

# SHOSTAKOVICH'S

## FOURTH SYMPHONY

NOVEMBER

23

2024

8PM

PRE-CONCERT TALK  
AT 7:00 PM



### MENDELSSOHN

OVERTURE IN C FOR WINDS  
KYLE BALDWIN, CONDUCTOR

### MOZART



BASSOON CONCERTO  
YUEH CHOU

### SHOSTAKOVICH

SYMPHONY NO. 4

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

CAÑADA COLLEGE MAIN THEATER  
4200 FARM HILL BOULEVARD, REDWOOD CITY

## 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*

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

**Felix Mendelssohn**  
1809-1847

Overture in C major for Wind Instruments  
1838

**Kyle Baldwin**, Conductor

**Wolfgang Amadeus Mozart**  
1756-1791

Bassoon Concerto in Bb major, K. 191  
1774

- I. Allegro
  - II. Andante ma adagio
  - III. Rondo (Tempo di Menuetto)
- Yueh Chou**, Bassoon

INTERMISSION

**Dmitri Shostakovich**  
1906-1975

Symphony No. 4  
1936

- I. Allegretto poco moderato
- II. Moderato con moto
- III. Largo - Allegretto



**Saturday, November 23, 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 Kujawsky** 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. 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 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.

## 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.

## To purchase tickets

Visit [RedwoodSymphony.org](http://RedwoodSymphony.org) for tickets to our concerts. For assistance, email [info@RedwoodSymphony.org](mailto: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](http://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](mailto:maestroek@sbcglobal.net).



BAY CHORAL GUILD

# Christmas Spectacular!



Brass quintet and organ accompany our joyful holiday celebration with music from the Renaissance, Daniel Pinkham's *Christmas Cantata*, three movements from Handel's *Messiah*, and contemporary arrangements of favorite Christmas carols.

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**Saturday, December 14, 7:30pm**

First United Methodist Church, Palo Alto

**Sunday, December 15, 7:00pm**

Campbell United Methodist Church, Campbell

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Tickets at the door or online, [www.baychoralguild.org](http://www.baychoralguild.org)

## The Soloist



Dr. Yueh Chou is dedicated to inspiring a passion for classical music in the younger generation. Her teaching style includes musical phrasing, tone production, clean finger technique and performance practices of various musical styles and time periods. She has been on faculty at the San Francisco Conservatory of Music Pre-College Division since 2001, teaching both bassoon and chamber music. Dr. Chou was appointed at San José State University in 2011, serving as the bassoon professor for 12 years. She has been a chamber music coach for Summer Music West at SFCM, and Sequoia Chamber Music at Humboldt State University. She is the founder and director of Bassoon Academy West, her private studio. Annually, on average, one fourth of All State Honor Band bassoon players are from her studio. Her students also win concerto competitions and participate in various youth orchestras from San Jose to San Francisco. She will launch the summer program "West Coast Bassoon Camp" in Seattle in 2025.

Dr. Chou has an extensive and varied performance career. She premiered the solo bassoon pieces *Under the Open Sky* by Veronika Krausas (Los Angeles) and *Group on a Row the Same* by Lou Harrison (Santa Cruz). She has performed in Den Haag and Amsterdam (Muziekgebouw aan't IJ) in the Netherlands, Geel and Chimay (Theatre du Chateau) in Belgium, Lincoln Center, Carnegie Hall, and the Kennedy Center in the United States, and the National Concert Hall in Taiwan. She has performed with various local orchestras including San Jose Opera, Oakland Symphony and Santa Rosa Symphony.

Dr. Chou holds a Bachelor's degree in Music Performance from the Juilliard School and has obtained both Masters and Doctorate degrees in Music Performance (with minors in Baroque Bassoon and Music Education) from the University of Southern California. She also earned a Certificate Diploma in Period Bassoons at the Koninklijk Conservatorium in Den Haag, the Netherlands.

## Felix Mendelssohn



*Overture for Wind Instruments*, by Felix Mendelssohn-Bartholdy, was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. Writing for the Boston Symphony, George Marke remarked, "Some artists develop their craft slowly; others seem to begin at the top. There is little difference between Mendelssohn's early and his mature works."

The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled *Nocturno* and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon).

In his correspondence to the publisher Simrock, Mendelssohn mentioned his desire to have this eleven-instrument version published, but apparently could not locate the score as

he never mentioned it again to Simrock after March 4, 1839. Mendelssohn did send Simrock the *Ouverture fur Harmoniemusik* ("Overture for Wind Band") scored for 23 winds and percussion along with a four-hand piano score on November 30, 1838. The 1838 composition is a re-scoring of the *Nocturno* for German Band of that era and was not published until 1852 following the death of Mendelssohn.

It has been suggested by musicologists that the 1838 re-scoring was an effort to imitate the orchestral color of Weber's *Preciousa Overture*. In Weber's overture, a gypsy melody is introduced by a small wind band with percussion accompaniment. At this time, however, Mendelssohn was also negotiating for the publication of the overture by Mori in London. It is quite possible that the re-scoring was an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German bands along with a proposed edition for orchestra.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source, including today's work.

- Program Note by John P. Boyd

Courtesy the Wind Repertory Project

## Wolfgang Mozart



This year is the 250th anniversary of Mozart's *Concerto for Bassoon and Orchestra*. The young composer wrote it in June 1774 in Salzburg shortly after he, his father, and his sister had returned from a visit to Italy and were newly settled in a comfortable residence at the Hannibal-Platz (now Marketplatz). In 1772 the newly installed reformist Prince-Archbishop Colloredo confirmed Mozart's position as *Konzertmeister* with a yearly salary of 150 guilden. Mozart's musical output between 1772 and 1774 was prodigious. It includes symphonies, concertos, string quartets, divertimenti, and sacred music for the church. The concerto is believed to have been commissioned by an aristocratic amateur bassoon player Thaddaeus Freiherr von Durnitz and is one of three such works composed by Mozart.

Mozart's concerti for wind instruments (clarinet, flute and bassoon) are, for the most part, occasional works in the narrow sense, intended to make a pleasant impression. His compositional abilities were not in any way cramped by these limitations, for he always moved comfortably and freely within the framework he provided for each work.

The first of these concerti, the *Bassoon Concerto*, is a work unmistakably conceived for a wind instrument, which could not be arranged, say, for a violon-cello. The solo portions are full of leaps, runs and singing passages, completely suited to the instrument. The work was written *con amore* from beginning to end, as is particularly evident in the lively participation of the orchestra. The concerto is scored for a solo bassoon and an orchestra consisting of two oboes, two French horns in Bb, and strings. There are three movements, marked *Allegro*, *Andante*



*ma Adagio and Rondo: tempo di menuetto*. The first movement is in common sonata form with an orchestral introduction. The second, slow movement includes a theme later used by the composer in his opera *Le Nozze di Figaro*. The last is a rondo form reminiscent of a dance of the time.

The concerto is the most studied and performed piece in the entire bassoon repertory. Nearly all professional bassoonists will perform the work at some stage in their career, and it is probably the most commonly requested piece in orchestral auditions.

- Dr. Edwin Schatkowski

Courtesy PA Sinfonia Orchestra

## Dmitri Shostakovich



When Dmitri Shostakovich began composing his *Fourth Symphony* in 1934, he was the proud author of a bona fide operatic hit, *Lady Macbeth of the Mtsensk District*, which was playing to packed houses in Moscow and Leningrad. He was a much sought-after composer of ballets, theater music, and film scores. At the tender age of 28, he was the fair-haired boy of Soviet music.

Although not yet a highly recognized symphonic composer, Shostakovich's *First Symphony*, a graduation exercise at the Leningrad Conservatory, had become popular after its first performance in 1926, but it hadn't taken firm hold in the repertory, nor had the Second or Third Symphonies, occasional pieces for orchestra and chorus that were symphonies in name only.

When he embarked on his new symphony, Shostakovich set out to place his own indelible mark on the symphonic genre as well. He made and abandoned many sketches, something that was unusual for him. An early idea was to make the *Fourth* "a monumental programmatic thing of great thoughts and great passions." He later abandoned the programmatic approach – while retaining the great thoughts and passions. In the fall of 1935, he began what would become the definitive version of his *Fourth Symphony*. He had completed the first two of its three movements by the time disaster struck, in January 1936, with the official condemnation of his opera, *Lady Macbeth*, and the ensuing cultural crackdown against so-called "formalists," of whom Shostakovich was deemed to be a leading representative.

All this came as quite a shock to the composer, as it did to most Soviet artists, who did not quite know how to react. Fortunately for Shostakovich, he was not forced to grovel and recant his "sins." Instead, he observed developments from the sidelines and applied for an audience with Stalin (which never happened), while completing the last movement, hoping the furor would die down.

In the spring of 1936, Shostakovich played his new symphony to a gathering of musicians which included conductors Fritz Stiedry of the Leningrad Philharmonic and Otto Klemperer, then Music Director of the Los Angeles Philharmonic. Both leaped at the prospect of performing the *Fourth Symphony*. In the autumn,

Stiedry began rehearsals in Leningrad while the score was readied for export. The premiere was scheduled for December 11, 1936. Instead, as revealed in a public statement by the composer in the local newspaper, it was cancelled, "on the grounds that it in no way corresponds to his current creative convictions and represents for him a long outdated phase." It would be 25 years before Shostakovich's *Fourth Symphony* would receive its first performance.

In the following decades, barely credible excuses were aired to explain the withdrawal of the work: the conductor was unprepared to conduct it, the musicians had protested playing it, the composer himself was dissatisfied with its "grandiosomania." The actual reason, of course, was that Communist Party Leaders were increasingly insistent on controlling what they considered appropriate music to glorify the Soviet state, subjecting those who did not go along to punishment or even execution. Shostakovich was forced to conform in language and musical output.

In hindsight, it seems incredible that anyone should have presumed the *Symphony* might find acceptance in Stalin's Russia, just as the Great Terror was approaching its peak. Shostakovich's *Fourth Symphony* is far too monumental and dazzling, far too extravagant and challenging to have satisfied officious Communist apparatchiks charged with enforcing repressive cultural policies.

Three decades later, during Khrushchev's "thaw," when it finally became possible to perform the symphony, the mature composer declared himself satisfied with his youthful work, gushing that he thought it the best thing he had ever written, and he refused to change a single note. The premiere, on December 30, 1961, by the Moscow Philharmonic Orchestra under Kiril Kondrashin, was a stunning triumph. The missing link in Shostakovich's symphonic oeuvre turned out to be a major milestone.

The *Fourth Symphony* is not Shostakovich's longest – the *Seventh (Leningrad)* claims that distinction – but with its 20 woodwinds, 17 brass, and large percussion and string sections, it requires the largest orchestra of any of them. At times the composer commands these forces to produce eruptions of terrifying magnitude, while in much of the work solo instruments are placed in high relief. Framing a relatively brief "scherzo" between two capacious outer movements, each lasting nearly half an hour, Shostakovich's symphonic universe here is on a scale directly comparable with Mahler's. Points of contact with Mahler are everywhere, from the elemental clash of the tragic with the banal, down to minute details of orchestration, harmonic side-slips, and "cuckoo" calls.

The first movement (C minor) is a sonata form of outsized dimensions. Its gigantic exposition section elaborates two main thematic areas. The development section propels the thematic transformations through new variations, including a dizzying whirlwind of a fugato for strings and a five-voice canon for the brass over galloping percussion, to arrive at a final shattering brass climax on a twelve-note quintuple forte chord! In the foreshortened recapitulation and coda, the themes of the exposition appear in reverse order, and with roles reversed. The first theme, for instance, origi-

nally performed fortissimo by trumpets and trombones over stomping string chords returns at the end pianissimo, against the quiet throb of the bass drum.

The second movement is an uncomplicated structure (A-B-A1-B1-coda) in D minor, its "Ländler" qualities reminiscent of Mahler. Each of the two themes is related to material heard in the first movement; interestingly, the second theme subsequently served as the model for the main theme of the *Fifth Symphony's* first movement (1937). The striking coda, with the faintest wisp of the opening theme unraveling against the whirring clockwork mechanism of castanets, woodblock, and triangle, would be recalled in the coda of the finale of Shostakovich's last symphony, his *Fifteenth* (1971).

In a symphony already marked by a lavish profusion of ideas, the last movement stands out. Combining the functions of slow movement and finale, it progresses from the opening funeral march (another Mahler trademark) to an energetic allegro that seems to promise a traditional symphonic finale. Instead, Shostakovich veers off into a series of light, even whimsical episodes, including two waltzes and a gallop, executed with the humor and flair of a seasoned theatrical composer. All the more disturbing, then, is the onset of the coda, with its mighty blast of brass chords in C major over an ostinato of timpani and low strings. The theme of the funeral march returns, and the "heroic" peroration gradually fades into fleeting thematic reminiscences over a sustained pedal tone. At the end of a prolonged, bleak C-minor triad in the strings, the final isolated pitches of the celesta bring the movement and the Symphony to a close on a tone of equivocation.

- Excerpted from a review by Laurel E. Fay  
for the Hollywood Bowl



**The Orchestra at Break Time†**

† Background is a fever dreamed imagining by Adobe Photoshop

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**Kyle Baldwin**, Assistant Conductor

## **Violin I**

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*Barbara Ild Chair*  
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Serena H Chang  
Rebecca Chiu  
Joe Hodge A  
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Kathy Kaufmann  
Tommy Kuo  
Leah Lader  
Yeonjun Lee A  
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Koki Nishimura L  
Catherine Sue  
Radu Vasilescu A  
Donglai Xiang A  
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*J. Samuel Jones Chair*  
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Mia Astar  
*Maeve Alini Chair*  
Kathrin Berkner-Cieslicki L  
Sam Burnett A  
Diane Honda L  
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Joy Lai  
Jennifer Lawry L  
Kristin Link  
Joyce Malick  
Navid Mir  
Sebastian Pollack  
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Caren Shapiro  
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Callie Belback  
Hannah Bronson  
Tanya Buxton L  
David Craford  
Griff Derryberry  
Skyler Litz L  
Brooke Mickelson  
Martin Pollack  
Michael Ward L  
Kim Williams  
James Woodward

## **Cello**

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

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

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Jennifer Co A  
Patricia Harrell  
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Yuko Hammura A  
Lynn Lightsey  
*Edith Klauda Chair*  
Anne Wharton A

## **Clarinet**

Lani Cliff A Eb, A Clarinet  
Joan Hebert 1  
*James Kleinrath &  
Melody Singleton Chair*  
Alia Schoen A  
Chris Stathis A Eb Clarinet  
Richard Steinberg 3  
*Diane F. Ingalls Chair*  
David Miller  
Bass Clarinet, Bass Horn

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Kurtis Kaminishi 2, 3  
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Oboe, English Horn

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Chien-Kai Wang A  
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Vaughn White A

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Stephen Ruppenthal 1  
Dan Swinehart

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## **Harp**

Brian Swager \*

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\* = principal

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2 = principal on Mozart

3 = principal on Shostakovich

L = on leave

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## 2024–2025 Season Concerts

February 16 at 2:00 pm

### **Mahler's Resurrection Symphony**

(At San Mateo Performing Arts Center)  
with Schola Cantorum, Buddy James, Music Director  
Vocal soloists TBA

Copland: *In the Beginning*

Mahler: *Symphony No. 2 "Resurrection"*

Please Note Special Pricing: \$40/\$35/\$15

April 5 at 8:00 pm

### **Tchaikovsky's Pathétique**

Bates: *Sound Check in C Major*

Messiaen: *Concert à 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 at 8:00 pm

### **Miranda Liu plays Korngold**

Elizabeth Maconchy: *Proud Thames Overture*

Korngold: *Violin Concerto* (Miranda Liu)

Brahms: *Symphony No. 2*