

Mahler's

RESURRECTION SYMPHONY

February 16, 2025
at 2:00 pm



40th Season
**Redwood
Symphony**
Eric Kujawsky, Music Director

**Schola
Cantorum**
Silicon Valley
Buddy James, Artistic Director

Aaron Copland

In the Beginning
Conducted by Buddy James

Gustav Mahler

Symphony No. 2 ("Resurrection")
Eric Kujawsky, Conductor

Featuring:

Schola Cantorum Silicon Valley



Raeeka Shehabi-Yaghmai
Soprano



Kindra Scharich
Mezzo-Soprano

San Mateo Performing Arts Center
600 N Delaware St, San Mateo, CA 94401
Order tickets at RedwoodSymphony.org

San Francisco Bay Area
Chamber Choir

Cal State East Bay Singers

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

Eric Kujawsky, Music Director
Kyle Baldwin, Assistant Conductor

Violin I

Danny Coward *Concertmaster*
Barbara Ild Chair
Kayla Butler
Serena H Chang L
Rebecca Chiu
Greer Hoffmann
Kathy Kaufmann
Tommy Kuo
Leah Lader
Akemi Leung A
Jason Lin
Caren Shapiro
Catherine Sue
Radu Vasilescu A
Donglai Xiang A
Chris Yeh
Victor Zhang

Violin II

Sarah Moskovitz *
J. Samuel Jones Chair
Mia Astar
Maeva Alini Chair
Kathrin Berkner-Cieslicki
Sam Burnett A
Griff Derryberry
Diane Honda L
Zixin Jiang A
Romain Kang
Yeerae Kim
Jennifer Lawry
Kristin Link
Joyce Malick
Navid Mir L
Sebastian Pollack
Grace Reim L
Shira Sanghvi
Youngyoon "Amy" Seo A
Ann Yvonne Walker L

Viola

Brooke Mickelson ‡
Louise Pasternak Chair
Callie Belback
Hannah Bronson
Tanya Buxton L
Jonah Capella A
David Craford
Vivien D'Andrea A
David Friburg A
Skyler Litz
Martin Pollack
Michael Ward L
Kim Williams
James Woodward
Greg Zinkl A

Cello

Anthony Yee ‡
Aaron Baca
Lloyd Black A
Lynda Bloomquist
Zoe Dilles A
Tate Fisher A
Hannah Gallagher L
Tetsu Ishihara
Kaya Lam A
Julian Schafer
Woo Zanoni Family Chair
Janet Sloan
Walter and Nancy Harrell Chair
Ellis Verosub *
Alex Kahler Chair

Bass

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

Flute/Piccolo

Lisa DiTiberio *
Yukoh Hammura A
Patricia Harrell §
George and Emily Jaquette Chair
Lynn Lightsey
Edith Klauda Chair

Oboe

Peter Stahl ‡
Michael Odynski

English Horn

Kurtis Kaminishi ‡
Kate Stuckman A

Bassoon

Sam Troxell A ‡
Maria Yuin A

Bassoon, Contrabassoon

Theo Clarke
Doug McCracken Chair
Mia Stormer
*Booth/Brockner/Schassar
Memorial Chair*

Clarinet

Richard Steinberg ‡
Diane F. Ingalls Chair
Joan Hebert
*James Kleinrath &
Melody Singleton Chair*
David Miller Bass Clarinet
Chris Stathis Eb Clarinet A
Kathy Switky Eb Clarinet A

Horn

David Dufour ‡
Earl Saxton Chair
Mika Imawaka
Mark McMahon
James Millar L
Dr. Edward and Lenora Speer Chair
Elizabeth Vieira A
Greg White
Vaughn White A
Eric Anderson A (offstage)
Ross Gershenson A (offstage)
Chien-Kai Wang A (offstage)
Allyson Ward A (offstage)

Trumpet

Franklin Beau Davis ‡
Alex Groth A
Brian Kuhn A
Kevin Hee A
Stephen Ruppenthal †
Albert Son A
Dan Swinehart
Jay Shuler A (offstage)
Nicholas Toscan A (offstage)
Brendan Wilhelmsen A (offstage)

Trombone

Daven Tjaarda-Hernandez *
C. Richard Walker Chair
Kristin Arendt
Curtis Azevedo A
Zach Friesen A Bass Trombone

Tuba

Joel White *

Percussion

Aaron Burger A
Nathan Cornwell
Asaf Elbaum A
Richard Gibson
Mark Goldstein L
Blake Hemingway
Allan Miller L
Francoise Miller Chair
Clara Qin L
Delphean Quan L
Vanya Tarasov A
Mattijis Van Maaren

Harp

Brian Swager *
Joy Lai (Synthesizer)

Organ

Kathryn Crandall A

* = principal

‡ = principal on Mahler

† = asst. principal on Mahler

§ = principal piccolo

L = on leave

A = acting member

40th Season
Redwood
Symphony
Eric Kujawsky, Music Director

Aaron Copland
1900–1990

In the Beginning
1947

Buddy James, Conductor
Christine Abraham, Soprano
San Francisco Bay Area Chamber Choir

INTERMISSION

Gustav Mahler
1860–1911

Symphony No. 2 ("Resurrection")
1894

- I. Allegro maestoso
- II. Andante moderato
- III In ruhig fließender Bewegung
(with quietly flowing movement)
- IV. Urlicht (primal light)
- V. Im Tempo des Scherzos
(in the tempo of the scherzo)

Raeeka Shehabi-Yaghmai, Soprano
Kindra Scharich, Mezzo-Soprano
Schola Cantorum Silicon Valley
San Francisco Bay Area Chamber Choir
Cal State East Bay Singers

Sunday, February 16, 2025, 2:00 P.M.
San Mateo Performing Arts Center
600 N. Delaware St., San Mateo, CA 94401

Mobile devices should remain silent and dark during the performance.

The Music Director



Eric Kujawsky, Redwood Symphony founder and Music Director, is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Eric 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. Kujawsky 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. Kujawsky 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. Kujawsky strives for a clear, expressive, and energetic baton technique and for a willingness to depart creatively from accepted orthodoxies of interpretation and programming. Maestro Kujawsky 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 Kujawsky 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 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.



BAY CHORAL GUILD

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Chamber orchestra and soloists join us for Ludwig van Beethoven's emotionally direct *Mass in C*, Johannes Brahms's rhapsodic *Schicksalslied*, and the premiere of Sanford Dole's *All is Beauty*, based on texts by John Muir.

Saturday, March 15, 7:30pm

First United Methodist Church, Palo Alto

Sunday, March 16, 4:30pm

Campbell United Methodist Church, Campbell

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PALO ALTO PHILHARMONIC

Forbidden Love

Mozart Overture to
"Marriage of
Figaro"

Mozart Piano Concerto
No. 22

Pianist **Sandra Wright Shen**



Delius *A Village Romeo and Juliet: the
Walk to the Paradise Garden*

Tchaikovsky *Romeo and Juliet
Fantasy Overture*

**7:30 pm* Saturday
February 22, 2025**

Cubberley Theatre
Palo Alto
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(*7pm

pre-concert
talk)

www.paphil.org

Tickets:

\$25 General/Senior
\$10 Youth (<26 yrs old),
Student

**at the door
or online**

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, available from Amazon.com and via iTunes. Redwood Symphony proudly welcomes children for free with an adult to most performances.

The Choruses

Now in its 61st season, **Schola Cantorum** seeks to connect people with the joy of singing through moving performances, educational and community programs, and collaborations with local artists. Schola is a large, auditioned chorus since 2019 under the baton of Buddy James, and presents dynamic performances of choral masterpieces, new works by major composers and music from a wide variety of cultural traditions during the regular concert season. Each summer, Schola Cantorum turns the audience into the choir with its series of audience-participation Summer Sings. In December, singers of all ages join together for Schola's annual *Messiah* Sing.

The **East Bay Singers** perform widely on campus, in the community, and internationally as ambassadors for Cal State East Bay. Acclaimed for their dynamic performances of diverse repertoire, they are considered among the finest choirs in the San Francisco Bay Area. They've collaborated with the San Francisco and Oakland Symphony Orchestras, performed at major conferences, and toured Mexico, Lithuania, Japan, and New York, including a performance at Carnegie Hall in 2023. The choir has premiered several major choral works, including pieces by P.D.Q. Bach, Libby Larsen, and CSUEB composers. Led by Buddy James since 2006, they continue to inspire audiences worldwide.

Founded in 1978, the **San Francisco Bay Area Chamber Choir** (SFBACC) is known for its expressive performances of diverse choral repertoire. Under Music Director Buddy James, the choir excels in both unaccompanied singing and large-scale works with orchestral accompaniment. Originally established by Dr. Harry Carter, the ensemble has been led by renowned conductors like Dr. David Stein, Anthony Pasqua, Ofer dal Lal, and Dr. Scot Hanna-Weir. With 30-35 singers, many professional musicians, SFBACC has earned international recognition through 12 European tours, appearing in 18 countries, and performing at prestigious festivals like EUROPA CANTAT. The choir also collaborates with the Oakland Symphony and performs across the Bay Area.

The Artists



Iranian soprano **Raeeka Shehabi-Yaghmai** possesses a unique fusion of versatility, strength, and sensitivity in both her singing and stage presence. Recent highlights include performances of Strauss' *Four Songs, Op. 27*, Britten's *Quatre Chansons Françaises*, and Berlioz's *Les Nuits d'Été* with Prometheus Symphony, the title role in *Suor Angelica* with Phénix Opera, *Lauretta (Gianni Schicchi)* with West Bay Opera, and *the Narrator and Opera Singer* in *The Story of Nowruz* with the NICArt Foundation. Raeeka made her international debut in the title role of *Carmen* at Opera Braşov in Romania and as *Mujer1* in Federico Ibarra's *Despertar al sueño* at Teatro Degollado in Guadalajara, Mexico, co. Equally at home in new music, she has collaborated with composers such as Loris Tjeknavorian, David Garner, Alden Jenks, and Kamiar Mohajer. She has worked with West Coast companies including San Francisco Opera Center, Oakland Opera Theater, the Oakland East Bay Symphony, Redwood Symphony, and Maestro Loris Tjeknavorian. An avid interpreter of Persian folk-songs, she founded the Persian Melody Project in 2007.



Mezzo-soprano **Kindra Scharich** has been praised by the San Francisco Chronicle for her "fearless technical precision, deep-rooted pathos and irrepensible musical splendor." As a dedicated recitalist, she has performed more than 250 art songs in 15 languages, and enjoys the full complement of recital, concert and opera engagements. Ms. Scharich has sung more than 40 roles from Monteverdi to Philip Glass, and been engaged in a number of premières and new works, including: John Adams' *Antony & Cleopatra* and Bright Sheng's *Dream of the Red Chamber* (San Francisco Opera), Laura Kaminsky's *Today it Rains* (Opera Parallèle) and Missy Mazzoli's *Breaking the Waves* (West Edge Opera.) Scharich's recordings include: *In meinem Himmel: The Mahler Song Cycles*, with the Alexander String Quartet (2018), *Everyone Sang Vocal Music of David Conte* (2018), *To my Distant Beloved*, with pianist Jeffrey LaDeur (2020), and in 2021, *Nepomuceno Overseas*, with pianist Ricardo Ballestero and *To the Western Sea: Remembering Ursula K. Le Guin*.



Buddy James is Professor of Music at California State University, East Bay, where he serves as Chair of the Department of Music. He was the Founding Director of the CSUEB School of Arts and Media, the 2015-16 George and Miriam Phillips CSUEB Outstanding Professor, and the 2022-23 recipient of the Faculty Excellence Award in the College of Arts, Letters, and Social Sciences. He previously taught at Millersville University of Pennsylvania where he was the 2004 Professor of the Year. He has held leadership positions in CCDA, ACDA-PA, NAFME, and IMC and was a Founding Officer and Past-President of the National Collegiate Choral Organization. Dr. James was the Outstanding Doctoral Graduate in Choral Music at USC and a Chancellor's Fellow at UC Irvine. His teachers have included William Dehnig, Joseph Huszti, Edward Maclary, Morten Lauridsen, and Robert Page. He is currently the Artistic Director of Schola Cantorum Silicon Valley and the San Francisco Bay Area Chamber Choir.

SCHOLA CANTORUM SILICON VALLEY

Buddy James, Artistic Director

Dawn Reyen, Assistant Artistic Director and Accompanist

Soprano

Maybo AuYeung
Yvonne Casillas
Cathy Combs
Julia Conger
Theresa Conger
Carol Daly
Jo Darius
Leslie Field
Michaela Hlasek
Layla Holveck
Kellen Hughes
Oranuj Nui Janrathitikarn
Christine Leisy
Mindy Morton
Diana Neebe
Margaret Orandi
Rene Rivera
Pat Rovigno
Peggy Sato
Becca Swett

Alto

Marie Alberry-Hawkins
Amanda Cohen
Celia Dudley
Julie Dutton
Kenna Fenton

Plamena Grigorova
Beverly Hansberry
Cynthia Hayes-Rupp
Michèle Huie
Julie Kelsey
Kate Kramer
Su-May Lee
Sharon Newton
Sandra Nielson
Laura Oliva
Cheryl A. Passanisi
Marta Pérez-Stable
Colleen Rice
Marcia Seyler
Joan H. Skurnick
Eva Sorin
Lauren Stroshane
Sarah Sun
Cathy Villa
Ann Yvonne Walker
Kris West
Sunny Williams
Carol Worthington-Levy

Tenor

Phil Barth
Michael Ewaska
Mark Grossman
Don Gustafson

Mark Holveck
Brendan O'Higgins
Steven Roth
Valerie Sarfaty
Timothy Sato
Glenn Serre
Giacomo Vacca

Bass

Robert Bergman
Geoffrey Braun
David Braunstein
William Cheng
Jim Dudley
Todd Fernandez
Dick Hacking
Douglas Hosking
David M. Jones
Eric Levenson
Quentin Long
Jay Loucks
Dan Morris
Lincoln Myers
Marc Rossner
Philip Schwarz
Dan Swett
Charles Thompson
Ted Tilton

THE EAST BAY SINGERS

Buddy James, Conductor

Jeffrey Sykes, Piano

Soprano

Jimi Requa Ashton Cuevas
Kirsten Bradford
Lauren Cadotte
Jingwei Cai
Suyeon Shin
Tori Wong
Lily Woo

Alto

Nathalie Briseño
Rana Chang
Yadira Martinez
Tani Nagaoka
Ananya Premjith
Hongying Wu
Lingfei Zhao

Tenor

Dadrian de Guzman
Jacob Swift
Paco Wong

Bass

Benjamin Albright
Andrew Davis
Chris Nauman
Zeshen Ma

THE SAN FRANCISCO BAY AREA CHAMBER CHOIR

Buddy James, Artistic Director

Soprano

Hilari Allred
Lisa Levine
Jessica Margolin
Susan Simpson
Maggie Tannenbaum
Barbara Wilson

Alto

Barbara Brown
Joey Carini

Carolyn Boursse
Viviana Millan-Alioto

Tenor

Steve Kinoshita
David Knapp
Paul Mackey
Rob Miller
Bruce Whitener
Ed Wilson

Bass

Kevin Brown
Nick Einhorn
David Hagebush
Bruce Lengacher
Ryan Miller
Brian Nippa
Masayuki Tanaka

Steinway Society

THE BAY AREA



ZLATA CHOCHIEVA

March 29, 2025, 7:30 p.m.

Visual and Performing Arts Center, Cupertino

PROGRAM

J. S. Bach-Bartók, Second Movement (Lento) from Organ Sonata No. 6 in G Major, BWV 530

R. Schumann, Symphonic Etudes, Op. 13

Brahms, Romanze in F Major, Op. 118, no. 5

Brahms, Scherzo in E-flat Minor, Op. 4

INTERMISSION

Rachmaninoff, Selected Preludes from Op. 23

Rachmaninoff, Selected Preludes from Op. 32

Rachmaninoff, Variations on a Theme of Corelli, Op. 42

Mendelssohn-Rachmaninoff, Scherzo from "A Midsummer Night's Dream"



FLORIAN NOACK

April 26, 2025, 7:30 p.m.

Visual and Performing Arts Center, Cupertino

PROGRAM

Brahms, Two Rhapsodies, Op. 79

Rimsky-Korsakov, Scheherazade, Op. 35
(arr. Florian Noack)

INTERMISSION

Ravel, Gaspard de la nuit

Ravel, Five o'Clock Foxtrot (arr. Henri Gil-Marchex)

Gershwin, Selected Songs (arr. Florian Noack)



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Aaron Copland



In the Beginning (dedicated to Aaron Copland's teacher, Nadia Boulanger) is a choral work set to the text from the Book of Genesis chapters 1:1 to 2:7 (from the King James Version of the Bible) describing the seven days of creation. The single movement motet, retelling the story in a through-composed narrative style, is for mixed four-part chorus a cappella and mezzo-soprano solo, and was composed for Harvard University's Symposium on Music Criticism in May of 1947.

Copland created some of his most venerated works in the 1940s; *Lincoln Portrait* (1942), the ballet *Rodeo* (1942, choreographed by Agnes de Mille for the Ballet Russe de Monte Carlo), and his famous *Fanfare for the Common Man* (1942) and *Appalachian Spring* (1944). Other compositions during this rich period of productivity included the suite from *Quiet City* (1940), the *Piano Sonata* (1941), *Danzon Cubana* (1942), the *Violin Sonata* (1943), his *Third Symphony* (1944-1946), the *Clarinet Concerto* (1947, for Benny Goodman), and the suite from his music *The Red Pony*.

However, by the end of World War II, Copland's emphasis on writing American, folk-influenced music was waning as he turned his attention back to international modernism. When *In the Beginning* premiered in 1947, he was just three years from his first conscious use of a twelve-tone technique (*Piano Quartet*.) In 1960, *Nonet* would stylistically merge past and present. Copland's choral-instrumental work *Canticle of Freedom* (1955) would also connect post-tonal harmonies with medieval musical influences and a 14th century text.

In the spring of 1947, in an astonishing feat of rapid composition and inspiration, with *In the Beginning*, Copland set thirty-eight verses of text verbatim to create a 16-minute work for mezzo-soprano and mixed chorus a cappella. The result has been described by musicians as everything from a large rondo to one through-composed movement. As Copland explained, "I was striving for a gentle narrative style using the biblical phrase 'And the next day . . . ' to round out each section." The work is evocative of the Hebrew davening (or prayer recitation), and displays influences of jazz and blues and Copland's growing compositional interest in polytonality.

Up until this time, Copland had written relatively little choral music—barely a dozen works, *In the Beginning* his most substantial. The Biblical text divides the creation into 6 days, followed by a day of rest, with each of the six days marked by a refrain "And the evening and the morning were the [appropriate] day." Copland sets this as a musical refrain as well: with all parts changing in a homorhythmic, or similarity of rhythm, manner on a repeated-note major triad. The triad changes for each day, continually rising over the course of the week: Cb–Db–D–Eb–F#–G (on the sixth day). The form is through-composed, with no large sections of music ever returning. For the entire work, the music, like the text, is always new—aside from the short, recurring phrase that marks the end of each day.

The First Day

The soloist begins the work (the soloist is often given the words of God!) with an opening melodic line consisting mostly of leaps, with the meter revolving between 5/4 and 2/4 as the chorus enters. Copland has been quoted as saying that all the music for *In The Beginning* is derived from the soloist's austere opening accompanied phrase, especially from the single gesture "In the beginning." Copland instructs the soloist to sing "in a gentle, narrative manner, like reading a familiar and oft-told story."

The Second Day

The soloist begins the second day over a sustained chord in the chorus, with the chorus then entering in imitative melodic lines of disjointed intervals, featuring a wave-like, three-voice canon depicting the separation of the waters.

The Third Day

The third day alternates textures and rhythms in the choral part: slow-moving homophony at its entrance and then quickening rhythms as the waters are gathered together with motives that organically grow and expand. The texture switches to imitation and then the fast-moving solo part is weaved against expanded choral imitation.

The Fourth Day

The joyous setting of the fourth day begins as usual with the soloist, and as she sings "And god said, Let there be light in the firmament of heaven," the chorus singers burst in, one after the other, with the single word "light!" with the tone-painting effect of light suddenly shining forth. This "light popping forth" continues as the full text is sounded, with lower and higher voices alternating imitation with some quite unexpected harmonic changes! While Copland does not use explicit jazz references, this section with its jazzy melodies, sustained notes in the chorus, and its brilliant use of choral divisi, constitutes one of the piece's highlights.

The Fifth Day

The fifth day is entirely choral, and one of the most charming days of creation under Copland's pen. Vivid, circular melodic lines in canon gently rise and fall in waves, suggesting a world alive with movement. Sopranos and altos join the ponderous basses in a leisurely rhythm evoking the slow-moving "great whales."

The Sixth day

The sixth day opens very gently; "dolce" marked for the mezzo-soprano soloist, and slowly falling lines in the chorus. With an abrupt mood change, the tempo then ramps up, as do the dynamics. In unison and octaves the chorus pounds out "Let us make man in our image likeness..." with Copland's powerful melodic descending lines aggressively depicting the text "having dominion." Composer-musicologist Virgil Thomson has written of Copland's *In the Beginning*, regarding the composer's formal designs, "His dominant idea of form is crescendo a

In the Beginning

Aaron Copland

The First Day

Solo

*In the beginning
God created the heaven and the earth
and the earth was without form, and void;
and darkness was upon the face of the deep*

Chorus

*and the spirit of God
moved upon the face of the waters.*

Solo

And God said, Let there be light, and there was light.

Chorus

*And God saw the light, that it was good:
and God divided the light from the darkness.
and the darkness he called Night.
And the evening and the morning were the first day.*

The Second Day

Solo

*And God said, Let there be a firmament in the midst of
the waters and let it divide the waters from the waters.*

Chorus

*And god made the firmament,
and divided the waters which were under the firmament
from the waters which were above the firmament;
And it was so.
And God called the firmament Heaven.
And the evening and the morning were the second day.*

The Third Day

Solo

*And God said,
Let the waters under the heaven be gathered together
in one place, and let the dry land appear.*

Chorus

*And it was so.
And God called the dry land Earth, and the
gathering together of the waters called the Seas;
And God saw that it was good.*

Solo and Chorus

And God said, let the earth bring forth grass,

Solo

*the herb yielding seed,
and the fruit trees yielding fruit after its kind,
whose seed is in itself, upon the earth,
And it was so.*

Chorus

*And the earth brought forth grass,
and herb yielding seed after its kind,
and the tree yielding fruit,
whose seed was in itself,
and its kind:
And God saw that it was good.
And the evening and the morning were the third day.*

The Fourth Day

Solo

*And God said,
Let there be light in the firmament of heaven
to divide the day from night; and let them
be for signs, and for seasons, and for days and years
and let there be lights in the firmament of heaven
to divide the day from the night
and let them be for signs and for season and for days
and years; and let there be lights*

Chorus

*Lights!
Let there be light in the firmament of heaven
to divide the day from night;
and let them be for signs and for season
and for days, and years;
And let there be lights in the firmament of heaven
to give light upon the earth. And it was so.*

*And God made two great lights;
the greater light to rule the day,
and the lesser light to rule the night
he made the stars also
And God set them in the firmament of the heaven
to give light upon the earth, and to rule over the day
and over the night,
and to divide the day from the darkness:
And God saw that it was good.
And the evening and the morning were the fourth day.*

The Fifth Day

Chorus

*And God said:
Let the waters bring forth abundantly
the moving creatures that hath life,
and fowl that may fly above the earth
in the open firmament of heaven.
And God created great whales,
and ev'ry living creature that moveth, which the waters
brought forth abundantly after their kind,
and every winged fowl after his kind.
And God saw that it was good.
And God blessed them, saying,
Be fruitful and multiply,
and fill the waters in the sea,
and let fowl multiply in the earth.
And the evening and the morning were the fifth day .*

The Sixth Day

Solo

*And God said, Let the earth bring forth
the living creatures after his kind, cattle, and creeping
things, and the beast of the earth after his kind:
And it was so.*

Chorus

And God said, Let the earth bring forth grass,
 And God made the beast of the earth after his kind,
 and cattle after their kind, and ev'ry thing that
 creepeth upon the earth after his kind:

Solo and Chorus

And God saw that it was good

Chorus

And God said,
 Let us make man in our image,
 after our likeness;
 and let him have dominion over the fish of the sea,
 and over the fowls of the air,
 and over the cattle, and over all the earth
 and over ev'ry creeping thing
 that creep upon the earth

Solo and Chorus

So God created man in his own image,

Chorus

in the image of God created he him;
 male and female created he them.
 And God blessed them,
 and God said unto them, Be fruitful, and multiply,
 and replenish the earth, and subdue it:
 and have dominion over the fish of the sea,
 and over the fowl of the air, and over ev'ry
 living thing that moveth upon the earth.
 Behold...

Solo

And God said,
 Behold, I have given you ev'ry herb bearing seed,
 which is upon the face of all the earth,
 and ev'ry tree,
 in which is the fruit of a tree yielding seed;
 To you it shall be for food.
 And to ev'ry beast of the earth,
 and to ev'ry fowl of the air,
 and to ev'ry thing that creeps upon the earth,
 wherein there is life,
 I have given ev'ry green herb for food:

Chorus

And it was so.
 And God saw ev'ry thing he had made,
 and, behold, it was very good.
 And the evening and morning were the sixth day.

The Seventh Day**Chorus**

Thus the heavens and the earth were finished,
 and all the hosts of them.
 And on the seventh day God ended
 his work which he had made;
 and he rested on the seventh day
 from all his work which he had made.
 And God blessed the seventh day, and sanctified it:
 because that in it he had rested
 from all his work which God created and made.

Solo

These are the generations of the heavens
 and of the earth when they were created, in the day
 that the Lord God made the earth and heavens,
 and ev'ry plant of the field before it was in the earth,
 and ev'ry herb of the field before it grew:

Solo and Chorus

For the Lord God had not caused it to rain upon
 the
 earth, and watered the whole face of the ground.

Chorus

But there went up a mist from the earth,
 and watered the whole face of the ground.

Solo and Chorus

And the Lord God formed man
 of the dust of the ground,

Chorus

and breathed into his nostrils the breath of life;
 and man became a living soul.

crescendo of excitement." With the texture shifting back to the soloist, and evocations of "Behold" from the chorus, the sixth day returns for a quiet ending at the completion of God's work.

The Seventh Day

The Seventh day begins the second chapter of Genesis. The score is marked "Slower, with serenity." Copland marks the completion of God's creative acts of the sixth day with a grand pause. Copland's setting of the seventh day stands out for its dramatic calm; set only for chorus, this exquisite section consists almost entirely of simple major triads. In predominantly homophonic writing for chorus alone, Copland conveys the Jews' Sabbath via a theatric shift in melodic, rhythmic and harmonic contours. Copland's music for the seventh day suspends time and motion to embody the stillness of the day of rest. *In the Beginning* concludes with a gradually undulating passage for divisi chorus (expanded to as many as eight parts) for the verse in which God waters the earth and breathes life into man. At the final climactic word "soul," the chorus sings a blazing major triad in its highest register, quadruple forte, an ending no less grand in its own way than the coda of Copland's *Third Symphony*.

As the scholar Allison Fromm writes, "The addition of these final four additional verses [from Genesis 2] allowed him to culminate the work with musical grandeur as an expression of this humanistic philosophy. His music represents man's living soul as the most glorious of all God's creations."

After Copland had conducted *In The Beginning* for the last time in 1980 at Brown University, he is quoted as saying "Creation was quite a stunt, so make it grand—don't be pathetic about it. What happened after creation is an entirely different story."

—Stephen Ruppenthal

Gustav Mahler



In January of 1888, Gustav Mahler conducted the premiere of the opera *Die drei Pintos*, which he had completed from original sketches by the late Carl von Weber (*Der Freischütz*, *Oberon*). The event was a rousing success. Mahler brought home as many of the flowers showered on him at the premiere as he could, set them around his bed, then lay down and imagined himself on his funeral bier.

This morbid gesture arose because, while working on the opera at the request of von Weber's grandson, Mahler had fallen in love with young von Weber's wife, Marion. Although Marion pulled him out of that evening's depression (and removed the flowers), Mahler's unhappy state led him to begin work a month later on an orchestral piece he called *Todtenfeier* (Funeral Rites). Leaving it for a few months to complete his *Symphony No. 1*, also inspired by his affair with Baroness von Weber, he finished his funeral piece in September of that year. (He also moved to Budapest, away from the von Webers.)

By 1893 he had decided the piece was really part of a symphony – and he found he had ideas from previous compositions to apply to it. The third-movement scherzo is based on the theme from the song *Des Antonius von Padua Fischpredigt* (Antony of Padua's Sermon to the Fish), written for *Des Knaben Wunderhorn* (The Youth's Magic Horn, 1892). The fourth is another song, *Urlicht* (Primal Light), that he used in its entirety, with voice, and withheld from the *Wunderhorn* collection.

Searching for a sufficiently weighty finale, he was inspired by a chorale by Friedrich Klopstock, *Resurrection Ode*, that he heard sung at the funeral of the conductor Hans von Bülow (who was generally supportive of Mahler, even though he had not liked the *Todtenfeier* when Mahler had played it for him years earlier). As Mahler told a friend, "It struck me like lightning ... and everything was revealed to my soul clear and plain." Mahler took part of Klopstock's poem and wrote additional poetry to go with it, building his final movement toward this culminating text. He completed the symphony in 1894, and though he continued to adjust the score well into 1909, it was first performed under Mahler's baton by the Berlin Philharmonic in December, 1895. It was the only one of his symphonies that was truly successful in his lifetime.

Mahler's scores are always full of extremely specific instructions (this work includes "with rapture, but don't hurry," and "without coming forward in the least"), and although he said he disliked "programmatic" music, he wrote several programmes explicating this symphony. According to these, the first movement celebrates the death of the hero from *Symphony No. 1*; the second is innocent nostalgia and the third a grotesque parody of remembrance; the fourth and fifth movements represent the last judgment and resurrection.

The opening *Allegro maestoso* is a grand expansion of the classical sonata form, and juxtaposes a funeral march in C-minor with a more lyrical theme in E-major. Low strings, instructed to play "ferociously," open the movement with broken figures giving the march a lurching, rushing feeling that reappears throughout the movement. The development section includes a hymn-like theme for horns that begins with the first four notes of the *Dies Irae* chant from the *Mass for the Dead*.

The *Andante moderato* that follows features a gentle Ländler that depicts, according to Mahler, the "image of a long-dead hour of Happiness." This moment of innocent nostalgia was a bit too reminiscent for Claude Debussy who, joined by Paul Dukas and Gabriel Pierné, walked out during its performance in Paris in 1910, saying it was too much like Schubert.

The third movement, *In ruhig fliessender Bewegung* (In quietly flowing motion), is a sardonic dance based on the story of St. Anthony's sermon to the fishes—who, after being admonished by the saint on their thoughtless lives, swim off just as before. The movement is animated by perpetually moving sixteenth-note figures, conjuring images of the ever-swimming fish.

The fourth movement brings a complete reversal of spirit and

theme, as the introduction of the human voice in the tender song *Urlicht* turns us from death and bitterness toward hope and resurrection. The alto solo is accompanied simply, by a chorus of brass and then woodwinds. But its simplicity is deceptive, as Michael Steinberg writes: "its naturalness [is] achieved by a metrical flexibility so vigilant of prosody ... that the opening section of thirty-five bars has twenty-one changes of meter."

Though this movement brings a sense of peace, with the image of "blissful life" to come, the fifth movement, *Im Tempo des Scherzos*, shatters that peace with a ferocious recollection of the opening movement's wild emotion and the third movement's discordant angst. Mahler builds upon this, however, to a new end. Thunderous timpani and drum rolls and bursting brass chords usher in the wildly explosive climax. Silence, and Mahler's *große Appell* (great summons) is heard from offstage horns and trumpets instructed to sound as if coming from a great distance and then growing nearer, with a birdlike flute and piccolo in contrast. Another silence falls, and in that calm the chorus is heard alone, in the hymn of resurrection. Solo voices break free and soar in Mahler's own words of affirmation: "O believe, you were not born in vain! Have not lived, suffered in vain!" And so Mahler brings us to his vision of the final triumph of the soul, with bells pealing and chorus swelling, "Sterben werd' ich, um zu leben: I shall die, so as to live."

-Barbara Heninger

“Resurrection” Symphony
Gustav Mahler Symphony No. 2

Urlicht
(Primal Light)

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht’ ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt’ mich
abweisen.
Ach nein! Ich liess mich nicht abweisen!

Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis in das ewig selig
Leben!

—aus Des Knaben Wunderhorn

O red rose!
Humankind lies in greatest danger!
Humankind lies in greatest anguish!
I would rather be in heaven!

I came to a broad path,
and an angel came and tried to turn me
away.
Oh no! I would not be turned away!

I come from God, and to God I want to
return!
Dear God will give me a little light
that will lead the way to eternal blessed life.

—from Des Knaben Wunderhorn

Auferstehung
(Resurrection)

Aufersteh’n, ja aufersteh’n wirst du,
Mein Staub, nach kurzer Ruh!

Unsterblich Leben!
Unsterblich Leben
Wird der dich rief
dir geben!

Wieder aufzublü’n wirst du gesät!

Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

—Friedrich Gottlieb Klopstock

You will rise again, yes, rise again,
my dust, after a short rest!

Immortal life!
Immortal life
will be given to you by
he who called you!

You are sown so that you may bloom again!

The Lord of the Harvest goes
and gathers sheaves
us, who died!

—Friedrich Gottlieb Klopstock

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!

Dein, was du geliebt,
Was du gestritten!

O believe, my heart, O believe
You shall lose nothing!
Yours is — yours, yes: yours — what you
yearned for!

Yours, that which you loved,
for which you struggled!

O glaube: Du wardst
nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!

Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug gedrunge!

Sterben werd' ich, um zu leben'

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—Gustav Mahler

O believe: You were not
born in vain!
Have not lived, suffered in vain!

What has come to be must pass!
What passes must rise again!
Stop trembling!
Prepare to live!

O pain, you who cut through all!
I have broken away from you!
O death, you who conquer all!

Now you are conquered!

With wings that I have won
in the heat of love's struggle,
I will soar
to the light that no eye can comprehend!

I will die, that I might live!

You will rise again, yes, rise again,
my heart, in an instant!
What you have conquered
Will carry you to God!

—Gustav Mahler

Translation: Larry Rothe

40th Season



Redwood Symphony

Eric Kujawsky, Music Director

UPCOMING CONCERTS

April 5, 2025: Tchaikovsky's Pathétique

Mason Bates: Soundcheck in C Major

Messiaen: Concert a Quatre

Lisa DiTiberio, flute; Peter Stahl; oboe;

Ellis Verosub, cello; Delphean Quan: piano

Tchaikovsky: Symphony No. 6 in B Minor, Op 74, "Pathétique"

May 31, 2025: Miranda Liu Plays Korngold

Elizabeth Maconchy: Proud Thames Overture

Korngold: Violin Concerto

Miranda Liu, Violin

Brahms: Symphony No. 2

July 26, 2025: Special Chamber Orchestra Concert

Jimmy López: Fiesta!

Édouard Lalo: Symphonie Espagnole

Jason Lin, Violin

Ottorino Respighi Ancient Airs and Dances No. 2

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Many Thanks!

We would like to acknowledge:

Cheri Hariri, Director of Marketing
David Pollack, Social Media Marketing
Lynn Lightsey, Orchestra Librarian
Geoffrey Liu and Romain Kang, Website
Lisa Pokorny, Ticketing System Administrator
Laurie Hornberger, Volunteer Coordinator
Griffin Derryberry, Orchestra Manager
Mia Astar, Floral Presentations
Dan Swinehart, Program Layout
Stephen Ruppenthal and Barbara Heninger, Program Notes
Leah Lader, Program Editing
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