

TCHAIKOVSKY'S **PATHÉTIQUE**

APRIL 5, 2025 AT 8:00 PM PRE-CONCERT TALK
AT 7:00 PM

**MASON
BATES**



Sound Check in C Major

OLIVIER MESSIAEN

Concert à quatre

Lisa DiTiberio, Flute

Peter Stahl, Oboe

Ellis Verosub, Cello

Delphean Quan, Piano

PYOTR ILYICH TCHAIKOVSKY

Symphony No. 6 "Pathétique"

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"Redwood Symphony's much-anticipated performance of Dmitri Shostakovich's Symphony No. 4 ... as expected, was a dazzler ... The ramping up from the opening Largo to the Allegro was powerfully evocative, more potent than in any recording I've heard. So was the final climax."

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"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

Mason Bates
b. 1977

Soundcheck in C Major
2021

Jason Lin, Bates Electronica

Olivier Messiaen
1908–1992

Concert à Quatre
1992

Lisa DiTiberio, Flute

Peter Stahl, Oboe

Ellis Verasub, Cello

Delphean Quan, Piano

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

Peter I. Tchaikovsky
1840–1893

Symphony No. 6 ("Pathétique")
1893

I. Adagio – Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Adagio lamentoso



Saturday, April 5, 2025, 8:00 P.M.

Cañada College Main Theater, Redwood City, California

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 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, Bates, Mecham, 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, the Fox Theater in Redwood City, Redwood City Courthouse Square, and the Half Moon Bay Pumpkin Festival. Redwood Symphony has recorded seven CDs, available from Amazon.com and via iTunes. Redwood Symphony proudly welcomes children for free to most performances, when accompanied by an adult.

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Visit RedwoodSymphony.org for tickets to our concerts. To ask questions or request assistance, email info@RedwoodSymphony.org or leave us a message at 650-366-6872. Tickets for subscription concerts are \$30 (+\$3 fee) in advance, \$35 at the door for individual adults; seniors are \$25 (+\$3 fee) in advance, \$30 at the door; students \$10 (+\$2 fee) with ID. Children younger than 18 are admitted free with an adult.

Donations

Redwood Symphony is a non-profit organization. Contributions are tax-deductible and will be acknowledged in future programs. Please advise your employers; many companies also match donations. Donations will gladly be accepted in the lobby at intermission; they can also be made online at RedwoodSymphony.org, or they can be sent to: Redwood Symphony, 1031 Sixteenth Avenue, Redwood City, CA 94063.

Call for Musicians

Redwood Symphony specializes in performing music traditionally considered off-limits for amateur players. We have an urgent need for bassists and harpists; we encourage interested musicians of high proficiency to email maestroek@sbcglobal.net.

The Soloists



Lisa DiTiberio, flutist, has been a member of the Redwood Symphony since moving to the Bay Area in 2009. She is an active performer and retired teacher who relocated from St. Louis, Missouri, where she was Principal Flutist with the St. Louis Philharmonic and on the faculties of several colleges. She studied with Alexander Murray at Michigan State University, Irvin Monroe of the Detroit Symphony and Walfrid Kujala at Northwestern University. She has performed with artists such as Luciano Pavarotti, the Moody Blues, the Irish Tenors and the St. Louis Symphony Orchestra. She also performs with Opera Cultura and Master Sinfonia here in the Bay Area. Lisa enjoys hiking with her dog and spending time with her family.



Oboist **Peter Stahl** is a founding member of Redwood Symphony and past board president. He has appeared as soloist with the orchestra in works by Barber, Copland, Sibelius, and Takemitsu, and in Michael Daugherty's English horn concerto "Spaghetti Western." He studied music theory and composition at Harvard, where he was associate principal glockenspiel in the marching band. He occasionally moonlights in Redwood Symphony's percussion section under the anagrammatic pseudonym Ethel Sprat. During the hours he should be making reeds, Peter teaches interaction design at California College of the Arts.



Ellis Verosub has been the principal cellist of the Redwood Symphony since 2012. He first joined in 2001, then took a break before returning full-time in 2008. He started at the age of four on the Suzuki method, but he was no prodigy, taking a full year to learn "Twinkle Twinkle." He became more serious in high school when he studied with Andy Luchansky of CSUS and Sandy Wilson of the Alexander String Quartet. Ellis supports his string and rosin habit by working for Apple in his spare time.



Delphean Quan, piano, joined Redwood Symphony in 2003. She has played keyboard and percussion in orchestras around the Bay Area, and is active in musical theater as a pit musician, accompanist, and music director. She studied with Lois Brandwynne at UC Davis, where she also built obscure percussion instruments, turned pages for renowned pianists, and learned to pack large trucks with musical equipment, a skill she still practices with Redwood Symphony today.

Mason Bates



Photo Credit Todd Rosenberg

Soundcheck in C Major (2021)

California Bay Area sound artist Mason Bates has been artfully revolutionizing the way classical music is created and experienced, as a composer, DJ, and curator. With electro-acoustic works and multimedia projects, Bates has become a visible champion for the contemporary orchestra and chamber groups, sonically blending these ensembles into our current artistic culture. Bates has often represented his symphonies as a revival of the narrative symphonies of the 19th century using 21st-century sounds, expanding the boundaries of classical music enhanced with live and fixed electronics. Named as the most-performed composer of his generation in a recent survey of American music, Bates has also composed for opera, with his *The (R)Evolution of Steve Jobs*, for feature films, including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts, and *Philharmonia Fantastique*, the soundtrack of which was awarded a 2022 Grammy Award.

As the first composer-in-residence appointed by the Kennedy Center for the Performing Arts, he presented a diverse stable of artists on his series *KC Jukebox* using immersive production and stagecraft. Championed by legendary conductors from Riccardo Muti, Michael Tilson Thomas, Marin Alsop, and Leonard Slatkin, his symphonic music is among the first to receive widespread acceptance for its unique integration of electronic sounds. Bates' popular collaboration with the San Francisco Symphony began with the 2009 premiere of *The B-Sides* under Michael Tilson Thomas, which Redwood Symphony performed in their 2019 season. MTT would later premiere Bates' *Mothership* at the Sydney Opera House to an online audience of two million; subsequently, the work has become one of the most-performed orchestral works by a living composer. Redwood Symphony also performed *Mothership* along with his *Rusty Air in Carolina* in their 2018 season. In 2010, Bates was named composer-in-residence for the Chicago Symphony Orchestra, where he composed and premiered his *Alternative Energy*, nominated for a Grammy as Best Contemporary Classical Composition in 2017. Redwood Symphony will present its second performance of *Alternative Energy* in their November 2025 concert program.

Redwood Symphony opens tonight's program with Bates' cinematic and bracing orchestral fanfare, *Soundcheck in C Major*.

The work was composed for and premiered by the San Diego Symphony in 2021, to inaugurate the new Rady Shell at Jacobs Park and its impressive new sound system. The shell is a billowing white sail of an outdoor concert hall along the San Diego Bay, touted as the city's answer to the Hollywood Bowl.

Bates said in an interview that the work was "written to evoke Wagner, the psychedelic sound design of Pink Floyd, Techno beats (he is a D.J. as well as a composer), and the famous THX "sound test" that once kicked off many a night at the movies." The composer further writes: "The birth of a new concert hall occurs so rarely that it always calls for special celebration and, often, a

new work to christen it. When the San Diego Symphony unveiled its architectural masterpiece The Shell, they invited me to compose a piece to show off the new space, the superb orchestra, and the cutting edge sound system.

Soundcheck in C Major is a fanfare animated by sonic effects. The opening shimmering chords echo electronically and then fly over the audience, tentatively testing the concert hall, before the orchestra builds to a resonant unison. A resolute march ensues and then evolves into a quicksilver passage showcasing solo players, before soon building back triumphantly to the opening sonorities."

Soundcheck in C Major and the many other works of Mason Bates that Redwood Symphony has performed continue to showcase the orchestra's direction in the future of contemporary music.

– Stephen Ruppenthal

Olivier Messiaen



Concert à quatre

Messiaen is the first great composer whose works exist entirely after, and to a large degree apart from, the great Western tradition. his music has remained sublimely indifferent to its principal axioms in diatonic harmony, meter, forward motion expressed as development, and an interdependence of rhythm and pitch structure.

—Paul Griffith, Olivier Messiaen's Biographer

Paul Griffith's assessment of Messiaen's music speaks volumes to the trajectory and focus that the composer's works would take over his lifetime. Messiaen, born in Avignon, France, was a composer, organist, music theorist, and ornithologist, and the leading French composer of the generation after Debussy and Ravel. Entering the Conservatoire de Paris at age 11, and studying with the pre-eminent composition teachers of the era, in 1931 he was appointed organist at the Église de la Sainte-Trinité in Paris, a post he held for 61 years. He taught at the Schola Cantorum de Paris during the 1930's and early 1940's. When France fell to the Nazis, he was interned in a German prisoner of war camp, where he would compose (and perform) one of the major works for which he is known, *Quatour pour la fin du temps* (*Quartet for the End of Time*). This piece was composed for the four instruments available in the prison camp – piano, violin, cello, and clarinet.

Concert à quatre (*Concerto for four*) was his final work, a concerto written for four solo instruments (piano, cello, flute, oboe) and orchestra. *Concert à quatre* is in four movements, in which Messiaen hints at inspirations from Mozart, Scarlatti, and Rameau, as well as his famous transcriptions of birdsong.

Messiaen didn't finish the work before his death. The composer's wife and collaborator, pianist Yvonne Loriod, in collaboration with the Swiss oboist, composer, conductor Heinz Holliger and the English composer George Benjamin—a student of

Messiaen's—completed the score by orchestrating the second part of the first movement and the entire fourth movement. To that fourth movement, Lorigod added the now famous cadenza. To complete the score, Lorigod used similar sketches discarded from Messiaen's opera *St. François d'Assise* to include a free meter sequence based on various birdsongs, adding a chorus of bells from the same source.

Messiaen had also intended a fifth movement to be a fugue, but as he had not even sketched it, it could not be completed and was left out of the final version.

The composer's early conversion to Roman Catholicism would produce such religious works as *Visions de L'Amen* ("Visions of the Amen") and *Vingt regards sur l'enfant-Jésus* ("Twenty gazes upon the child Jesus"). Indeed, most of Messiaen's compositions are religious in inspiration. As a person and composer he was attracted by those moments in the Gospel stories when Christ's divinity stood apparent: the Nativity, the Transfiguration, the Resurrection and the Ascension. A commission by Serge Koussevitzky would lead him to compose his gigantic ten-movement *Turangalila-Symphonie*, which was inspired by the myth of Tristan and Isolde. This work, premiered in the US by Leonard Bernstein in 1949, was performed by Redwood Symphony during their 2008 season with pianist Daniel Glover.

Much has been written about Messiaen's fascination and subsequent transcriptions with birdsong. From the early 1950's on, Messiaen incorporated birdsong into his compositions and composed several works for which birds provide both the title and subject matter (for example the collection of 13 piano pieces *Catalogue d'oiseaux*, his *Le réveil des oiseaux*, and *La faune et des jardins*). Messiaen's biographer, Paul Griffiths, has observed in his *Olivier Messiaen and the Music of Time* that "the composer was a more conscientious ornithologist than any previous composer, and a more musical observer of birdsong than any previous ornithologist." The French composer Paul Dukas, with whom Messiaen studied, urged him early on to "listen to the birds." Messiaen himself considered birds, "like angels or resurrected souls, free in flight and at one with God."

While a discussion of the composer as a major 20th century music theoretician and teacher, i.e., *Technique de mon langage musical* ("Technique of my musical language") might be an interesting adjunct at this point (indeed, Messiaen's students read like a compendium of major 20th century composers, and includes Iannis Xenakis, Pierre Boulez, and Karlheinz Stockhausen, to name only a few), that would prove to be a bridge too far for these notes. However, I would be remiss not to mention the importance of Messiaen's concept of color in his music. The importance of color in his work is linked to Messiaen's gift of synaesthesia—the composer's perception of colors when he heard certain musical combinations (a phenomenon also known as chromesthesia). According to him, combinations of these colors were vital in his compositional process, and certainly important in the central focus of birdsong in his compositions, where

he integrated these magical calls into his “sound-world” via his chord coloration. Messiaen believed and wrote extensively that such terms as “tonal,” “modal,” and “serial;” were “misleading analytical conveniences.” For him, there was only “music with or without color.” In his music theory treatise *Traité de rythme, de couleur, et d’ornithologie* (*Treatise of Rhythm, Color and Birdsong*), Messiaen wrote descriptions of the colors of certain chords. His descriptions range from the simple (“gold and brown”) to the highly detailed (“blue-violet rocks, speckled with little grey cubes, cobalt blue, deep Prussian blue, highlighted by a bit of violet-purple, gold, red, ruby, and stars of mauve, black and white. Blue-violet is dominant”). That sense of color is gloriously prevalent in *Concert à quatre*, and is underscored by composer George Benjamin’s comment, “I think the sheer... color has been so influential, ... rather than being a decorative element, [Messiaen showed that color] could be a structural, a fundamental element, ... the fundamental material of music itself.” However, Messiaen gets the last word here: “My faith is the grand drama of my life. I’m a believer, so I sing words of God to those who have not faith. I give bird song to those who dwell in cities and have never heard them, make rhythms for those who know only military marches or jazz, and paint colors for those who see none.”

– Stephen Ruppenthal

Tchaikovsky



Symphony No. 6 in B Minor, Op. 74 “Pathétique” (1893)

Pyotr Ilyich Tchaikovsky (May 7, 1840–November 6, 1893) began piano lessons at the age of five. Within three years he could read music as well as his teacher. But an early career as a musical child prodigy was not to be, as Pyotr’s ever-practical parents sent him away at age 10 into nine years of schooling to prepare him for the Russian civil service. During these years he could only take occasional piano lessons. After working for a frustrating four years at the Ministry of Justice, the 23-year-old Tchaikovsky forsook his budding law career and made the leap into full-time music study at the new St. Petersburg Conservatory. He graduated in just two years, and was soon in the employ of his alma mater as a music theory professor.

Endowed with a sensibility at once poetic and conservative—his idol was Mozart—Tchaikovsky sought what he called “the higher artistic truth which springs from the mysterious depths of man’s creative power and pours out into clear, intelligible, conventional forms.” Displaying a bold, original gift for beautiful melody and drama, Tchaikovsky’s songs, symphonies, concertos, chamber music, ballets and operas earned him well-deserved fame.

Tchaikovsky composed his final symphony in his final year, between February and August of 1893. A mere nine days before his death, in the Hall of Nobility in St. Petersburg on October 28th, he conducted the Orchestra of the Imperial Russian Music Society in its premiere. But this new symphony, unlike his *Fourth* and *Fifth Symphonies*, was not enthusiastically received, in no

small part due to its anguished finale, which ends in quiet despair. Despite its initial public snubbing, the *Sixth Symphony's* fortunes were soon reversed. At its second performance on November 18th, it was a resounding success, largely due to Tchaikovsky's untimely passing at age 53, only twelve days prior, and the worldwide outpouring of grief that followed. Wafted by the winds of sorrow across the musical world, the "*Pathétique*" became one of the most popular symphonies ever written, the quintessential expression of personal tragedy in music.

Tchaikovsky, Russia's most beloved musical figure, had died under mysterious circumstances. The official story was that he succumbed to cholera by accidentally drinking unboiled water during a cholera outbreak. There has also been scholarly speculation about his death being a suicide, and even a suicide ordered by a "court of honor" of Tchaikovsky's peers, to keep knowledge of the composer's dalliance with an underage male member of the royal family from becoming public. But not enough evidence survives to lend validation to any of these views.

What is known is that Tchaikovsky's life, despite many popular successes, was often punctuated by personal crises and depression. His homosexuality, which he referred to as "my sickness" and had to keep under wraps, as it was not accepted in Russian society, was certainly a factor in his fragile emotional makeup. It played a part in his disastrously short attempt at marriage to a former student of his, Antonina Miliukova, when he was 37. After two months of suffering, including a case of writer's block, he attempted suicide by jumping into a river. A much more important woman in his life was his mysterious patroness, Nadezhda von Meck, a wealthy widow and music lover who supported him for 13 years. She refused to meet him in person, and would communicate only via post. In 1890, under pretense of bankruptcy, she discontinued his annuity, cut off all relations with him, and refused to answer his letters. The bitterness caused by this break lasted until Tchaikovsky's death: among his last words were "von Meck, the accursed one." Besides the many same-sex relationships Tchaikovsky had maintained—and written about—over the years, his dedication of the *Sixth Symphony* to his 21-year-old nephew Vladimir "Bob" Davydov, plus the feelings he expressed about "Bob" in his letters to others, have shown evidence of romantic love between uncle and nephew as well.

About composing his *Sixth Symphony*, Tchaikovsky wrote to "Bob" in early 1893, "Now, on my journey, the idea of a new symphony came to me, this time one with a programme, but a programme that will be a riddle to everyone. Let them try and solve it. The programme of this symphony is completely saturated with myself; quite often during my journey I wept profusely. Having returned, I have settled down to write, and the work is going so intensely, so fast, that the first movement was ready in less than four days, and the others have taken shape in my head. The third movement is already half done. The form of the work will have much that is new, and the finale will not be a noisy *allegro*, but on the contrary, the slowest *adagio*." And to his



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brother Modest, "I am now wholly occupied with the new work. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must soon go to London." In August, after his trip, he again wrote to Davydov: "...I definitely consider it the best, and, especially, the most sincere of all my works. I love it as I have never loved any one of my other musical offspring."

Despite the mood of the symphony, we can safely assume that Tchaikovsky did not anticipate his own demise in this work. For most of 1893 he was in good spirits, enjoying great success and international fame. Rather, the work represents a distillation of the strong strain of melancholy in his personality, and his personal notes about the piece reveal this: the first movement was "all impulsive passion; the second, love; the third, disappointments; the fourth, death—the result of collapse." The title "*Pathétique*" was suggested to him by his older brother Modest. In his biography of Tchaikovsky, Modest recalled that they were sitting around a tea table one evening after the premiere, and Pyotr was unable to settle on an appropriate title for the work before sending it to the publisher. The term "*Pathétique*" popped into Modest's mind, and Tchaikovsky pounced on it immediately: "Splendid, Modi, bravo. "*Pathétique*" it shall be." The original Russian term, *patetichesky*, carries a meaning closer to "passionate" or "emotional" than the English "pathetic," which in itself describes the music's pathos quite well.

The Symphony begins with a slow introduction. A dark B minor chord in the low strings backs a bassoon that intones a deep, dirge-like melody. This will become, at a much quicker tempo, the impetuous, sighing first theme of the exposition. Additional instruments are drawn into the symphonic argument until the brasses jump in to push the movement to its first climax. The tension subsides into silence before the famous, yearning second theme appears, "like a recollection of happiness in time of pain," according to American musicologist Edward Downes. The section concludes as a clarinet quietly echoes the second theme while gradually lowering its volume to the rather extreme marking of *ppppp*. Tchaikovsky then asks the bassoon to lead the melody down another octave to its low D at the unheard-of (and almost unheard) dynamic of *pppppp*! Unfortunately, it proved impractical for bassoonists to play that softly that low, so conductor Hans Richter (1843-1916) came up with a wonderful solution: to give those four notes to the bass clarinet, which can whisper them softly enough, and match the timbre of the clarinet, for the continued descent of the melody.

A sudden, surprise gunshot-like full orchestra hit launches the tempestuous *Allegro vivo* development section. Dynamic, intricate and brilliant, it displays the most masterful variety of thematic manipulation in Tchaikovsky's output. A series of whirling climaxes lead to an utterly terrifying low brass peroration that brings the whole section to a very dark close and silence. As if rising from the ashes, ascending strings bring us back up to the light for a recapitulation of the second theme, this time condensed,

vibrantly scored and emotionally intense. The B Major tonality of theme two is sustained in a final benediction from the brass with a new inversion of the theme, leading the movement to its peaceful close.

Tchaikovsky called the second movement *Allegro con grazia a scherzo*, but its lilting 5/4 meter gives it more the feel of a waltz, and a very elegant one at that. The music's rhythmic novelty must have been remarkably unusual in 1893. Distinguished Viennese music critic Eduard Hanslick, apparently thrown off-balance by the movement's 5-beat meter, even went as far as suggesting that it should be changed to 6/4 to avoid annoying the performers and listeners.

Charles O'Connell, however, saw the irregular meter as essential to the movement's effect, "as if its gaiety were constantly under constraint; directed, not by careless joy, but by a determination to be joyful." In addition, there is a certain quiet yearning expressed in the repeated central sections of the movement.

Tchaikovsky's superb craftsmanship is on full display in the scintillating *Molto vivace* march-scherzo hybrid of the third movement. This is much more a bubbling scherzo than the second movement is. Beginning with mercurial string and woodwind figures, the music gradually transforms over the course of the movement into a quick, decisive march. For more than half the movement Tchaikovsky teases us with the idea that something big is coming, holding us in suspense and anticipation of a really great arrival. On the way there we get to enjoy a fast ride through volatile territory, culminating in a long ramp-up to a series of white-hot orchestral runs by the strings and woodwinds. Then, the quick little march motifs heard throughout the movement finally link together to form a rousingly victorious march melody.

The tragedy of the *Adagio lamentoso* finale is apparent at the outset, its somber mood a complete contrast to the whirling explosion of sound that ends the third movement. A feeling of profound desolation pervades this music, sustaining a certain timelessness and mood of despair throughout. Banished completely are the joy and affirmation of a traditional symphonic finale, replaced here by a new emotional and structural concept that opened expressive avenues for 20th-century composers from Mahler onward.

The finale's passionate, melancholy opening melody, by a masterstroke of scoring, is literally played by *no one in the orchestra!* Its stepwise descent in the upper strings results from the first and second violins swapping lines with every note played: the first melody note is played by the second violins while first violins play a lower harmony, the second melody note is played by the firsts while the seconds play a lower note, and so forth. A ghostly melody indeed! The movement's middle section begins with an attempt at consolation. A variant of the initial descending motif begins in a major key and is carried through a frightening buildup of volume and tempo to a shattering climax. The initial melody returns, this time sweeping us with waves of renewed insistence to wreck itself on the rocks of anguish and despair. From this point the movement limps away, never to recover. A low gong is struck,

trombones and tuba intone a funeral chorale, and Tchaikovsky's fatefully unanswered questions of existence remain in the air as the symphony's final notes forever die away.

Boston Symphony program annotator Philip Hale summed up the *Sixth Symphony* thus: "The somber eloquence of the *"Pathétique,"* its pages of recollected joy fled forever, its wild gaiety quenched by the thought of the inevitable end, its mighty lamentations—these are overwhelming and shake the soul."

The symphony is scored for three flutes (3rd doubling piccolo), two oboes, two clarinets (2nd doubling bass clarinet for those four ultra-soft low notes), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings. A typical performance lasts about 50 minutes.

– Franklin Davis



40th Season Redwood Symphony

Eric Kujawsky, Music Director

UPCOMING CONCERTS

May 31, 2025: Miranda Liu Plays Korngold

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Korngold: Violin Concerto

Miranda Liu, Violin

Brahms: Symphony No. 2

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Many Thanks!

We would like to acknowledge:

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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
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Stephen Ruppenthal and Franklin Davis, Program Notes
Leah Lader and Michelle Carter, Program Editing
Robert Kammel kmdg.com, Graphic Art
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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
 Sam Burnett A
 Kayla Butler
 Serena H Chang L
 Rebecca Chiu
 Amanda Edwards A
 Joe Hodge A
 Greer Hoffmann
 Kathy Kaufmann
 Tommy Kuo
 Leah Lader L
 Jason Lin
 Caren Shapiro
 Catherine Sue
 Radu Vasilescu A
 Tia Widianto A
 Chris Yeh
 Victor Zhang

Violin II

Sarah Moskovitz *
J. Samuel Jones Chair
 Mia Astar
Maeve Alini Chair
 Kathrin Berkner-Cieslicki L
 Kavi Bidlack A
 Diane Honda
 Romain Kang
 Yeerae Kim
 Joy Lai L
 Jennifer Lawry
 Kristin Link
 Joyce Malick
 Navid Mir L
 Sebastian Pollack
 Grace Reim
 Shira Sanghvi
 Ann Yvonne Walker
 Greg Zinkl A

Viola

Brooke Mickelson
Acting Principal
 Callie Belback
 Hannah Bronson
 Tanya Buxton L
 Jonah Capella A
 David Craford
 Vivien D'Andrea A
 Griff Derryberry L
 David Friburg A
 Skyler Litz
 Martin Pollack
 Kim Williams
 James Woodward

Cello

Anthony Yee Interim principal
 Aaron Baca
 Lynda Bloomquist L
 Tate Fisher A
 Hannah Gallagher
 Tetsu Ishihara
 Julian Schafer
Woo Zanon Family Chair
 Janet Sloan
Walter and Nancy Harrell Chair
 Ellis Verosub
Alex Kahler Chair

Bass

Brian Link *
 Steve Auerbach
 Georg Schuele
 Mat Wood

Flute

Patricia Harrell *
George and Emily Jaquette Chair
 Lisa DiTiberio
 Yukoh Hammura A
 Lynn Lightsey
Edith Klauda Chair
 Jennifer Co A Flute, Piccolo
 Anne Wharton A Flute, Piccolo

Oboe

Joel Greene A
 Michael Odynski 3
 Peter Stahl
 Kurtis Kaminishi 1, 2

Bassoon

Theo Clarke *
Doug McCracken Chair
 Mia Stormer ContraBassoon
*Booth/Brockner/Schassar
 Memorial Chair*
 Maria Yuin A

Clarinet

Joan Hebert 3
*James Kleinrath & Melody
 Singleton Chair*
 Richard Steinberg 1, 2
Diane F. Ingalls Chair
 Catherine Sue
 David Miller Bass Clarinet
 Pedro Gomez A

Horn

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

Trumpet

Alex Groth A 2
 Brian Kuhn A
 Stephen Ruppenthal 1
 Dan Swinehart L
 Franklin Beau Davis 3
 Piccolo Trumpet in Messiaen

Trombone

Daven Tjaarda-Hernandez *
C. Richard Walker Chair
 Kristin Arendt
 Toby Hung A Bass Trombone

Tuba

Joel White *

Percussion

Kyle Baldwin
 Nathan Cornwell
 Richard Gibson
 Mark Goldstein
 Blake Hemingway
 Allan Miller
Françoise Miller Chair
 Clara Qin
 Vanya Tarasov A
 Mattijs Van Maaren

Harp

Brian Swager *

Piano

Delphean Quan
Douglas Ashcroft Chair

Celesta

Catherine Sue

* = principal
 1 = principal on Bates
 2 = principal on Messiaen
 3 = principal on Tchaikovsky

A Acting Member
 L On Leave

MIRANDA LIU

plays Korngold



MAY 31, 2025

@ 8:00 PM

Pre-concert talk
at 7:00 pm

ELIZABETH MACONCHY

Proud Thames Overture
Conducted by Kyle Baldwin

ERICH KORNGOLD

Violin concerto
Miranda Liu, violin

JOHANNES BRAHMS

Symphony No. 2

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