

ERIC K, CONDUCTOR

CATCH IT TONIGHT

JUNE 1, 2024 @ 8:00 PM PRE-CONCERT TALK AT 7:00 PM



39th Season
**Redwood
Symphony**
Eric K, Music Director



JOHN WILLIAMS
LIBERTY FANFARE

LEONARD BERNSTEIN
SYMPHONIC DANCES
FROM WEST SIDE STORY

JOHN WILLIAMS
ESCAPADES FROM
"CATCH ME IF YOU CAN"

MICHAEL HERNANDEZ
ALTO SAXOPHONE



MARK GOLDSTEIN
VIBRAPHONE



CAÑADA COLLEGE MAIN THEATER
4200 FARM HILL BOULEVARD, REDWOOD CITY

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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*

— 39th Season —

Redwood Symphony

Eric K, Music Director

John Williams
b. 1932

Liberty Fanfare
1986

Aaron Copland
1900-1990

Our Town (suite)
1944
Kyle Baldwin, Conductor

John Williams
b. 1932

Escapades from *Catch Me If You Can*
2002
1. Closing In
2. Reflections
3. Joy Ride
Michael Hernandez, Alto Saxophone
Mark Goldstein, Vibraphone
with **Brian Link**, Bass

INTERMISSION

Leonard Bernstein
1918-1990

Symphonic Dances from *West Side Story*
1960
Prelude
"Somewhere"
Scherzo
Mambo
Meeting Scene
"Cool" Fugue
Rumble
Finale ("Somewhere" reprise)



Saturday, June 1, 2024, 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, conductor and percussionist, is also music director for the Rainbow Chamber Orchestra, as well as 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 Lippha'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 Soloists



Mark Goldstein is a founding member of Redwood Symphony. He is a freelance percussionist who has been a part of the Bay Area music scene for 40 years. You might have seen him on tympani with the Palo Alto Chamber Orchestra, accompanying silent movies with Lightning Wands at the Stanford Theatre, or playing a vibraphone at the Gatehouse and Cafe Borrone. Mark studied percussion at the Peabody Conservatory and computer science at Stanford. He worked in digital audio and computer music with companies and research institutions including CCRMA, CNMAT, IRCAM, Interval Research, Gibson Guitar, and Sony. He co-created the Marimba Lumina with Don Buchla and has used it frequently with Redwood Symphony. Mark credits his unusual musical career to some marvelous musical mentors and friends: Herb Alper, Carroll Parvis, Charles Memphis, and Jimmy Wells.



Michael Hernandez has been described as one of the finest soprano saxophone artists of the present generation. He has been heard in concert halls throughout Europe, the UK, Canada, and the United States. He has been featured on WPRB's Classical Discoveries - Viva 21st Century, WCNY Classic FM's Fresh Ink, and nationwide on NPR's Performance Today.

Recently he has appeared with the Brooklyn Symphony, Redwood Symphony, San Jose Chamber Orchestra, the San Jose Wind Symphony, the Santa Cruz Symphony, the San Jose State University Wind Ensemble, the San Jose University Orchestra, Monterey Symphony, and West Valley Symphony. He has also performed widely in Europe, at venues such as BachFest Leipzig, the Cité de la Musique de Strasbourg (France), Hanns Eisler Musikhochschule (Germany), and across the US in SpectrumNYC (N.Y.), Music in the Mansion (Calif.), FeNAM/Festival of New American Music (Calif.), SoundWired Chicago (Ill.), Roche Family Visiting Artist Series (Penn.), and countless others.

As a new music advocate, Michael has collaborated with and premiered more than 100 works by some of the most notable composers of the 21st century including Marc Mellits, Ellen Taaffe Zwilich, and Augusta Read Thomas, as well as emerging composers such as Danny Clay, Luis Miguel Delgado, and Kevin Villalta.

Based in the San Francisco Bay Area, Hernandez frequently collaborates with Bay Area organizations such as Emyrean Ensemble, Earplay, Opera Parallele, West Edge Opera, Left Coast Chamber Ensemble, Composers Inc., MEDIATE Art Group, Mercury Soul, Hot Air Music Festival, StoreFrontLab and the SF stARTup Fair.

As founding soprano saxophonist of the critically acclaimed MANA Quartet, Michael has held residencies at dozens of music festivals including Bravo! Vail Valley Music Festival, Hot Springs Music Festival, and the National Music Festival.

Hernandez is an endorsing artist for Key Leaves, RooPads, Lefreque Sound Bridges, MANA Mouthpieces and D'Addario

Woodwinds. He performs on historical saxophones built to the acoustical specifications of the instrument's inventor, Adolphe Sax. and is currently principal saxophonist of the Santa Cruz Symphony. Michael resides in San Jose where he serves on the faculty of San Jose State University as the Assistant Professor of Saxophone and Music Entrepreneurship.

Michael's primary teachers include Wildy Zumwalt, Ronald Caravan, Patrick Meighan and Carina Raschèr. As a student Michael also received extensive coaching from the Raschèr Saxophone Quartet in Germany and the United States.

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.

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

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.

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John Williams



The Statue of Liberty was erected in New York Harbor in 1886, standing as a symbol of hope, freedom, and democracy for millions of immigrants who have sought refuge and opportunity on America's shores. In 1986, as the United States commemorated the centennial of its installation, John Williams was called upon to compose a piece capturing the grandeur of the occasion. The result was today's opening *Liberty Fanfare*.

Anyone who has experienced Williams' arrangements of the familiar *Bugler's Dream* and his later *Olympic Fanfare and Theme* would be prepared for the triumphant opening of *Liberty Fanfare*: boisterous triplets in the brass, then ascending scales and arpeggios, immediately announcing a celebratory nature. Alternating with the bombast are, as Williams put it, "a group of American airs and tunes of my own invention that I hope will give some sense of the event and the occasion." Woven through these countermelodies are echoes of the opening salute, now gently suggested by the winds.

Throughout the piece, Williams employs rich orchestration and dynamic contrasts to create a sense of grandeur and excitement. From the regal brass fanfares to the sweeping string melodies and thunderous percussion, the work conveys an overall sense of pageantry and festivity.

Aaron Copland



Aaron Copland wrote the music for the film *Our Town* in 1940. His score holds cultural significance as an early piece written for a film where the music was synchronized with the film itself.

Before sound and light were synchronized, silent films would employ ensembles of various sizes to play music live in the theater. These ensembles varied from a single pianist or organist improvising during the film to full orchestras playing predetermined scores. Christopher Palmer in the *New Grove Dictionary of Music and Musicians* notes that "Schubert's *Unfinished Symphony* appeared as a 'light, flowing, agitato' and various Beethoven overtures were recommended as suitable for tree-felling, aeroplane dives, and [chase scenes]." Not only did this music communicate actions on the screen, but it also would help cover the noise of the film projector. The mid 1920s brought short films that included dialogue affectionately called "talkies." The sound was synchronized through optical encoding on the film. Soon most films included full incidental music. Progress was slow, but by the 1930's, talkies were a global phenomenon.

While the sound-on-film technology was being developed in the United States, Copland was studying with Nadia Boulanger in Paris (1920–1924). After studying with Boulanger, he determined to compose music as recognizably American as Mussorgsky and Stravinsky were Russian. In line with his goal to promote new music, specifically new American music, Copland arranged the Copland-Sessions Concerts (1928–1931). He was also a founding member of several other festivals and alliances.

Copland was widely regarded as the "Dean of American Music." His orchestration and compositional styles set the standard. Beginning in the mid-1930s, Copland produced works

that audiences would grow to expect. The ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring* were all written within a six-year span. This impressive collection was complemented by *El Sal6n M6xico* (1933), *An Outdoor Overture* (1938), *Quiet City* (1939), *Lincoln Portrait* (1942), and *Fanfare for the Common Man* (1942).

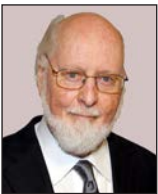
Our Town is based on a theatrical play of the same name written in 1938 by Thornton Wilder. The play depicts a fictional American town named Grover's Corners between the years 1901 and 1913, told through the eyes of its citizens. Copland tried to reflect this simplicity in the music, saying: "For the film version, they were counting on the music to translate the transcendental aspects of the story. I tried for clean and clear sounds and in general used straightforward harmonies and rhythms that would project the serenity and sense of security of the story." The version heard today is a ten-minute slice of the full movie score.

Many small, simple melodic figures that unwind and transform appear repeatedly. These morphing motives masterfully change function between melodies and harmonies throughout. The orchestration is as delicate as a glass Christmas ornament. Copland moves from full orchestra to groups as small as a simple duet between flute and bassoon. The few dissonant moments of this piece are constructed in ways that are almost bitonal. Copland orchestrated two related chords, sharing one common note, which when played together create tension. The beauty is that the basis of all of these compositional devices is not complex; simple rhythms, intervals, harmonies, and melodies are the seeds of the piece's creation.

Corneel Mertens writes that Copland's *Appalachian Spring* "...acknowledges the claims of solitariness and the possibilities of violence, but always turns toward true simplicity." This idea permeates all of Copland's music and can be heard in *Our Town* as every tension resolves with a feeling of peace and tranquility.

- Kyle Baldwin

John Williams



John Williams' *Escapades* from the film *Catch Me If You Can* is an exuberant musical journey perfectly capturing the spirit of adventure, intrigue, and youthful defiance. Written for Steven Spielberg's 2002 film, the music provides a dynamic backdrop to its story.

Adapted from the autobiography of the same name by Frank Abagnale Jr. and Stan Redding, *Catch Me If You Can* chronicles the extraordinary exploits of its youthful protagonist (Abagnale) as he eludes law enforcement authorities around the globe, while successfully (and illegally) impersonating skilled practitioners of medicine, aviation, and the law. With its 1960s setting and cat-and-mouse plotline, the film provided John Williams with a rich tapestry of themes and motifs to explore musically. Drawing inspiration from the jazz-infused sounds of the era, Williams crafted a score that is both nostalgic and contemporary, blending elements of swing, big band, and classical orchestration to create a vibrant and evocative musical landscape.

Escapades is divided into three movements, each reflecting a different facet of Frank Abagnale Jr.'s character and adventures. In the first movement, titled *Closing In*, the soloists lead the way with propulsive rhythms, syncopated melodies, and pulsating brass accents. As the title suggests, this section conveys a sense of urgency and suspense as the authorities close in on the elusive con artist.

The second movement, *Reflections*, is an introspective and melancholy interlude, featuring lyrical sax solos and lush string harmonies. In this section, Williams explores the emotional complexity of Frank's character, revealing his vulnerabilities and insecurities beneath the facade of confidence and bravado.

The final movement, *Joy Ride*, is a high energy romp that captures the exhilaration and freedom of Frank's globe-trotting escapades. Fueled by driving rhythms, playful melodies, and virtuosic solo passages, this section evokes the thrill of the chase and the adrenaline rush of living on the edge.

Throughout, Williams demonstrates his mastery of orchestration and musical storytelling. The score seamlessly blends traditional symphonic elements with jazz idioms, featuring a wide array of instrumental colors and textures. From the swinging brass sections to the sultry saxophone solos and shimmering emphasis of the vibes, this music plays a vital role in shaping the narrative and evoking the mood of each scene.

Williams employs a variety of musical techniques to enhance the dramatic impact of the score, including leitmotifs, rhythmic ostinatos, and intricate counterpoint. These compositional devices serve to underscore the film's themes of deception, identity, and redemption, creating a rich and multi-layered sonic tapestry that resonates with audiences long after the credits have rolled.

Leonard Bernstein



Leonard Bernstein (1918-1990) was the first American composer to achieve not only fame, but also a measure of superstardom generally accorded only to pop singers, rock stars and movie icons. As a conductor, he was known for his dramatic, flamboyant manner. As director of the New York Philharmonic, he championed the music of lesser-known composers such as Carl Nielsen, Jean Sibelius and Gustav Mahler, contemporaries from Dmitri Shostakovich to Alberto Ginastera and Luciano Berio, and Americans including George Gershwin, Charles Ives, John Cage, William Schuman, and his close friend Aaron Copland.

As educator, Bernstein brought classical music to new generations with his televised Omnibus Lectures (1954-61) and his 53 televised Young People's Concerts with the New York Philharmonic (1958-72). As a composer, he made his mark early on with symphony, ballet and Broadway musical scores: 1944 saw the premieres of his Symphony No. 1 *Jeremiah*, the ballet *Fancy Free*, and the musical show *On the Town*. His Symphony No. 2 *The Age of Anxiety*, premiered in 1949; an opera, *Trouble in Tahiti*, followed in 1951, and in 1954 he produced his iconic film score to *On the Waterfront*. Bernstein's talents turned again to

Broadway with *Wonderful Town* (1953), *Candide* (1956), and finally *West Side Story* (1957), one of the landmark achievements of American musical theater.

A modern adaptation of Shakespeare's *Romeo and Juliet*, *West Side Story* is set in the New York slums. Dubbed a "social music drama" by its creators, composer Bernstein, lyricist Stephen Sondheim, and choreographer Jerome Robbins, their version gave a contemporary twist to the Bard's tale of tragic lovers with its portrayal of rival gangs the Jets (streetwise white New York teens) and the Sharks (tough Puerto Rican immigrants). The Romeo character, Tony, is best friends with Riff, the gang leader of the Jets, and the Juliet character, Maria, is the sister of Bernardo, the leader of the Sharks. Although social themes have always been a part of the theater, *West Side Story* powerfully spotlights contemporary social conflict, paving the way for later works such as *Les Misérables* and *Rent*.

The original Broadway production of *West Side Story* opened in September of 1957 and ran 732 performances over two years, plus a national tour. In 1961 the iconic motion picture adaptation was released. In 1960, while working on the film score, Bernstein created an orchestral suite, the *Symphonic Dances*. The work was premiered by the New York Philharmonic at a "Valentine for Leonard Bernstein" gala concert, on February 13, 1961, under the baton of Lukas Foss.

The *Symphonic Dances*, like the score of the musical, revolve around a tritone motif of C-F-sharp-G, the well-known opening of the song *Maria*. As Bernstein later wrote: "The three notes pervade the whole piece, inverted, done backwards. I didn't do all this on purpose. It seemed to come out in *Cool* and as the gang whistle [in the *Prologue*]. The same three notes." Melodic and rhythmic influences include everything from jazz syncopations to Latin-American dance, treated with classical techniques such as fugue. Like all of Bernstein's works the music is rhythmically challenging, yet it is also eminently danceable. As ballet dancer Lady Diana Menuhin said of Bernstein, "I know no contemporary composer who so well writes for movement, understands so well the movement of the body."

The suite begins with the *Prologue*, the famous opening confrontation of the Jets and the Sharks. The yearning strains of *Somewhere*, depicting Tony and Maria's dream of a better life, contrast with the lively Latin dances *Mambo* and *Cha-cha*. The *Cool* fugue features a 12-tone scale, and segues into the final, deadly gang fight in *Rumble*. A solo flute plays the haunting melody of *I Had a Love* to close the suite, which ends, like the show does, on a fading, unresolved tritone chord.

-Franklin Davis

— 39th Season —



Eric K, Music Director

UPCOMING CONCERTS

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*

July 27, 2024: Summer Chamber Concert

Ravel: *Pavane for a Dead Princess*

Handel: *Concerto a dui cori*

Bizet: *Symphony in C*

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Eric K, Music Director

Kyle Baldwin, Assistant Conductor

Violin I

Danny Coward Concertmaster
Barbara Ild Chair

Kavi Bidlack A
Kayla Butler
Hsinkai Chang L
Rebecca Chiu A
Greer Hoffmann A
Kathy Kaufmann L
Karen Kenrick L
Yeerae Kim A
Benjamin Ko L
Tommy Kuo L
Leah Lader
Joy Lai A
Akemi Leung A
Jason Lin
Koki Nishimura
Shira Sanghvi
Caren Shapiro
Elizabeth Yang A
Chris Yeh
Victor Zhang A

Violin II

Kristin Link *
J. Samuel Jones Chair
Abigail Alcain A
Mia Astar
Celestine B. Jones Chair
Kathrin Berkner-Cieslicki
Katie Clark A
Catherine Habiger L
Diane Honda
Ara Jeong A
Romain Kang L
Jennifer Lawry
Joyce Malick
Navid Mir A
Patience Park A
Sebastian Pollack A
Grace Reim L
Catherine Sue
Dale Umetsu L
Ann Yvonne Walker

Viola

Michael Luxton *
Louise Pasternack Chair
Callie Belback A
Marina Borsodi-Benson
Hannah Bronson A
David Craford

* = principal
1 = principal on Fanfare
2 = principal on Copland
3 = principal on Escapades
4 = principal on Bernstein
L = on leave
A = acting member

Griff Derryberry
Skyler Litz
Brooke Mickelson A
Martin Pollack
Kim Williams
Jerry Xu A

Cello

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

Bass

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

Flute and Piccolo

Lisa DiTiberio *
Edith Klauda Chair
Patricia Harrell
George and Emily Jaquette Chair
Lynn Lightsey

Oboe and English Horn

Peter Stahl Oboe 4
Momo Hoshi A English Horn
Kurtis Kaminishi 1, 2, 3
Oboe, English Horn

Bassoon and Contrabassoon

Theo Clarke *
Doug McCracken Chair
Trevor Grant A
Mia Stormer
Contrabassoon
Booth/Brockner/Schas-sar Memorial Chair

Clarinet

Joan Hebert 4
James Kleinrath & Melody Singleton Chair
Richard Steinberg 1, 2, 3
Diane F. Ingalls Chair
David Miller Bass Clarinet
Chris Stathis A
Eb Clarinet

Alto Saxophone

Channing Shows A

Horn

David Dufour 2, 4
Earl Saxton Chair
Mika Imawaka
Mark McMahon 1
James Millar L
Dr. Edward and Lenora Speer Chair
Greg White 3

Trumpet

Franklin Beau Davis 2, 4
Stephen Ruppenthal 1, 4
Robert LaBerge Chair
Dan Swinehart 3
Dwight Albert Chair

Trombone

Daven Tjaarda-Hernandez *
C. Richard Walker Chair
Kristin Arendt
Michael Hartglass
Bass Trombone

Percussion

Aaron Burger A
Nathan Cornwell A
Asaf Elbaum A
Richard Gibson
Mark Goldstein
Charlotte Jordan Chair
Blake Hemingway A
Allan Miller
Françoise Miller Chair
Delphean Quan L
Mattijs Van Maaren

Tuba

Joel White *

Harp

Brian Swager

Piano and Celesta

Michael Odynski



Chamber Orchestra

CONCERT

JULY
27
2024

8:00PM

PRE-CONCERT
TALK AT 7:00PM

Come enjoy a summer evening with three great classics from the Baroque, early Romantic and Impressionist eras.

MAURICE RAVEL
PAVANE FOR A DEAD PRINCESS

GEORGE FRIDERIC HANDEL
CONCERTO A DUE CORI

GEORGES BIZET
SYMPHONY IN C

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