private students have won awards in the CMTA concerto, Vienna Piano, and Santa Cruz Baroque competitions, among others, and have successfully attended prestigious colleges. She was on the faculty at the Royal Academy of Music and the San Francisco Conservatory of Music and is currently on faculty as voice and instrumental coach and collaborative pianist at Stanford University. Starting this fall, she will be a coach and instructor in piano performance at Santa Clara University.

Before studying with Byron Janis (one of the few students of Vladimir Horowitz), she was already a recipient of grand and first prizes in many national and international competitions. Janis was her formative teacher in New York City before she moved to London to continue studies with Christopher Elton. She has also received masterclasses and private tuition with Piers Lane, Hamish Milne, Christopher Hogwood, Alfred Brendel, Robert Levin, Andras Schiff, Sara Davis Beuchner, and Abbey Simon, and from the Juilliard School of Music with Jerome Lowenthal, Martin Canin and Herbert Stessin.

Composers including Anatolijus Senderovas, Sadie Harrison, John McCabe and Osvaldas Balauskas have composed works for her which she premiered at Carnegie and at Wigmore Halls to great acclaim. The Piano Concerto written for her by Luis Andrei Cobo had its world premiere performed by Ms. Honma and the Cambrian Symphony, and was voted as *Best of the Bay* by SF Classical Voice. Among her academic publications, she wrote the chapter on piano music in *Landscapes of the Mind, the Music of John McCabe* (published by Ashgate) and articles on Beethoven performance aesthetics in the journal *Arietta*.

In recognition of Ms. Honma's social and cultural contributions to the world at large, she was awarded the Medal of the Order of the Grand Duke Gediminas by the President of Lithuania and

she was honored more locally with a Commendation by the City of Saratoga. Her bachelor's degree in music is from Manhattan School of Music and Master's and honorary degrees (ARAM) are from the Royal Academy of Music.

On October 15th at the McAfee Performance Center in Saratoga, Ms. Honma will be a part of the double premiere on the west coast of Busoni's Piano Concerto with the Saratoga Symphony. It is an extraordinary work requiring a demanding tour-de-force bravura performance by the soloist along with a large orchestra and choir and has been described as something you will hear only once in a lifetime. For this performance, she will be bringing in the combined forces of the choir she directs at St Simon Parish, along with choir members from West Bay Opera and San Jose Opera. Ms. Honma also recently finished recording the entire 35 Beethoven Sonatas (including the three often neglected sonatas Beethoven wrote before moving to Vienna) using the recent manuscript edition by musicologist Dr Barry Cooper, which contains many hundreds of corrections that were unknown in previous published versions. These recordings informed by the latest musicological scholarship will bring a persuasively fresh perspective on Beethoven's magnificent edifice for solo piano. They will be released in early 2024 by Divine Art/Naxos.

Joan Tower



Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Alisa Weilerstein, Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Brownrig; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC among others. Her recent commissioned premieres include the cello concerto *A New Day*, the orchestral *1920/2019*, and the chamber *Into the Night*.

In 2020 Chamber Music America honored her with its Richard J. Bogomolny National Service Award; *Musical America* chose her to be its 2020 Composer of the Year; in 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton. Tower is the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2006 (along with *Tambor* and *Concerto for Orchestra*). In 2008 the album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording

includes *Stroke*, which received a Grammy nomination for Best Contemporary Classical Composition.

In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-11). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was co-founder and pianist for the Naumburg Award-winning Da Capo Chamber Players from 1970-85. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University. She is Asher B. Edelman Professor in the Arts at Bard College, where she has taught since 1972.

Fanfare for the Uncommon Woman, No. 1 was inspired by Copland's *Fanfare for the Common Man* and employs, in fact, the same instrumentation. In addition, the original theme resembles the first theme in the Copland. It is dedicated to women who take risks and who are adventurous. Written under the Fanfare Project and commissioned by the Houston Symphony, the premiere performance was on January 10, 1987, with the Houston Symphony, Hans Vonk, conductor. This work is dedicated to the conductor Marin Alsop.

- Joan Tower and Wise Music Classical

Sergei Prokofiev



In the early 1930s, after nine years spent in the United States and then France, **Sergei Prokofiev** began contemplating a move back to Russia. As a brash young composer in Russia he had found himself praised or reviled as a modernist; in America and France he was more often seen as a representative of the old Russia he had left behind. He'd had a number of successes working with fellow expatriate Sergei Diaghilev, for whose *Ballets Russes* in Paris he'd written short ballets such as *Chout* (1915-20), *Le pas d'Acier* (1925), and, perhaps prophetically, *The Prodigal Son* (1929). Now it was time for Prokofiev to play the prodigal himself.

Starting in 1932, he began returning to Russia for longer and longer visits, finally moving his family there in 1936. In the end, he may have regretted the move – Prokofiev ended his days forced to write patriotic commissions for canal openings. Yet during the first years of his return, he composed some of his best-known works, including *Romeo and Juliet* (1935-1936) and *Peter and the Wolf* (1936).

In 1934, he began discussions with the Kirov Theater in Leningrad about writing a lyrical ballet. They suggested *Romeo and Juliet*, but later backed out. So in 1935, Prokofiev signed a con-

tract with the Moscow Bolshoi Theater to produce a ballet based on Shakespeare's work. He began sketching out scenarios with theater director Sergei Radlov, playwright Adrian Pyotrovsky and choreographer Leonid Lavrovsky. He completed the music that summer – but the ballet seemed to be born under the same unlucky stars that its protagonists suffered under. The first problem was the ballet's ending, as Prokofiev writes:

There was quite a fuss about our attempt to give Romeo and Juliet a happy ending. ... The reason for this bit of barbarism was purely choreographic: the living can dance, the dying cannot. ... What caused me to change my mind about the whole thing was a remark someone made to me: "Your music does not express real joy at the end." That was quite true. After several conferences with the choreographer, it was found that the tragic ending could be expressed in dance after all, and in due course the music for the ending was written.

This wasn't the end of the ballet's troubles, however. The Bolshoi rejected it, calling it "impossible to dance to." So the composer signed contracts with the Leningrad Ballet School in 1937 and the Brno Opera in Czechoslovakia in 1938 to stage the work. Because the Ballet School violated their contract, the ballet was finally premiered in December 30, 1938 in Brno. It was successful enough that the Kirov decided it might stage the work after all, doing so in 1940. The Kirov dancers still had some difficulty with the many meter changes, and Prokofiev reportedly got into several shouting matches with the choreographer. However, the performance went well, and the ballet was met favorably by its audiences.

Eric K has selected music from the complete ballet score's first two acts to create a suite running about 40 minutes.

The *Introduction* sets the scene on the Verona streets, where we first hear the lyrical love motif that is reiterated throughout the ballet. Undulating strings depict the water at a fountain where we first see Romeo. *The Street Awakens* with a humorous dialogue between solo bassoon and violin, as the various characters of the town emerge. This segues into the *Morning Dance*, which turns the hesitant motif of the previous number into an assertive, athletic romp as we see Montagues and the Capulets first confront each other.

The scene turns to the Capulets. *The Young Juliet* opens with playful, skitterish scales depicting the young girl, then a pensive tune for flute develops into a broad, lyrical melody for strings, representing her growing womanhood. The ending is a tiny miracle of condensed drama, juxtaposing these two motifs with a slightly ominous voicing in the low strings.

The Capulet's ball begins with *Arrival of the Guests*, with many descriptive episodes. In *Masks*, Romeo and his friends Benvolio and Mercutio enter in disguise. The music is joyous and rhythmic; these fellows are courting danger, but are too young and brash to realize it. The danger is evident to the audience, however, with the angular, marching tones of the *Dance of the Knights*: the macho Capulets strut to entertain their guests. A contrasting woodwind minuet for Juliet and her suitor, Paris, is courtly, yet unsettling in its minor mode.

The *Balcony Scene* depicts Juliet's musings after having met Romeo, with dreamy strings and tender melodies. In tonight's suite we cut from the opening bars to Prokofiev's most passionate, romantic music with the *Love Dance (Pas de Deux)*. The scene closes quietly, gradually slowing in tempo as the lovers reluctantly part.

The *Folk Dance* opens the action of Act II proper, with a pulsing dance full of rollicking triplets, slapping tambourines and jaunty brass solos. The two warring families meet again and Mercutio and Juliet's cousin Tybalt decide to fight, over Romeo's objections. The *Duel* is sometimes humorous as the young men posture and brag, the inescapable motion of the strings carries the combatants to their tragic end. With a burst of brass, Tybalt slays Mercutio. The whirling strings that follow depict the whirl of emotion as *Romeo Decides to Avenge Mercutio*. He takes up his friend's sword and kills Tybalt. With the *Funeral Procession*, Romeo realizes the consequences of his action. The suite ends with rising, anguished brass chords, sounding the inevitability of Romeo's tragic fate.

– Eric K and Redwood Symphony Archives

Ludwig van Beethoven



Ludwig van Beethoven, born on December 17, 1770, in Bonn, Germany, is an iconic figure in the history of classical music. His life and career were marked by extraordinary achievements and personal adversity. Beethoven's early musical education came from his father, Johann van Beethoven, who recognized his son's exceptional talent. In his formative years, Beethoven's compositions drew inspiration from the works of Haydn and Mozart, two leading composers of the Classical era.

As Beethoven matured, his musical style evolved, and he began to forge a distinctive path in the world of classical music. His compositions became notable for their emotional intensity, structural innovations, and bold harmonic choices. This emotional depth in his music was deeply personal, reflecting his own struggles and triumphs.

Beethoven composed *Piano Concerto No. 4* during his Middle Period between 1805 and 1806. This period marked a significant shift in his musical style, characterized by greater experimentation with form, harmony, and emotional depth. It was

also a period when Beethoven's deafness became increasingly pronounced, making his musical innovations all the more remarkable. The Concerto is divided into three movements:

Allegro moderato: The concerto opens unexpectedly with a serene and lyrical piano solo. This departure from the typical concerto format immediately sets the piece apart. Throughout this movement, Beethoven introduces new thematic material, creating a sense of drama and development.

Andante con moto: Unlike the standard slow movement in a concerto, Beethoven presents a somber, introspective theme in the strings. The piano takes on an almost improvisatory role, weaving delicate melodies and intricate ornamentation. This movement exudes a sense of intimacy and introspection.

Rondo (vivace): The final movement provides a lively and spirited contrast to the preceding one. It features a recurring, energetic theme that is both joyful and rhythmically engaging. Beethoven's virtuosity as both a pianist and composer shines through with dazzling cadenzas and intricate interplay between the soloist and the orchestra. The movement concludes with a triumphant flourish, leaving the audience with a sense of exhilaration.

Beethoven's *Piano Concerto No. 4* is celebrated for its innovative approach to the traditional concerto structure. Instead of the orchestra introducing the main theme, Beethoven surprises the listener by immediately showcasing the solo piano's lyrical prowess in the *Allegro moderato*. This departure highlights his willingness to challenge conventions and create a more collaborative and unified composition between the soloist and the orchestra.

Emotionally, the concerto is rich and multifaceted, with moments of introspection and exuberance. Beethoven's personal struggles and triumphs find profound expression in the music, imbuing it with a depth that resonates deeply with listeners.

Harmonically, Beethoven experiments with daring chord progressions, introducing unexpected twists that create tension and drama throughout the concerto. His rhythmic choices are equally inventive, featuring intricate patterns and syncopations that add surprise and vitality to the music.

The cadenzas, particularly in the first movement, showcase Beethoven's virtuosic skills as a pianist and composer. They are notable for their complexity and play a pivotal role in the overall structure of the piece.

This concerto, composed in the early 19th century, is often seen as a bridge between the Classical and Romantic eras of music. Its emotional depth and structural innovations foreshadow the Romantic period's expressive intensity and individualism, making it a landmark work in the history of classical music.

- Allan Miller, with a little help from his friends

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— 39th Season —



UPCOMING CONCERTS

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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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

Danny Coward Concertmaster
Barbara Ild Chair

Chris Barrow L
Kayla Butler
Sarah Chen A
Romain Kang
Kathy Kaufmann
Karen Kenrick
Benjamin Ko L
Tommy Kuo
Leah Lader
Jason Lin
Koki Nishimura L
Cleber Olivares
de Albuquerque A
Alina Ren A
Shira Sanghvi
Caren Shapiro
Chris Yeh L

Violin II

Kristin Link *
J. Samuel Jones Chair
Mia Astar
Celestine B. Jones Chair
Kathrin Berkner
Katie Clark A
Ayaka Enomoto A
Catherine Habiger L
Diane Honda L
Jennifer Lawry
Yingda Li A
Joyce Malick
Grace Reim
Catherine Sue
Dale Umetsu L
Ann Yvonne Walker L

Viola

Michael Luxton *
Callie Belback A
Marina Borsodi-Benson
Tanya Buxton L
David Craford
Griffin Derryberry
Skyler Litz
Sarah Moskovitz
Martin Pollack A
Kim Williams L

Cello

Ellis Verosub *
Alex Kahler Chair
Aaron Baca L
Woo Zanoni Family Chair
Lynda Bloomquist
Hannah Gallagher A
Chris Healy A
John Hornberger L
Tetsu Ishihara
Ismael Jaffri A
Julian Schafer
Janet Sloan
Anthony Yee L

Bass

Brian Link *
Steve Auerbach
Bob Crum
Georg Schuele

Flute and Piccolo

Lisa DiTiberio
Patricia Harrell 2 3
George and Emily Jaquette
Chair
Lynn Lightsey

Piccolo

Lynn Lightsey
Edith Klauda Chair

Oboe

Momo Hoshi A
Kurtis Kaminishi L
Michael Odynski 2
Peter Stahl 3

English Horn

Peter Stahl 2

Clarinet

Joan Hebert 2
James Kleinrath & Melody
Singleton Chair
David Miller L
Richard Steinberg 3
Diane F. Ingalls Chair

Bass Clarinet

Robert Marcus A 2

Tenor Saxophone

Elijah Reyes A

Bassoon

Theo Clarke 2
Doug McCracken Chair
Trevor Grant A 3
Mia Stormer L

Contrabassoon

Barbara McKee A
Booth/Brockner/Schassar
Memorial Chair

Horn

David Dufour 1 2
Earl Saxton Chair
Mika Imawaka 3
Mark McMahon
James Millar
Dr. Edward and Lenora Speer
Chair
Greg White
Vaughn White A

Trumpet

Franklin Beau Davis L
Louis Olds A
Stephen Ruppenthal 1
Robert LaBerge Chair
Jay Shuler A 2
Dan Swinehart 3

Cornet

Stephen Ruppenthal 2

Trombone

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

Bass Trombone

Michael Hartglass

Tuba

Joel White *

Percussion

Mark Goldstein *
Charlotte Jordan Chair
Richard Gibson A
Blake Hemingway A
Allan Miller
Françoise Miller Chair
Mattijs Van Maaren A

Harp

Brian Swager

Keyboards

Delphean Quan

* = principal

L = on leave

A = acting member

1 = principal on Tower

2 = principal on Prokofiev

3 = 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)