



REDWOOD SYMPHONY

Eric Kujawsky, Music Director

THIRTEENTH SEASON 1997-1998

Charles Ives
(1874-1954)

Symphony No. 4
Kv. 39 (1909-16)

- I. Prelude: Maestoso
- II. Comedy: Allegretto
- III. Fugue: Andante moderato con moto
- IV. Finale: Very slowly - Largo maestoso

Kristin Link, assistant conductor

Peninsula Cantare

Janice Gunderson, Director

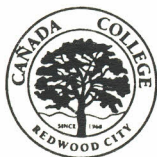
I N T E R M I S S I O N

Sergei
Rachmaninoff
(1873-1943)

Piano Concerto No. 3
in D minor
Op. 30 (1909)

- I. Allegro ma non tanto
- II. Intermezzo, Adagio
- III. Finale, Alle Breve

Thomas Hansen, piano

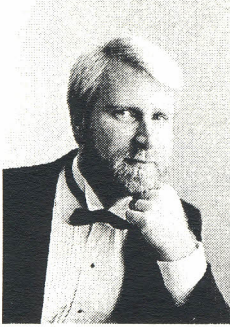


Sunday, February 22, 1998

3:00 P.M.

**Spangenberg Theatre
Palo Alto, California**

The Music Director



Eric Kujawsky is the Music Director of Redwood Symphony, now in its thirteenth season, at Cañada College in Redwood City. A native of Los Angeles, he began his conducting studies at age fourteen and made his debut with a youth orchestra at nineteen. After completing his B.A. in music education and M.F.A. in conducting at UCLA, Kujawsky accepted a fellowship to study conducting at Stanford. Dr. Kujawsky founded Redwood Symphony in 1985, immediately after he received his D.M.A. He is now the Chairman of the Performing Arts Department at James Lick High School in San Jose, as well as an instructor at Cañada College.

Dr. Kujawsky has performed at the Aspen Music Festival as a member of the Conducting Master Class; his teachers include Samuel Krachmalnick, Paul Vermel, and Andor Toth. He has guest conducted the Mesa Symphony in Arizona, the San Francisco Gay Men's Chorus, the South Valley and Diablo Symphonies, and the UCLA Dance Company. He was Music Director for the 1991 Oakland Youth Symphony Summer Program. Stage credits include Gilbert and Sullivan's *Ruddigore* and several musicals, including *Sweeney Todd*, *Sunday in the Park with George* (for which Dr. Kujawsky received the 1987 Bay Area Theater Critics' Circle Award and the Hollywood DramaLogue Award for Music Direction), *My Fair Lady*, *Kiss Me Kate*, *Cabaret*, and *Gentlemen Prefer Blondes*. Dr. Kujawsky considers the high points in his life to be his marriage to Valerie Sarfaty and the birth of his son, Aaron Benjamin Sarfaty, in June of 1990.

The Orchestra

Since 1985 Redwood Symphony's innovative programs have included many major twentieth-century works by John Adams, Bartók, Copland, Lutoslawski, Mahler, Shostakovich, and Stravinsky, as well as the great classics of Mozart, Beethoven, and Brahms. This ambitious, contemporary programming has drawn a high number of volunteer professionals to Redwood Symphony's ranks. In June of 1996, the orchestra made its debut in San Francisco's Davies Symphony Hall, performing with the San Francisco Gay Men's Chorus. In addition, the orchestra has recorded two all-Stravinsky CDs on the Clarity label—a rare and prestigious opportunity for an all-volunteer ensemble.

Musicians interested in joining Redwood Symphony may call Dr. Kujawsky at 650-366-6872.

A Reminder

Please remember to disarm all watches and beepers prior to the concert. We kindly ask patrons with small children to sit near the back of the auditorium so they may take the children to the lobby if they become noisy.

The Soloist

One of the Bay Area's most dynamic and distinctive pianists, **Thomas Hansen** was born in Massachusetts where, at age four, he began teaching himself piano. He holds a Bachelor of Music degree from the New England Conservatory and a Master's from the University of Michigan. His principal teachers were Theodore Lettvin and Thomas LaRatta.

Mr. Hansen performed an all-Liszt recital in the Netherlands on an 1866 Steinway which Liszt himself often used for recitals. He has recorded three programs for the *Grand Piano* television show which appears on cable systems in over two hundred cities and towns.

Mr. Hansen has earned enthusiastic critical and audience acclaim for his performances across the country. Here in the Bay Area, he has played with the Merced Symphony, the Palo Alto Philharmonic, the Master Sinfonia, the Peninsula Symphony, the Kensington Symphony, and others. When he was sixteen, the Boston Globe wrote that his performance "left no doubt about his fluency, and the cleanness and lack of hokum in his lively playing were most commendable." A later appearance with the Peninsula Symphony elicited this review from the San Mateo Times: "Hansen's playing was fresh, scintillating and lyrical ... a rich, dynamic, bravura performance." Mr. Hansen is currently on the faculty of the College of Notre Dame in Belmont.

Donations

Redwood Symphony is a non-profit organization. All contributions are tax-deductible and will be acknowledged in future programs. Donations will gladly be accepted in the lobby at intermission, or they can be sent to: Redwood Symphony, 1031 Sixteenth Avenue, Redwood City, CA 94063.

We gratefully acknowledge these generous contributions

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Ives
Symphony No. 4

To try to give in words an impression of the feeling of any music is futile—one must hear the music itself. Let it suffice to say that Ives's music contains endless shades of profundity and ecstasy, humor and sadness, commonness and exquisiteness. —Henry Cowell, 1933

Charles Edward Ives was born in Danbury, Connecticut in 1874 and died in New York in 1954. Charles' father, George Ives, was a well-respected brass-band leader, cornetist, music teacher, and the youngest bandmaster in the Union Army during the civil war; his mother was a choir soloist of local prominence. Both were transcendentalists. According to family lore, Ralph Waldo Emerson was a guest in the Ives home before Charles' birth. Charles' father fostered in his son not only a love and curiosity for music, but also a fierce unconventionality in his approach to listening and composing. Charles was exposed early in life to his father's original ideas about ear training, polytonality, microtones, acoustics, and spatial relations in performance. Charles started composing at the age of 12, and at 14 he was the youngest salaried church organist in the state of Connecticut.

After graduation from Yale in 1898, he divided his time between working in the insurance field, composing, and playing the organ in various churches. Since the career of a composer was even less lucrative around the turn of the century than it is today, Ives devoted his regular working hours to the insurance business he founded, Ives & Co. (later Ives & Myrick). It is quite amazing to think that Charles Ives, the acclaimed "Founder of American Music," built and controlled the leading insurance company in America at the time! It is even more amazing to remember that Ives composed the great majority of his mature work in his "spare time"; using evenings and weekends, with hours (or days) stolen away from his insurance business. His compositions number in the hundreds!

Ives drew upon an enormous body of then-contemporary social music: church hymns, patriotic marches, ragtime tunes, and college songs, using these as thematic and raw materials for his works. Around 1895, Ives also began using experimental compositional techniques and materials in his music. These included multiple ensembles playing simultaneously in different keys, tone-clusters, polyrhythms and polyharmonies, abrupt melodic dissonance, atonality, rapid metric change, and vernacular jazz rhythms. These compositional materials and techniques became fundamental trademarks of his mature style. It is interesting to remember that Ives was composing with many of these musical devices long before he would hear the music of Schoenberg or Stravinsky, or any of the other so-called early twentieth-century 'moderns.' Sadly, it was not until after Ives (allegedly) stopped composing in 1926 that contem-

porary audiences recognized him as a major American composer. Ives's was awarded the Pulitzer Prize in 1947 for his acclaimed *Third Symphony*.

In 1927, Ives described his defining vision for his 4th symphony in this way:¹

"The symphony ... consists of four movements – a prelude, a majestic fugue, a third movement in comedy vein, and a finale of transcendental spiritual content. [Ives later inverted the order of the second and third movements.] The aesthetic program of the work is ... the searching question of What? and Why? which the spirit of man asks life. This is particularly the sense of the prelude. The three succeeding movements are the diverse answers The fugue ... is an expression of the reaction of life into formalism and ritualism. The succeeding movement ... is not a scherzo ... it is a comedy in the sense that Hawthorn's *Celestial Railroad* is a comedy."

In his *Memos*, Ives further commented on the finale, "The last movement (which seems to me the best, compared with the other movements, or for that matter with any other thing I've done) ... covers a good many years ... In a way [it] is an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience." For Ives, his *Symphony No. 4* was "a work of universal religion."

Ives completed the majority of the symphony by 1916, except for the *Comedy* movement, which he worked on as late as 1923.² While Eugene Goossens would conduct both the *Prelude* and *Comedy* movements at Town Hall in 1927 (at that time titled *Symphony for Orchestra and Pianos*), Ives would not live to see a complete performance of this work. The much anticipated and celebrated premiere occurred in New York City in 1965 with the American Symphony Orchestra conducted by Leopold Stokowski. *Symphony No. 4* is considered to be Ives's greatest work and the culmination of his musical life.

Although not a lengthy work (about 30 minutes), the *Ives 4th* requires extraordinary forces, including an augmented orchestra, three pianos (one tuned in quarter-tones), organ, an elaborate percussion battery, and mixed chorus. This array of performers must negotiate a host of daunting rhythmic and textural complexities unprecedented in any symphonic composition up to Ives's time, and rarely equaled since. Ives used portions and even whole bodies of his earlier pieces—some fourteen in all, in his *Symphony No. 4*. The compositional techniques themselves represent a stylistic synthesis of Ives's most far-reaching and arresting musical ideas, developed over two decades of experimentation. Ives forms densely layered textures by superimposing two, three, and even four separate ensembles, centered on different tonalities and proceeding in different meters and tempi, constantly shifting in and out of synchronization. This polytonal and polyrhythmic tapestry is made from intricate webs of contrapuntal lines, moving in opposing rhythmic patterns and often at different dynamic levels. The individual melodic lines are frequently derived from a familiar mix of hymn tunes and popular and patriotic songs (over thirty have been identified in the work). As the melodic elements undergo structural transformations, they skitter, in dream-like fashion, back and forth across the threshold of perceptibility—now distinct, now fading into inaudibility.

1 While the official dates acknowledged for Ives's *Symphony No. 4* are given as 1909–1916, the *Comedy* movement was worked on until 1923, and the *Fugue* movement was originally composed for the *First String Quartet* (1896). Ives removed this section from the quartet.

2 The composer and musicologist Henry Cowell published the score to this movement in his *New Music Quarterly* in 1929.

Prelude: Maestoso, shaped as an introduction and hymn, begins with a prophetic bass line answered by withering string harmonies and the peal of a bugle call. As with his 1906 miniature, *The Unanswered Question*, Ives again looks at the heroic quest and the eternal questions of life. Ives stretches the sound space of the stage to include the quiet whispers of strings and harp in fragments from the hymn tune, "Nearer My God To Thee." The hymn continues independently throughout the movement, only revealed during near-silent openings in the texture. A solo cello intones "Sweet By And By," and begins the hymn section of this first movement as the choir enters with the Epiphany hymn *Watchman*:

Watchman, tell us of the night
What the signs of promise are:
Traveller, o'er yon mountain's height
See that Glory-beaming star!

Watchman aught of joy or hope?
Traveller, yes, it brings the day,
Promised day of Israel.
Dost thou see its beauteous ray?

As in the other movements, *Prelude* evaporates, the chorus chanting the final line of *Watchman*, the piano and celesta rising the line into a question, and the sound window of strings and harp barely whisper "Nearer My God To Thee."

Allegretto ("Comedy") In *Comedy*, Ives offers a "critique of urban life and materialism mixed with affection and nostalgia." If the *Prelude* was a reflective, atmospheric cloud, posing the questions What? and Why?, the second movement is an orchestral phantasmagoria evocative of the images of Ives's burgeoning industrial archetype around the time of the First World War. While the *Prelude* underlined its message with spatial effects, adding an offstage group, *Comedy* pushes the limits of the concert stage to capture Ives's images of urban life: "all the ears could hold, and more, of the great throbbing, marching, dancing, hymning, ragtiming, holidaying, incorrigibly secular city he knew from his bachelor years in New York."

Comedy is audacious, extravagant, and revolutionary even for Ives, possibly only rivaled by the *Finale* of this same work! The underlying hymn of the movement is the Pilgrim tune "Sweet By and Bye," which is routed time and again by such brassy opponents as "Marching Through Georgia," "Camptown Races," "Columbia, Gem of the Sea," "Yankee Doodle," "Massa's in the Cold, Cold Ground," and more. Ives scored some thirty tunes, including hymns "ragged-up," patriotic songs, and bombastic marches clashing in monolithic walls of sound. Indeed, the context of constant juxtaposition of march and hymn brings to the fore Ives's musical trademarks: polyphony between groups, simultaneous use of keys and rhythms, and sonic collage. There are so many simultaneous musical activities running through this movement that Ives notates roles in the score for two (or more) conductors!

Andante Moderato ("Fugue") To the question of the *Prelude*, the *Fugue* offers the answer of "conventional religion" and spiritual countenance. The image is of a New England Church; Ives knew this setting intimately as he had been its organist for many years in his early life. Ives believed that since music is life, so a 'symphony should be a world' in all its contradictions and curves. The juxtaposition and extreme contrast of the stormy and unrestrained *Comedy* is balanced here in the third movement with an apparent traditional fugue, finding order in religious focus. This was Ives's way "to say all he knew how to say, to fit in as much life, secular and spiritual, high and low, as he conceivably could."

The fugue theme originates in the hymn "From Greenland's Icy Mountains." In this lyric, hymn-like movement of the symphony, Ives uses an attenuated ensemble of strings, winds, and horns in the manner of a Bach chorale prelude. The structure and harmony of the fugue are deceptive as Ives continually side steps conventional key structure, resolutions, and voicings. The final result is an altered fugue subject, dissonant and questioning, pulling the lyric *Fugue* into the maelstrom of the rest of the symphony, prefiguring the *Finale*. The third movement ends, returning to the original fugue tune, shadowed by the clarinet. A trombone renders the final statement, a fragment of "Joy to the World." Ives employed the *Fugue* to link the earthly and transcendent realms of the *Comedy* and *Finale*.

Largo Maestoso ("Finale") Proceeding from the *present*, *Comedy* of modern secular life, and the *past*, *Fugue* of formalized music and ritual, Ives used the *Finale* to represent the *future*—eliciting the transcendent nature of music and the spirit. *Finale* begins meditatively with ethereal caressing in the percussion. The off-stage "Battery Unit" provides an underlying pulse or 'music of the spheres' throughout the movement." A fragment of melody from "Nearer my God to Thee" emerges from the basses, continuing the blurring of tonality and adding ever-uplifting shadows toward a "universal religion expressed in music." The full orchestra, now divided into groups, adds masses of sound to the texture, "Nearer My God to Thee" being repeated under the layers. An abstract march slowly emerges over the descending bass-line, as the trumpets and horns play a *sans-measura* rendition of the hymn. This march grows in urgency with the addition of trombones, woodwinds, and basses in a climaxing free rhythmic and meterless confluence: fragments of *Dornance*, contending with fragments of *Missionary Chant*.

As if the window of providence has been suddenly thrown open, the march cadence elides into the revelation of "Nearer My God to Thee" intoned by a wordless chorus. As with distant bells, the music fades into the ethers. The eternal question of the *Pre-lude: Watchman, tell us of the night*; finds its answer in *Nearer My God To Thee* as the music finds its place in the universe.

—Steve Ruppenthal

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**Rachmaninoff
Piano Concerto
No. 3**

Sergei Rachmaninoff studied at the Moscow Conservatory from 1885 to 1892 and won the gold medal for composition upon graduation. In 1893 he was appointed professor of pianoforte at an all girls school in Moscow, and in 1897 to 1898 he directed the Private Opera. Early in 1897, the First Symphony in D minor was premiered. The poor public and critical response plunged Rachmaninoff into a deep depression. After the failure of the First Symphony, he refused to work for several years and finally sought help from a hypnotist who renewed his spirit and creative strength. Rachmaninoff wrote his Piano Concerto No. 2 in C minor with new inspiration and passion. The rich sensuous melodies, moods and romantic drama had an overpowering impact on the audiences of the day, and Rachmaninoff was again thought of as a brilliant composer and pianist. The second piano concerto became Rachmaninoff's most celebrated composition and was perhaps the most popular concerto of the 1900s. With this return to success, Rachmaninoff married his cousin and sweetheart, Natalie Satina, and he began to make more extensive tours as a concert pianist and conductor. From 1904 to 1906 he was the conductor of the Bolshoi Theatre.

When his popularity encroached upon his creativity, Rachmaninoff resigned as conductor and in 1907 left Russia to live quietly in Dresden, Germany. During this time, he composed the Third Piano Concerto in D minor. Because of the 1917 October Revolution, Rachmaninoff and his wife and two daughters emigrated to America. He regularly performed new compositions while he lived alternately between America and Switzerland. Except for his fourth piano concerto which was considered a failure, Rachmaninoff experienced professional success and went on to produce many of his finest works including two sets of piano preludes, two piano sonatas, the Second Symphony and the Symphonic Poems. Later in life he concentrated on being a pianist rather than a conductor. He attracted a great following both in Europe and America. After 1935, his main home was in the United States, first in New York and then in Beverly Hills where he died, shortly after becoming an American citizen.

The Third Piano Concerto has traditionally been less popular than the Second Piano Concerto. It has been thought of as extremely difficult to play and has not been performed with as much frequency as the Second. The Third was written in a matter of months and, as he admitted, it was a strain. The manuscript is dated September 23, 1909 and noted as having a new style dated October 5th, which mostly referred to the cadenza in the first movement. Indeed there were two versions for the cadenza and Rachmaninoff himself usually preferred the second style. In the autumn of 1909, he embarked on his first tour of the United States, and in 1909 he premiered the Third Piano Concerto at a concert of the New York Symphony. During the nine day crossing from Russia, Rachmaninoff practiced on a silent keyboard. The reviews were mixed. Some

critics said it was monotonous, too gushy and too full of arpeggios. But because it was similar to the second concerto which was enormously popular and because the third concerto was, for the most part, liked by the public, it was deemed an overall success.

The first movement, the *Allegro ma non troppo*, opens with a two measure introduction by the orchestra. The piano enters with the first theme, the strings enter with the second theme and there is an elaborate section which leads to a cadenza for piano which is accompanied by the orchestra. The themes return and the movement ends quietly. In the second movement, *Adagio*, the melody is introduced by the woodwinds then is repeated by the strings and the piano. The movement involves clarinet and bassoons with a waltz rhythm in the strings and goes immediately into final movement, the *Alla breve*, which features vigorous back and forth passages between the orchestra and piano. The entire concerto evolves from a simple opening D minor melody into a work of impressive thematic cross-references and spacious orchestration.

—Mary Keitel-Snow

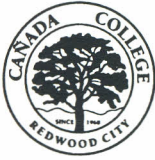
**Assistant
Conductor**

Kristin Turner Link is a transplanted midwesterner who moved to California eight years ago. She holds degrees in Music Education from the University of Wisconsin Madison and the University of Michigan, with a focus on the teaching of strings. Her conducting teachers have included Catherine Comet, Robert Fountain, Gustav Meyer and Paul Vermel. Kristin was a string teacher in the Quincy Public Schools in Illinois, conducted the Illinois Youth Chamber Orchestra, and was assistant conductor and concert master of the Quincy Community Symphony. She has been a violinist in Redwood Symphony for two years, and her husband is a bassist in the group.

**Choir
Director**

Janice Gunderson was named Director of Peninsula Cantare in January 1997, after being the choir's accompanist since 1987. She has been an active musician in the Bay Area, working as a director, pianist, and teacher. Since 1985 she served as Assistant Conductor for the Masterworks Chorale until Galen Marshall's retirement. She was Organist and Choir Director at the First Baptist Church of San Carlos, accompanist and the College of Notre Dame, and currently works as Staff Accompanist at Cañada College. She has participated in the Festival of Masses with Robert Shaw and the Cabrillo Music Festival with Dennis Russell Davies. Janice studied at Lewis & Clark College and holds a degree from the University of Oregon with additional work at Cal State Hayward and San Jose State. Her professional affiliations include the Music Teachers Association of California and the American Choral Directors Association.

Cañada College



Redwood Symphony is proud to have been associated with Cañada College since 1987. Cañada's fine facilities and convenient location have allowed the orchestra to draw musicians from throughout the Bay Area.

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Bass

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Bernard Buice
Ronald Clazie
John Friesen
Warren Gibson
Peter Gunderson
Ronald Hodges
Mark Loy
Dave Peters
Stephen Pursell
Jack Runte
Jay Siedenburgh

Upcoming Concerts

April 19, 1998
Sunday, 3:00 P.M.
Cañada College

Opera in Concert

Puccini: *La Bohème*
The complete opera in a concert performance with supertitles
Skyline College Choir, Dr. Patricia Hennings, Director

June 14, 1998
Sunday, 3:00 P.M.
Cañada College

Susan Freier, violin

Stephen Harrison, cello

Beethoven: Overture to *The Creatures of Prometheus*
Brahms: Concerto for Violin, Cello, and Orchestra
("Double Concerto")
Prokofiev: Symphony No. 5

March 14 & 15, 1998
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Kristin Link, Assistant Conductor

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Tom Diskin
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Carolyn McBirney
Victoria Owen
Lusijah Rott
Julian Schafer
Janet Sloan
Liz Varnhagen

Bass

Brian Link *
Steve Auerbach
Ted Harris L
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Flute

Michelle Davis
piccolo
Patricia Harrell ‡
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Clarinet

Joan Hebert
Robert Marcus †
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Richard Steinberg ‡

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Doug McCracken ‡
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Mia Stormer L
contrabassoon

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Tommy Kuo, violin
Ann Walker, violin
Doris Wallis, violin
Karen Kenrick, violin
Renee Stockwell, violin
Suki Russack, harp
Lydia Derugin, harp

Horn

Rachel Harvey L
Jim Millar L
Mark Nakamura ‡
Ariana Pitchon
Sheila Snyder †
Priscilla Nunn A

Trumpet

Guy Clark
Stephen Ruppenthal †
Dan Swinehart ‡
Frank Davis A
Larry Heck A
Eric Swisher A

Trombone

Craig Whitwell L
Matt Calvert * A
Chris Vincente A
Todd Weinman A
bass trombone
Keith Meyer
bass trombone

Tuba

Peter Govorchin *

Percussion

Lydia Derugin
Nancy Geimer
Victor Lee
Mark Nakamura
Suki Russack
Ethel Sprat
Maureen Stone
David Stork
Doug Wyatt

Harp

Suki Russack *
Lydia Derugin

Solo Piano

Janice Gunderson * A

Four-Hand Piano / Synthesizer

Ching-Wen Chao A
Randy Wurschmidt A

"Offstage Percussion Battery"

Robert Marcus, conductor
Mark Goldstein
Lea Anne Bantsari
Doug McCracken
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