

39th Season
**Redwood
Symphony**

Eric K, Music Director

THE PLANETS

APRIL 06
2024

8:00 PM

PRE-CONCERT TALK AT
7:00 PM

ELLINGTON: THE GIGGLING RAPIDS

KYLE BALDWIN, ASSISTANT CONDUCTOR



**GLASS:
VIOLIN CONCERTO**
JULIAN BROWN, SOLOIST

HOLST: THE PLANETS

CAÑADA COLLEGE MAIN THEATER • 200 FARM HILL BOULEVARD, REDWOOD CITY
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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

Kayla Butler
Hsinkai Chang
Greer Hoffmann A
Kathy Kaufmann
Karen Kenrick
Benjamin Ko L
Tommy Kuo
Leah Lader
Joy Lai A
Jason Lin
Koki Nishimura
Shira Sangvi
Caren Shapiro
Chris Yeh
Victor Zhang A

Violin II

Sarah Moskovitz *
J. Samuel Jones Chair
Abigail Alcain A
Mia Astar L
Celestine B. Jones Chair
Kathrin Berkner-Cieslicki L
Kavi Bidlack A
Iris Dobrer A
Catherine Habiger L
Diane Honda L
Romain Kang
Yeerae Kim A
Jennifer Lawry
Akemi Leung A
Kristin Link
Joyce Malick
Grace Reim
Catherine Sue L
Dale Umetsu L
Ann Yvonne Walker L
Elizabeth Yang A

Viola

Michael Luxton *
Louise Pasternack Chair
Callie Belback A
Marina Borsodi-Benson
Hannah Bronson A
David Craford
Griff Derryberry
Skyler Litz
Brooke Mickelson A
Martin Pollack

Kim Williams

Jerry Xu A

Cello

Ellis Verosub *
Alex Kahler Chair
Aaron Baca
Lynda Bloomquist L
Zoe Dilles A
Hannah Gallagher
Chris Healy
Tetsu Ishihara
Ismael Jaffri
Julian Schafer
Woo Zononi Family Chair
Janet Sloan
*Walter and Nancy
Harrell Chair*
Anthony Yee

Bass

Brian Link *
Steve Auerbach
Bob Crum L
Georg Schuele
Mat Wood A

Flute and Piccolo

Lisa DiTiberio *
Edith Klauda Chair
Lynn Lightsey
Patricia Harrell
*George and Emily
Jaquette Chair*
Flute, Piccolo
Jennifer Coe A
Flute, Piccolo, Alto Flute

Oboe and English Horn

Momo Hashi A
Momo Hoshi A
Kurtis Kaminishi L
Michael Odynski 3
Peter Stahl 1, 2
Oboe, English Horn
Don Pender A Bass Oboe

Clarinet

Joan Hebert 1, 2
*James Kleinrath & Mel-
ody Singleton Chair*
Alia Schoen A
Richard Steinberg 3
Diane F. Ingalls Chair
David Miller
Eb Clarinet, Bass Clarinet

Bassoon and Contrabassoon

Sam Troxell A *
Theo Clarke
Doug McCracken Chair

Aidan Yang A

Mia Stormer
*Booth/Brockner/Schassar
Memorial Chair*
Contrabassoon

Horn

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

Trumpet

Stephen Ruppenthal 2
Robert LaBerge Chair
Franklin Beau Davis 3
Alex Groth A
Dan Swinehart 1
Dwight Albert Chair

Trombone

Daven Tjaarda-Hernandez *
C. Richard Walker Chair
Kristin Arendt
Curtis Azevedo A
Michael Hartglass

Percussion

Asaf Elbaum A
Richard Gibson
Mark Goldstein L
Charlotte Jordan Chair
Blake Hemingway A
Allan Miller
Françoise Miller Chair
Clara Qin A
Vanya Tarasov A
Mattijs Van Maaren

Tuba

Joel White *
Don Howe A
Tenor Tuba

Harp

Brian Swager
Catherine Sue
(Synthesizer)

Celesta/Organ

Delphean Quan

Offstage Women's Choir (Synthesizer)

Leah Lader
Kristin Link

* = principal

1 = principal on Ellington

2 = principal on Glass

3 = principal on Holst

L = on leave

A = acting member

— 39th Season —

Redwood Symphony

Eric K, Music Director

Duke Ellington
1899-1974

Giggling Rapids, from *The River Suite*
1970

Kyle Baldwin, Conductor

Philip Glass
b. 1937

Violin Concerto No.1
1987

I. $\text{♩} = 104 - \text{♩} = 120$

II. $\text{♩} = \text{c. } 108[6] \text{ or c. } 96$

III. $\text{♩} = \text{c. } 150 - \text{Coda: Poco meno } \text{♩} = 104$

Julian Brown, violin

Gustav Holst
1837-1934

The Planets
1918

I. Mars, the Bringer of War

II. Venus, the Bringer of Peace

III. Mercury, the Winged Messenger

IV. Jupiter, the Bringer of Jollity

V. Saturn, the Bringer of Old Age

VI. Uranus, the Magician

VII. Neptune, the Mystic

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

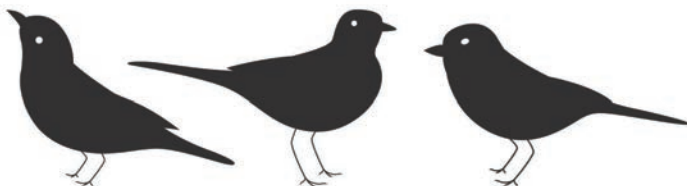


Saturday, April 6, 2024, 8:00 P.M.

Cañada College Main Theater, Redwood City, California

Mobile devices should remain silent and dark during the performance.

PALO ALTO PHILHARMONIC



Family Concert

“Flights of Fancy” – music for the birds!

Rossini Overture from
“La Gazza Ladra”

Stravinsky Firebird Suite (1919)

plus flightworthy selections from **Vivaldi**,
Rimsky-Korsakov, **Saint-Saëns** and more!

3pm Sunday

May 19, 2024

Cubberley Theatre, Palo Alto
4120 Middlefield Road

www.paphil.org

Tickets:

\$20 General/Senior

\$10 Youth (<26 yrs old),
Student

at the door
or online

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 Soloist



Julian Brown was born in the U.K and studied violin with British violinist Anthony Saltmarsh. After graduating from Cambridge in natural sciences, he worked for the BBC as a radio producer for over a decade, making numerous shows and award-winning documentaries about the forefront of science. After also writing several science books, he came to the U.S. in 1998, where he has worked as a software engineer and scientific researcher while also being an active member of the classical music scene in the Bay Area. He has served as concertmaster for numerous orchestras, including Palo Alto Philharmonic, Cambrian Symphony, California Pops Orchestra, Winchester Orchestra and Saratoga Symphony.

As soloist, he has performed Beethoven's *Violin Concerto*, Spohr's *Violin Concerto No. 8 "Gesangscene,"* Bach's *Double Violin Concerto*, Mozart's *Sinfonia Concertante*, and most recently Bruch's *Scottish Fantasy* with the Winchester Orchestra. He is co-founder with pianist Tamami Honma of the Cal Arte Ensemble, which has performed numerous chamber concerts featuring their Beethoven *Odyssey* series that presented all of the sonatas for both violin and piano, and complete performances of all five of the piano concertos and the violin concerto. In addition, they have performed masterworks for piano trio, quartet and quintet by Arensky, Beethoven, Brahms, Mozart, Schubert, Schumann, and Shostakovich and larger works such as Mozart's *Requiem*, and Stravinsky's *L'Histoire du soldat*. In April, Brown will lead Cal Arte in collaborating with the San Jose Symphonic Choir in a full-scale performance of Verdi's *Requiem* under the baton of Leroy Kromm.

In recent years, Brown has been teaching violin and piano. During the Covid pandemic, he produced videos on YouTube of complete virtual performances of Vivaldi's *Gloria*, Fauré's *Requiem* and Beethoven's *Opferlied* with the San Jose Symphonic Choir. Besides his roles as performer and producer, he has contributed program notes for many Bay Area concerts and worked with Tamami Honma as producer and recording engineer on her recent release of the complete Beethoven *Piano Sonatas*, for which he also wrote an 88-page booklet of program notes.

Upcoming Concerts

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

July 27, 2024: Summer Chamber Concert

Ravel: *Pavane for a Dead Princess*

Handel: *Concerto a dui cori*

Bizet: *Symphony in C*

— 39th Season —



Eric K, Music Director

The Orchestra



Since 1985, Redwood Symphony's innovative programs have featured major modern works by Adams, 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 volunteer professionals to Redwood Symphony's ranks. The orchestra has performed throughout the Bay Area, including Davies Symphony Hall, Cañada College Main Theater, the San Mateo Performing Arts Center, and the Fox Theater in Redwood City. Redwood Symphony has recorded seven CDs, the newest featuring Brahms' 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.

Season subscriptions

Subscriptions are available online only before the season starts. Plan on saving money next year with a season subscription.

To purchase tickets

Visit RedwoodSymphony.org for tickets to our concerts. For 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. 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 sent to: Redwood Symphony, 1031 Sixteenth Avenue, Redwood City, CA 94063.

Call for Musicians

We have an urgent need for violists, cellists, bassists, and harpists, and urge interested musicians of high proficiency to email maestroek@sbcglobal.net.

And Don't Miss Our Free Outdoor Summer Concert!

June 22, 2024, 7PM

Redwood City Courthouse Square

John Williams: *The Cowboys Overture*

Copland: *Hoedown*

Saint-Saens: *Introduction and Rondo Capriccioso*

Danny Coward, violin

Mozart: *Marriage of Figaro Overture*

Zimmer: *Suite from Pirates of the Caribbean*

Faure: *Sicilienne*

Tchaikovsky: *Capriccio Italien*

Hayman: *Pops Hoedown*



Duke Ellington



Art is dangerous. It is one of the attractions:

When it ceases to be dangerous you don't want it. – Ellington

Among the larger compositions that absorbed Ellington's creative labors amid his constant touring in the later years of his life were various suites (i.e., *Black, Brown, and Beige*, and *New World a Comin'* –both performed in past seasons by Redwood Symphony), film scores (most famously, *Anatomy of a Murder*), his three oratorio-like sacred concerts, and a ballet, *The River*, his first symphonic score written for dance.

Commissioned in 1970 by American Ballet Theatre for choreographer Alvin Ailey, *The River* "was to be all water music, and it was to follow the course of this stream through various stages: a meander, a falls, a whirlpool, and then gurgling rapids. I fell in love with the idea," as Ailey said in a 1983 interview. "Once he decided that he was going to write this river piece as a ballet, he had all the world's water music on recordings. He had the scores and everything. He had *Handel's Water Music*; he had Debussy's *La Mer*; he had Benjamin Britten's *Peter Grimes*. He said, 'I've been listening to this to see what other people have done with water music.'"

Ellington contributed enigmatic and somewhat folkloric descriptions of the events and scenes of the river on its course from burbling spring to the sea. He was quite taken with water imagery in all its forms, by turns athletic and mellifluous, but he also envisioned the course of water – from spring through river to sea, evaporating to return as rain or snow – as a spiritual metaphor. When it reaches the sea, he writes, "the river is no longer a river. It has passed its point of disembarkation, and here we realize the validity of the foundation of religion which is the heavenly anticipation of rebirth." From his memoir, *Music is My Mistress*, Duke included the following description: "...and now he is into *The Giggling Rapids*, and he races and runs and dances and skips and trips over the backyard until, exhausted, he relaxes and rolls down to..."

The movements of *The River* are named *The Spring*; *The Run*; *The Meander*; *The Giggling Rapids*; *The Lake*; *The Falls*; *The Whirlpool*; *The River*; and *The Neo-Hip-Hot Kiddies*. The joyful, fleeting fourth movement is today's work, *Giggling Rapids*. Consistent with his compositional style of playing seemingly disparate sections off one another, Ellington opens with a 16-bar, ragtime inspired piano solo, followed by a quick transition into an infectious and scampering sprint of a piece. Then follows a smooth and flowing, almost travelogue-like string section punctuated by big brass and woodwind be-bop riffs. The Ellingtonian trademark of fills and riffs punching through the cool string lines is featured throughout the short work. What great fun!

The work premiered at the Lincoln Center's New York State Theater, not as a ballet but as Seven Dances from a Work in Progress Entitled *The River*. Ellington had created 12 movements, but Ailey choreographed only seven, to orchestral arrangements

by Canadian composer Ron Collier (1930–2003), who collaborated with Ellington on several projects in his later years. Ellington no longer had the assistance of his collaborative partner, Billy Strayhorn, who had died from cancer in 1967. Although *Giggling Rapids*, from *The River* was envisioned as music for a ballet, *The River* fits fully within Ellington's catalog of jazz suites in its variety, metaphorical openness, and spirituality. It stands as one of his late masterpieces.

–Stephen Ruppenthal

Philip Glass



I wanted my concert music to be as distinctive as Zappa at the Fillmore East, and I think I ended up doing that.

–Philip Glass, *Words Without Music: A Memoir*

Philip Glass (born 1937), American composer and pianist, is regarded as one of the most influential composers of the late 20th century. Although Glass' work has been associated with the so-called "minimalist school," Glass prefers to describe his work as "music with repetitive structures." Glass founded the Philip Glass Ensemble, still in existence, and has written 15 operas, numerous chamber operas and musical theater works, 14 symphonies, 12 concertos, nine string quartets, various other chamber music pieces, and numerous films scores (such as *Koyaanisqatsi*) of which three have been nominated for Academy Awards.

Philip Glass' *Violin Concerto No. 1* was commissioned by the American Composers Orchestra for violinist Paul Zukofsky, and premiered by Glass in April 1987, at a time when the composer was enjoying acclaim from the success of his operas, *Satyagraha* (1979) and *Akhmaten* (1982-83). The concerto marks Glass' first full-orchestra instance of non-theatrical orchestral composing. Glass has written of his compositional approach:

The search for the unique can lead to strange places. Taboos – the things we're not supposed to do – are often the most interesting. In my case, musical materials are found among ordinary things, such as sequences and cadences. All that I threw out in 1965 I've gradually brought in again, making it my own.

The concerto is in three movements, like the vast majority of concertos of the last three centuries, and is scored for an orchestra of conventional size and configuration: two flutes (one doubling as piccolo), two oboes, E flat clarinet, two B flat clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (snare drum, bass drum, triangle, cymbal, woodblock) harp, and strings. "I like the normal orchestra," notes Glass, whose operas also use orchestras of similar size. "I have an alternative electronic medium which is my Ensemble. By writing for both there's a balance in my activities."

The work was personally symbolic to him in ways that most of his pieces are not. Glass composed the work for his father Ben

Glass, a lover of classical music and especially the concertos of the repertoire, as a piece that he thought his father might have liked had he lived to be able to hear it.

I wrote the piece in 1987 thinking, let me write a piece that my father would have liked ... A very smart nice man who had no education in music whatsoever, but the kind of person who fills up concert halls ... I knew he loved the *Mendelssohn Violin Concerto*, so I wrote it in a way that he would have liked. In his actual lifetime I didn't have the knowledge, skill, or inclination to compose such a work. I missed that chance by at least 15 years. But when I could, I wrote it for him anyway.

The concerto has all the musical hallmarks of works by Philip Glass. The exclamatory and exhilarating first movement is characterized by a series of throbbing chords that recur throughout the movement, with slight variations with each appearance. The solo violin enters playing fleeting arpeggios, gradually encompassing and climbing to the uppermost ranges of the instrument.

This piece explores what an orchestra can do for me. In it, I'm more interested in my own sound than in the capability of particular orchestra instruments. It is tailored to my musical needs.

There follows a brief repeat of the opening arpeggios, then the brass enters with a pattern of tightly harmonized chords, the violin soaring above. The movement descends into intense turbulence, with the full orchestra complementing the violin in a mosaic of astonishing arpeggios before returning to the pulsing underlay. The movement develops further, sounding previous motifs and introducing an octave-leap gesture into the solo violin line, prefiguring one of the main characteristics of the second movement. The movement ends with a gradually softening recapitulation of the violin's opening theme.

The sumptuous and powerful slow second movement, possibly the most loved of Glass' works, is haunting and atmospheric. As he did in *Satyagraha*, and later in *Symphony No. 3*, Glass employed classical forms – in this case, the *passacaglia* – a form typically based on a bass ostinato in triple meter. The movement opens with a sequence of arpeggios, with the low strings and woodwinds playing a descending ostinato which they repeat for the duration. The rest of the orchestra enters over the repeated ground bass, accumulating layers – another Glass device. Once established, the violin enters with a series of high motifs – a “whirling spectre above the orchestra,” as Richard Guerin describes them. Motifs are shared equally between the soloist and the orchestra, with the soloist playing one while the orchestra plays another motif, moving the motifs between sections of the orchestra. The focus gently shifts between soloist and orchestra, with neither dominating the other nor competing for dominance. The movement peaks at its halfway point and the harmonic layers disappear one by one, the violin oscillating between the perfect fifth in two octaves, without coming to rest on the tonic.

It is here, in this breakneck finale, that Glass turns the atmosphere into one of joyous dancing. After slowly and briefly ruminating on a single chord, the orchestra breaks into a rhythm of Latin American origin, along with untuned wooden percussion. With the introduction of the violin, the movement enters a dance-like sequence that repeatedly approaches a resolution, only to turn away. This finale features the most compelling music in the piece, and the most captivating coda that Glass has ever written. At over nine minutes, it is the longest movement and pushes the soloist. The driving yet gossamer motif that dominates the finale is unforgettable.

Philip Glass' most powerful and captivating concerto has overtaken the world's orchestral halls with its brilliant approach to the solo instrument; it is energetic and masterful orchestral writing. It should be remembered, however, that before the work found its place in the orchestral repertoire, it had been denied performances across the board. In the early 1990s violinist Gideon Kramer proposed touring with the work across the U.S., but was turned down by many orchestras, and the piece was ridiculed. It was a very different time. The orchestras couldn't comprehend what the piece was, and it certainly wasn't something that they would consider programming.

My own long-traveled road with Glass' music began in 1969/70 when I was a university music student under the tutelage of composer Allen Strange. He introduced me to the works of Philip Glass (along with those of Steve Reich and Terry Riley). Back then I was listening to his very early works, *Music in Similar Motion*, *Music With Changing Parts*, and then later his striking masterpiece, *Music in Twelve Parts*, and his first opera *Einstein on the Beach*. Glass' music hooked me then, informing an early understanding of where music could go and what it could be. Now, I continue to await new works even as the composer has recently celebrated his 88th birthday.

Too few remember that Glass received a 1964 Fulbright Scholarship to study with the eminent composition teacher and theorist Nadia Boulanger in Paris. She was to remain a major influence on his work. In his 1987 autobiography, *Music by Philip Glass*, conveying his reaction to the then modern composers of that era and their music, Glass wrote:

That generation wanted disciples and as we didn't join up it was taken to mean that we hated the music, which wasn't true. We'd studied them at Juilliard and knew their music. How on earth can you reject Berio? Those early works of Stockhausen are still beautiful. But there was just no point in attempting to do their music better than they did and so we started somewhere else. The point of writing music and experiencing music isn't to make people comfortable necessarily.

-Stephen Ruppenthal

Gustav Holst



Music, being identical with heaven, isn't a thing of momentary thrills, or even hourly ones. It is a condition of eternity

— Gustav Holst

A few years after the publication of his *Second Band Suite* (1911), Gustav Holst was introduced to astrology by his friend Clifford Bax. A short book by Alan Leo called *What is a Horoscope?* suggested to Holst possibilities for musically interpreting the influences of each planet. In later years, he stressed that the suite was not intended to be programmatic, and that each movement simply suggested the traits ascribed to the planet's influence on the horoscope — the work was not intended to depict the gods and goddesses of Greco-Roman mythology. Holst wrote:

The enormity of the Universe revealed by science cannot readily be grasped by the human brain, but the music of *The Planets* enables the mind to acquire some comprehension of the vastness of space where rational understanding fails.

Holst worked on the piece from 1913 to 1916, beginning with *Mars* and ending with *Mercury*. His neuritis made it difficult for him to copy out the parts, so he wrote a two-piano version for his students and teaching staff, notating the orchestration which was then copied out by others. It was several years, however, before the full work was performed, in part because the cost of hiring the augmented orchestra was difficult during wartime. The piece requires two harps, celesta, organ, varied percussion, and a full complement of bass instruments including bass flute, bass clarinet, bass and tenor tuba, bass trombone, contrabassoon, and the seldom-used bass oboe. *The Planets* was first performed privately on September 29, 1918, as a present to Holst from his friend and patron Balfour Gardiner, with Adrian Boult conducting the New Queen's Hall Orchestra. The first public performance was given on November 15, 1920, where the work met with immediate success.

It is no surprise that Holst's contemporaries saw in *Mars, the Bringer of War*, a parallel to the recent horrors of World War I. As one reviewer observed, however, "Holst's intention [was] to portray the reality of warfare rather than to glorify deeds of heroism." The movement begins forcefully with full strings and percussion sounding a rhythmic sequence in 5/4, forming an ostinato that gives the section its pulsing, relentless pace. Unresolved harmonies and unrelated chords are superimposed, creating a clashing dissonance that aptly depicts conflict. The final measures repeat the patterns of triplets, quarter-notes, and eighths that dominated the ostinato, but they now pound in short pulses separated by silence, in no apparent regular meter, bringing the movement to its emphatic close.

The calming contrast, *Venus, the Bringer of Peace* is a relief after *Mars'* fury. Holst incorporated music from an abandoned vocal work, *A Vigil of Pentecost*, to provide the opening; the prevalent mood within the movement is of peaceful resignation and nostalgia. The lyrical movement has no brass but French horns, letting the lush strings dominate. Peaceful melodies lead to a

brief, romantic interlude augmented by harps and celesta that fades to an ethereal close.

Mercury, the Winged Messenger, brings a new kind of energy, not of conflict but, as Holst wrote, a "symbol of the mind." The scherzo-like movement abounds in polyrhythms, some instruments playing in 6/8 while others are in 2/4. The bitonal scale alternates between E and B-flat, adding energy and thrust, the uneven meters and rapid changes of theme representing the speedy flight of the winged messenger.

Perhaps the best-known of the movements, *Jupiter, The Bringer of Jollity*, evokes both a sense of fun and, according to Holst, "the more ceremonial type of rejoicing associated with religious or national festivities." Beginning with a vigorous tune against rapidly moving strings and woodwinds, the movement quickly brings forth several celebratory themes. The central section segues into a stately, ceremonial melody, from a hymn tune *Thaxted* composed by Holst but reminiscent of Elgar. Holst also set this melody as a separate hymn, *I Vow to Thee My Country*. The hymn ends on an unresolved chord that is immediately met by the joyous motifs of the first section, drawing to a brilliant finish.

Saturn, the Bringer of Old Age, was Holst's favorite. Holst used a previously composed vocal piece, *Dirge and Hymeneal*, as the basis for the movement, where repeated chords represent the relentless approach of old age. A slow, repeated two-note pattern sounded first by flutes and harps reminds the listener of relentless time. Yet the pattern is not plodding; Holst adds emphasis to each pulse by setting them on the off beats of two and four in the 4/4 meter. The inexorable procession leads to a broad climax with clanging bells reminiscent of a tolling clock or church chime. Yet peace is made with time: the movement subsides in quiet harmony with the now-distant bell.

Uranus, the Magician contrasts a clashing march of brass and percussion with fleet melodies that appear and disappear like a magician's tricks. *Uranus* has elements of Berlioz's *Symphonie Fantastique* and Dukas' *The Sorcerer's Apprentice* in its depiction of the magician who "disappears in a whiff of smoke as the sonic impetus of the movement diminishes from triple forte to triple piano in the space of a few bars." The propulsive rhythms ceasing, suddenly dropping to an awed hush: the sorcerer has evidently worked a real spell and brought us to the last movement, *Neptune, the Mystic*.

Quiet and contemplative themes sound against long-drawn chords of brass or woodwinds. The melodies gradually evolve to a series of rising chromatic segments sounded by both the orchestra and a wordless offstage choir. In the end only the voices are heard, fading into the vastness of eternity. Holst biographer Jack Warrack likens the ending to an "... unresolved timelessness ... never ending, since space does not end, but drifting away into eternal silence."

**We gratefully
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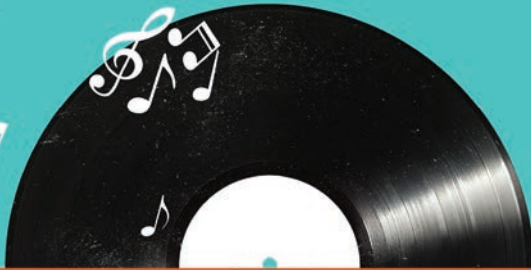
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