

HERALD, HOLLER & HALLELUJAH

40th Season
**Redwood
Symphony**
Eric K. Music Director

SEPTEMBER 21, 2024 - 8:00 PM

Pre-Concert Talk at 7:00 PM

Wynton Marsalis:
Herald, Holler and Hallelujah

Rachmaninoff:
Piano Concerto No. 2
featuring Natalya Lundtvedt

Sibelius: Symphony No. 5



Cañada College Main Theater
4200 Farm Hill Boulevard, Redwood City

Order tickets at RedwoodSymphony.org

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

Jason Lin
Kavi Bidlack A
Kayla Butler
Hsinkai Chang
Rebecca Chiu
Greer Hoffman
Kathy Kaufmann
Karen Kenrick
Tommy Kuo
Leah Lader
Koki Nishimura L
Youngyoon Amy Seo A
Caren Shapiro
Catherine Sue
Radu Vasilescu A
Donglai Xiang A
Chris Yeh L
Victor Zhang

Violin II

Sarah Moskvitz *
J. Samuel Jones Chair
Mia Astar
Celestine B. Jones Chair

Kathrin Berkner
Katie Clark A
Diane Honda L
Romain Kang
Yeerae Kim L
Jennifer Lawry
Kristin Link
Joyce Malick
Navid Mir
Sebastian Pollack
Grace Reim
Shira Sanghvi
Ann Yvonne Walker L
Jerry Xu

Viola

Michael Luxton *
Louise Pasternack Chair
Callie Belback
Hannah Bronson
Tanya Buxton
David Craford
Andres Delarosa A
Griff Derryberry L
Skylar Litz
Jonathan Martell A
Brooke Mickelson A

* = principal
1 = principal on Marsalis
2 = principal on Rachmaninoff
3 = principal on Sibelius
L = on leave
A = acting member

Martin Pollack L
Michael Ward
Kim Williams L
James Woodward

Cello

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

Bass

Brian Link *
Steve Averbach
Ken Laxer A
Georg Schuele L
Nancy Sitton A
Mat Wood L

Flute

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

Oboe

Kurtis Kaminishi L
Michael Odynski 3
Peter Stahl 2

Clarinet

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

Bassoon

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

Horn

David Dufour 1, 2
Earl Saxton Chair
Jonathan Ho A
Mika Imawaka L
Mark McMahon L
James Millar L
Dr. Edward and Lenora Speer Chair
Gabriel Peterson A
Diane Ryan A
Greg White 3
Vaughn White A

Trumpet

Franklin Davis L
Alex Groth 2, 3 A
Stephen Ruppenthal L
Albert Son A
Dan Swinehart
Brandon Wilhelmson 1 A

Trombone

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

Tuba

Joel White *

Percussion

Nathan Cornwell L
Mark Goldstein L
Richard Gibson
Blake Hemingway
Allan Miller
Françoise Miller Chair
Clara Qin
Delphean Quan L
Mattijs Van Maaren

Harp

Brian Swager

— 40th Season —



Redwood Symphony

Eric K, Music Director

Wynton Marsalis
b. 1961

Herald, Holler and Hallelujah
2022

Sergei Rachmaninoff
1873-1943

Piano Concerto No. 2 in C Minor, Op.18
1901

- I. Moderato
- II. Adagio sostenuto - Più animato
- III. Allegro scherzando

Natalya Lundtvedt, Piano

INTERMISSION

Jean Sibelius
1865-1957

Symphony No. 5 in Eb Major
1919

- I. Tempo molto moderato
- II. Andante mosso, quasi allegretto
- III. Allegro molto



Saturday, September 21, 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 Lipka's *I Am Harvey Milk* and June Bonacich's *Concerto for String Trio* written for the Little Stars Trio.

Outside of music, he enjoys computer programming. He currently lives in San Francisco.

The Orchestra



Since 1985, Redwood Symphony's innovative programs have featured major modern works by Adams, 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

A season subscription for all five concerts is \$130/adults, \$110/seniors – that's five season concerts for the price of four. Season subscriptions include exclusive benefits including a free Bring-a-Friend pass for one concert of the season. Subscriptions are available until October 1, 2024.

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 are gladly accepted in the lobby at intermission; they can also be made online at RedwoodSymphony.org, or sent to: Redwood Symphony, 1031 Sixteenth Ave., Redwood City, CA 94063.

Call for Musicians

We need violists, cellists, bassists, and harpists. We encourage interested musicians of high proficiency to email maestroek@sbcglobal.net.

The Soloist



Natalya Lundtvedt is a native of Minsk, Belarus. She grew up in a musical family and began her piano studies at age 6. In Minsk she studied at the Glinka State High School for gifted children and the Belarus State Academy of Music, graduating with honors. After her family emigrated to the U.S., she was awarded a full scholarship at the San Francisco Conservatory of Music, where she studied under Professor Mack McCray. She earned her Doctor of Musical Arts degree from UCLA while studying with Professor Vitaly Margulis.

She has participated in numerous competitions and was awarded honors at the Belarus Liszt National Competition. Natalya became a laureate at Milosh Magin International Piano competition in Paris, France and was awarded First Prize in the Young Artist Award competition in California. While a student at UCLA she earned Second Prize at the Russian School Piano Festival Competition in Freiburg, Germany, and participated in two competitions where she won First Prize in the Bradshaw and Buono International Piano Competition in New York, and a special prize for Best Performance of a Contemporary Piece in the Gabala International Piano Competition in Azerbaijan.

Her festival performances include the International Piano Festival at Mannes College of Music in New York, Music at Rowan University Festival in New Jersey, Northern Lights Music Festival in Minnesota, Russian School Piano Festival in Freiburg, Germany, and Pine Musica Festival in Imola, Italy.

She has performed with the Belarus Philharmonic Society, the Belarus Symphony, the Russian Chamber Orchestra, the San Francisco Concerto Orchestra, Mission College Symphony, Nova Vista Symphony, Mission Chamber Orchestra and Redwood Symphony. Her solo career also includes performances in the Fest der Innenhofe concert series in Germany, at the Weill Recital Hall in Carnegie Hall, the Mozart and Company concert series in Los Angeles, Apollo Arts concert series in Northern California, and in San Francisco area performances with Noon-time Concerts series, Old First Concerts series, and First Sundays Concerts series. She is also a performing artist with the Steinway Society of the Bay Area. Since February 2018 she has regularly performed for a prestigious Silicon Valley League of the San Francisco Symphony. Her piano competition judging experience includes the MTAC Piano Concerto Solo Competition and the Bay Area Music Association's Music Legacy Open Competition. Every year she is invited to judge the Young Pianist Beethoven Competition at San Jose State University.

Natalya is currently teaching award-winning students as a faculty member at the Lena Grozman Piano School and at her own piano studio.

Celebrate
30
YEARS
with Us



Steinway Society
THE BAY AREA



Anna Fedorova
10/5/24



Vyacheslav Gryaznov
11/16/24



Alexander Malofeev
1/26/25



Zlata Chochieva
3/29/25



Florian Noack
4/26/25



Alexander Kobrin
5/31/25

LIVE OR RECORDED*

*With a recorded ticket, you can watch as many times as you like for 48 hours following release.

BUY TICKETS
steinwaysociety.com
(408) 300-5635



Wynton Marsalis



Wynton Marsalis' *Herald, Holler & Hallelujah*, a fanfare for brass and percussion, was co-commissioned in 2021 by seven orchestras. The famed trumpeter, composer, artistic director, and musical entrepreneur has created in this piece a paean to his varied musical interests, from classical works to jazz, swing and New Orleans street music, but with the complex rhythms and intervals making it clear in what century it was composed.

The opening heraldic fanfare can be seen as an homage to Aaron Copland's *Fanfare for the Common Man* in its basics, while eventually wandering far afield. The holler is a kind of traveling music theme – think of your favorite cross-country train ride – leading up to the final hallelujah section, which could be seen as a manic take on Ellington's 1940's suite *Black, Brown and Beige*, while possibly, as the Florida Symphony review of the piece noted, "drawing energy from the jazz funeral tradition of New Orleans, where Marsalis was born."

– Dan Swinehart

Sergei Rachmaninoff



Noted early as a talented pianist, Rachmaninoff studied at the St. Petersburg and Moscow Conservatories of Music, and won the latter institution's gold medal in composition for his opera, *Aleko* (1892). Rachmaninoff premiered his *Symphony No. 1* in 1897, with composer Alexander Glazunov at the podium. Unfortunately, the orchestra was not well-prepared and Glazunov was not able to do the work justice – either from incompetence or a fit of alcoholic stupor, depending on which history you read. But whatever its cause, that failure resulted in a series of scathing reviews, led by composer and critic César Cui, who suggested the work could have taken first prize at a "conservatory in hell."

Rachmaninoff was so disheartened, he could not bring himself to sit at piece of blank composition paper for two years. To add to his personal crisis, when he visited writer Leo Tolstoy in January 1900, Tolstoy listened to Rachmaninoff play the piano and asked, "is such music needed by anybody?" (Tolstoy's musical taste was undoubtedly questionable; he also told Rachmaninoff that "Beethoven is nonsense.")

Rachmaninoff's cousins, seeing him depressed and drinking too much, talked him into visiting Dr. Nicolai Dahl, a specialist in the new field of "neuropsychotherapy" who had an interest in hypnosis. Dahl was also an amateur cellist and violist who performed in a string quartet. Between the doctor's gentle hypnotic suggestions ("you will begin your concerto," "the concerto will be excellent") and his pleasant conversations about music, Rachmaninoff found his depression lifting, and he traveled to the Crimea and Italy, where he made sketches for the new concerto.

He completed the second and third movements in the fall of 1900 and performed them to acclaim in Moscow in December. The first movement was finished in May of 1901, and Rachmaninoff performed as soloist at the complete work's premiere in Moscow on November 9, with his cousin and teacher Alexander Siloti conducting. Unlike the earlier symphony, this work was met with great praise, and Rachmaninoff's confidence was restored.

To hear the piece, one would not imagine the composer had any doubts. From the opening of the *Moderato*, with its series of powerful, crescendoing chords from the piano, the concerto strikes one as “effortless in its unfolding,” as musicologist Michael Steinberg writes. The piano, having asserted itself at the outset, now becomes an ensemble partner, allowing the strings and clarinets to declare the expressive opening theme. The solo instrument does not come to the fore again until it introduces the longing second theme, in E-flat. The development is first lyrical, then heroic, leading to a marching reprise of the opening theme and a vigorous coda – but no solo cadenzas, yet.

Instead, the second movement (*Adagio sostenuto*) finds the piano once again accompanist, this time to flute and then clarinet as they voice the lyrical main theme over the piano’s arpeggios. Eventually the tables are turned, and the clarinet and strings provide the arpeggio background to the piano’s solo. The movement segues to a brisk scherzo, when the piano is finally allowed its cadenza, then all returns to serenity.

The brilliant piano passages and martial brass and percussion of the third movement (*Allegro scherzando*) are counterbalanced by yet another longing, romantic theme, first heard in the violas and oboe. This tune proved so popular that forty years later “big band vandals” (as commentator Roger Dettmer puts it) stole the tune, gave it words, and performed it “unrelentingly” as *Full Moon and Empty Arms*. The stirring final climax, with its maestoso restatement of the romantic theme and pianistic fireworks, is a sure-fire crowd pleaser. Like Rachmaninoff, who dedicated the piece “à Monsieur N. Dahl,” we are in debt to the man who helped the composer bring this work to life.

– Barbara Heninger

Jean Sibelius



The long career of Jean Sibelius is inextricably bound with the recent history of his home country, Finland – and not simply because he is that country’s most famous composer. Born during increasing Russian repression in the 1870’s that led to a Finnish nationalistic movement, Sibelius attended one of the first Finnish-language schools, in Hämeenlinna. His schooling in Finnish literary tradition provided him the thematic basis for much of his life’s work, as his musical compositions consistently referred to the Finnish mythological cycle, the Kalevala, for inspiration. Indeed, some of his early successes as a composer were symphonic poems based on tales from the Kalevala: *Kullervo* (1892) and the *Lemminkäinen Suite*, which includes his well-known *Swan of Tuonela* (1893). His other inspiration came from the very landscape around him: the mountains, lakes, and river valleys of Finland. By 1897 his work was considered so important to his country’s culture that the Finnish government gave him a pension for life so he could compose his works undisturbed by more mundane matters.

In 1913, when Sibelius began work on his *Fifth Symphony*, his music was known for its novel groupings of instruments, striking

harmonic shifts, and resonant orchestral colors. But he was also withdrawing from the tides of modernism that he felt engulfed him with either self-indulgence (Mahler, Richard Strauss) or incomprehensibility (Debussy, Schoenberg). His work went slowly, beset as he was by troubles both personal (marital tensions, struggles with alcohol) and political (the growing war that would cut off his German royalties). Yet he still felt inspired, as he wrote in September of 1914: "In a deep valley again. But I already begin to see dimly the mountain that I shall surely ascend ... God opens His door for a moment and His orchestra plays the *Fifth Symphony*." He completed his first revision of the work in 1915, premiering it on his fiftieth birthday in December, celebrated as a national holiday. He was not yet satisfied with the piece, however, and presented another version in 1916. World war abroad coupled with the isolation brought by the Finnish civil war prevented him from completing the symphony until 1919, when he premiered it in its final form in Helsinki on November 24.

The version of 1915 had four movements, but for the 1919 revision he completely rewrote the first movement, compressing it and the *Scherzo* of the original second version into one movement with two distinct, though interrelated, parts. The third movement, he wrote to a friend, contained portions of the original first, while he reworked the fourth to make it "stronger ... triumphal." The result is perhaps his most distinctive example of the "profound logic," the concentration and relation of harmonic structure he felt every piece of music should possess.

The first movement's two parts (*Tempo molto moderato and Largamente*, followed by *Allegro moderato and Presto*) treat the same thematic material in two distinct ways. The horns and woodwinds introduce the theme in a series of naturalistic calls, seemingly calm, but growing to what music analyst Donald Tovey calls a "cloudy chromatic trembling" in the strings, while the "original figure moans in the clarinet and bassoon" (marked *lugubre* and *patetico*). The development continues with whirling figures in thirds by pairs of woodwinds and increasing agitation in the strings, building to the restatement in a broader, almost heroic form. Suddenly the first theme is part of a dance tune, and the movement transforms into the original symphony's *scherzo*. This section gradually accelerates from *allegro moderato* to *presto*, ending on a repeated chord that consists of the four notes of the horn call from the movement's opening.

The second movement, *Andante mosso, quasi allegro*, presents a series of variations on a rhythmic theme containing two groups of five quarter notes, separated by a quarter rest. This theme, presented first in *pizzicato* by the strings, is contrasted with sustained notes from the woodwinds, balancing motion against stillness—but not tranquility. The extended notes become dissonant against their moving counterparts, while a series of sliding calls by the trombones and swelling chords from brass and timpani lend a vaguely threatening aura. However, Sibelius brings the movement to a delicate close with a quiet final statement of the rhythmic motif.

Music analyst Michael Steinberg notes that the moving figure of the second movement is twice supported by the bass playing a “swinging” figure in octaves and ninths – a figure which becomes the second theme of the final movement. This figure was inspired by the sight of a flock of flying swans, which Sibelius described in a sketchbook: “One of my greatest experiences! Lord God, that beauty! ... Nature’s mysticism and life’s angst!” Sibelius introduces this motif following a perpetual-motion whirling (*Allegro molto*) from the strings in the symphony’s original key of E-flat. Pairs of horns begin antiphonal calls, the “swan song,” which, contrasted against another rhythm and melody in the woodwinds and cellos, presents an indelible image of majestic movement (*Misterioso*). This motion grows to an increasingly complex climax, when the tolling theme slows and stretches over building, sometimes dissonant chords, as if reaking apart. As the movement slows to *Largamente assai*, we seem to be developing to a broad, triumphal ending – but then Sibelius surprises us. A series of six isolated pulses rings out, four chords and two unisons, that bring the work to an imperious, astonishing close.

- Barbara Heninger

— 40th Season —



Eric K, Music Director

UPCOMING CONCERTS

October 27, 2024: Pictures, a special Halloween concert

Kirke Mechem: A Country Fair

World premiere, narrated by the composer

Modest Mussorgsky: Pictures at an Exhibition
(excerpts, arranged by Maurice Ravel)

November 23, 2024: Shostakovich's Fourth Symphony

Wolfgang Amadeus Mozart: Bassoon Concerto

Yueh Chou, bassoon

Dmitry Shostakovich: Symphony No. 4

February 16, 2025: Mahler's Resurrection Symphony

Aaron Copland: In the Beginning

Buddy James, conductor

Gustav Mahler: Symphony No. 2 ("Resurrection")

Schola Cantorum Chorus

Preview our Entire 40th Season at:

www.redwoodsymphony.org

PALO ALTO
PHILHARMONIC

***A Journey Toward
Redemption***

Farrenc

Overture No. 1

R. Strauss

Four Last Songs

Grieg

Peer Gynt Suites



Heidi Moss Erickson, *soprano*

7:30 pm* Saturday

October 19, 2024

Cubberley Theatre, Palo Alto

4120 Middlefield Road

* pre-concert talk at 7pm

www.paphil.org

Tickets:

\$25 General/Senior

\$10 Youth (≤ 25 yrs old),
Student

**at the door
or online**

**We gratefully
acknowledge
these generous
contributions**

Patron (\$1000 and above): Astar, Mia and Mike • Berg, Kara • Cone, David • Coward, Daniel • Fischer, Brian and Carol • Harrell, Patricia • Hurley, Russell • Jaquette, George and Emily • Kleinrath, James and Singleton, Melody • Kuo, Tommy • Redwood City Arts Commission • Shustek, Leonard and Dubinsky, Donna • Speer, Kristin • Walker, Ann Yvonne and Jones, David M. • White, Gregory • Yeh, Christopher • Zanon, Hanna • Zweig, Jennifer • Anonymous

Benefactor (\$500 to \$999): Chou, Rachel • Cooper, Tom • Lightsey, Lynn • Martinka, Dorian and Joseph • Odynski, Michael • Shapiro, Caren • Stahl, Peter and Sloan, Janet • Steinberg, Richard • Verosub, Ellis • Waychunas, Glenn and Kuhli, Linda • Wolff, Kari

Sustainer (\$100 to \$499): Arendt, Kristin • Baca, Aaron • Barrow, Christopher • Berkner-Cieslicki, Kathrin • Borsodi-Benson, Marina • Brill, LaSandra • Bruni, Summer • Butler, Kayla • Buxton, Tanya • Casner, Stephen and Karen • Chamberlin, A Bruce • Chan, Mai-Sie • Chang, Hsinkai • Chen, Sarah • Derryberry, Griff • DiTiberio, Lisa • Dufour, David • Elliott, Margaret • Enloe, Bill • Fox, Leslie • Frazier, William • Gallagher, Hannah • Gertmenian, Rebecca • Gibson, Richard • Giordano, Diane • Goldstein, Mark • Groth, Alex • Guttman, Antonin • Habiger, Catherine • Hansberry, Beverly • Hartglass, Michael • Hebert, Joan • Hoffman, Greer • Imawaka, Mika • Ishihara, Tetsu • Jaffee, Ariel • Jaffri, Ismael • Kaminishi, Kurtis • Kang, Romain • Kaufmann, Kathy • Kenrick, Karen • Kent, Erin • Kim, Yeerae • Ko, Benjamin • Lader, Leah • Lai, Joy • Lawry, Jennifer • Lin, Jason • Link, Brian and Kristin • Litz, Skylar • Luxton, Michael • McCracken, Marjorie and Richard • McMahon, Mark • Mendel, David • Mighdoll, Lee • Millar, Jim • Miller, Allan • Miller, David • Moskovitz, Sarah • Murdzek, John • O'Meara, Isabel and Price, Dan • Orrin, Jennifer • Pasternack, Joanne • Quan, Delphean • Reeser, Ken • Reim, Grace • Roseman, Dennis • Rousseau, Amy • Ruppenthal, Stephen • Sanders, Stuart • Saunders, David • Schafer, Julian • Schuele, Georg • Skurnick, David and Joan • Sobel, Joanne and Arthur • Stormer, Mia • Swinehart, Daniel and Ann • Thompson, Elizabeth • Tjaarda-Hernandez, Daven • Umetsu, Dale • Webber Nicole • White, Joel • Williams, Kim • Wong, Weldon • Wood, Matthew • Wu, Frances • Yee, Anthony • Zacharia, Heather • Anonymous (7)

Supporter (\$50 to \$99): Auerbach, Steve • Beecher, Laurel • Choppelas, Alison • Choppelas, Jacqueline • Craford, David • Crum, Robert • Davis, Frank • Elliott, Janet • Hachlili, Hillel • Lai, Joy • Luck, Curtis and Patricia • Moeller, Carol • Oshman, Stephanie • Pipkin, Donald • Qin, Clara • Reeser, Karen • Reeser, Lori • Reeser, Peggy • Rivkin, Gera • Rogers, Jennifer • Sanders, Douglas • Sue, Catherine • Tramiel, Preeva • Walmart • Wylie, Prema

Friend (up to \$49): Alix, Kristine • Bartholomew, Debbie • Beecher, Laurel • Bradley, Deanna • Donovan, Hope • Elbaum, Asaf • Gardeazabal, Melina • Garzillo, M • Gresham, Alysha • Hauske, Jason • Heen, Randall • Jacoby-Yeh, Jennifer • Johnson, Amy • Kim, Ginnie • Klay, Anna • Kleinman, Kimberly • Lancaster, Eilish • Luxton, Gary • McCord, Annalynne • McCusker, Michael • Pascal, Beth • Pless, Mary • Reeser, Susan • Rubin, Meredith • Skurnick, David and Joan • Stewart, GraceAnn • Stovel, Madeleine • Wenburg, Eric • Wisefield, Julie • Wood, Stephen • Yamamoto, Michael • Yan, Jen • Anonymous (4)

Connect with us online

Please visit www.redwoodsymphony.org. We welcome your email at comments@redwoodsymphony.org.



Watch online at www.youtube.com/redwoodsymphony
Subscribe to our Youtube Channel for concert previews and post concert videos.



Like our Facebook page to stay connected with all things RedwoodSymphony! www.facebook.com/RedwoodSymphony



Share RWS Concert photos on Instagram [@RedwoodSymp](https://www.instagram.com/RedwoodSymp)

Board of Directors

Greg White, Chair
Alex Groth
Barbara McKee
David Meckler
Stephen Ruppenthal
Eric K, *ex officio*

Acknowledgements

We would like to acknowledge:
John Kenny, Theater Manager
Cheri Hariri, Director of Marketing
David Pollack, Social Media Marketing
Michael Luxton, Logistics/Operational Support
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
Barbara Heninger and Dan Swinehart, Program Notes
Allan Miller, Leah Lader, and Cheri Hariri, Program Editing
Robert Kammel kmdg.com, Graphic Art
Redwood Symphony Operations Committee
Cañada College

Volunteers

Redwood Symphony sincerely thanks its amazing volunteer staff for organizing and bringing our concerts to life. Bravo! If you would consider helping us in the future, ask any of us in the Lobby about volunteering opportunities, or contact us at volunteers@redwoodsymphony.org

WORLD
PREMIERE

40th Season
**Redwood
Symphony**
Eric K. Music Director

HALLOWEEN CONCERT

A COUNTRY FAIR

NARRATED BY THE COMPOSER KIRKE MECHEM

OCTOBER 27, 2024 AT 2:00 PM

Plus excerpts from Pictures at an Exhibition and music from the movies.
Adults and children come in costume and take the Tour of the Orchestra.
Ten lucky kids will each get to conduct the orchestra.



CAÑADA COLLEGE MAIN THEATER
4200 FARM HILL BOULEVARD, REDWOOD CITY

ORDER TICKETS AT REDWOODSYMPHONY.ORG