

SUMMER DANCE FIESTA

SATURDAY, JULY 26, 2025 @ 8:00 PM



JIMMY LÓPEZ
FIESTA!

CONDUCTED BY KYLE BALDWIN



ÉDOUARD LALO
SYMPHONIE ESPAGNOLE

SOLOIST
JASON LIN, VIOLIN

OTTORINO RESPIGHI
**ANCIENT AIRS AND
DANCES NO. 2**

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

**CAÑADA COLLEGE
MAIN THEATER**
4200 FARM HILL BOULEVARD, REDWOOD CITY

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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."

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"Redwood Symphony and its music director, Eric Kujawsky, are old hands at Mahler—their skill is exceptional. There were large stretches where the listener could not tell that this was a volunteer orchestra and not a premier professional ensemble. The sound was clear and precise. Little touches of characteristic Mahlerian tone color popped up everywhere: cheeky squawks in the winds, ghostly brass fanfares, timpani slams to make listeners jump out of their seats."

"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."

— San Mateo Daily Journal

"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

Édouard Lalo
1823–1892

Symphonie Espagnole
1874

Jason Lin, Violin
I. Allegro non troppo
II. Scherzando: Allegro molto
III. Intermezzo: Allegretto non troppo
IV. Andante
V. Rondo: Allegro

INTERMISSION

Jimmy López
b. 1978

Fiesta!
2007

Kyle Baldwin, conductor

Ottorino Respighi
1879–1936

Ancient Airs and Dances, Suite No. 2
1923

I. Laura soave: balletto con gagliarda, saltarello e canario
II. Danza rustica
III. Campanae parisienses & Aria
IV. Bergamasca



Saturday, July 26, 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

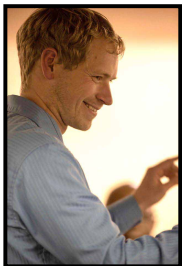


Eric Kujawsky, Redwood Symphony founder and Music Director, is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Eric established Redwood Symphony in 1985 after receiving his doctorate in conducting from Stanford University. His teachers include Samuel Krachmalnick, Paul 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 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, Bates, Mecham, Copland, Lutosławski, 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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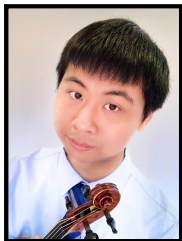
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Call for Musicians

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 Soloist



Jason Lin has been a member of Redwood Symphony since 2018. He grew up in the Bay Area and started violin lessons at age 6. From age 7 onwards, he studied with Ms. Kwok-Ping Koo, who has been highly influential in fostering Jason's passion for playing the violin. Music was always an integral part of Jason's childhood growing up, as he had other family members and cousins who also played the violin.

During his childhood, Jason participated in various youth ensembles and high school ensembles, including Polyphony Chamber Orchestra (PCO), California Philharmonic Youth Orchestra (CPYO), and the Monta Vista High School Chamber Orchestra. He attended UC Berkeley, and while pursuing a degree in computer science he continued taking violin lessons and playing in university ensembles.

Post-graduation, Jason has been working as a software engineer in the tech industry. In 2018, he started searching for a community orchestra to join and was very fortunate to meet maestro Kujawsky and Redwood Symphony. Since then, Jason has been an active member of the ensemble.

His creative efforts also extend outside of playing the violin, as he was the primary video editor behind Redwood Symphony's Quarantunes YouTube series during the 2020 pandemic. These virtual performance videos allowed Redwood Symphony to continue connecting with its dedicated audience despite the sudden cancellation of multiple concerts.

Jason plays a 1900 Nicolas Duchène violin and a 1930 Louis Bazin violin bow.

Édouard Lalo



Symphonie Espagnole

Born in Lille, France in 1823 to a military family of Spanish descent, Édouard Lalo, as a child and against his parents' wishes, began his musical studies at a local conservatory. At age 16 he entered the Paris Conservatoire to complete his training. Like many who have sought careers as professional musicians, he made his living as a young man as a music teacher, chamber music player (viola), and conductor, while also trying his hand at composition. Early efforts focused on songs and chamber music, many of which survive, although two of his earlier symphonies did not.

A confluence of events led to the creation of the *Symphonie Espagnole*. The 1870s brought a renewed interest by French composers and audiences in Spanish heritage and music. In support of this observation, Bizet's opera *Carmen* premiered only a month after the *Symphonie's* first performance. Further, in 1873 Lalo met the violinist Pablo de Sarasate. Impressed by his virtuosity, Lalo composed his *Violin Concerto* for Sarasate, a collaboration that soon led to the *Symphonie Espagnole*, also composed for and initially performed by Sarasate.

Symphonie Espagnole (*Spanish Symphony*) does not have the conventional form of a symphony. It does comprise several movements of varied tempo and form; however, more like a concerto,

the violin soloist plays almost continually. But with the five movements and no cadenzas, it is more consistent with the concertante form of Berlioz' earlier masterpiece for viola, *Harold in Italy* (1834). Both pieces require extraordinary focus and endurance on the part of the soloist.

Musically, the *Symphonie* reflects the persona of the virtuoso who inspired it: the Spaniard Sarasate, who personally was mercurial, and as a musician, the kind of extraordinary virtuoso who valued musicality and meaning above empty showmanship. The piece is filled with lyricism, wit, and a certain fire. Musicologist Michael Clive calls it "a fabulously abundant violin showcase—non-stop fun to hear, and if you happen to be a prodigiously skilled violin virtuoso, a joy to play." Tonight, we are proud to feature our own prodigiously skilled virtuoso Jason Lin, who indefatigably wends his way through the piece's musical settings with brilliance and confidence.

The work is in five movements, exhibiting a range of Spanish motifs:

I. Allegro non troppo:

The piece opens with a vibrant, rhythmic orchestral introduction. The solo violin enters with a sweeping, almost improvisatory melody. The movement is stated in characteristic Spanish habanera-like figures, featuring virtuosic passages, double stops, and rapid arpeggios for the soloist.

II. Scherzando: Allegro molto:

This is a light, playful, and energetic movement, evoking the sounds of castanets and Spanish folk dances. The solo violin exhibits pizzicato effects and quick, agile bowing. A contrasting lyrical middle section provides a lovely respite from the dancing.

III. Intermezzo: Allegretto non troppo:

This is a more melancholic and expressive movement, introducing a beautiful, singing melody in the solo violin, often with a sense of yearning or introspection, with hints of Spanish lament. Throughout the movement, the orchestral accompaniment provides a rich, warm backdrop.

IV. Andante:

Here we encounter a slower, more introspective introduction leading to a lively, almost rustic dance, featuring further exploration of Spanish folk melodies and rhythms. The violin's agility and expressive range is evident throughout.

V. Rondo: Allegro:

The work concludes with a brilliant and fiery finale, characterized by a recurring, highly rhythmic *Rondo* theme, ending with a triumphant and exhilarating flourish.

Though not as often performed these days, this is a work of enduring popularity, a blend of dazzling virtuosity and evocative melodies that appeals both to performers and audiences. In the end, *Symphonie Espagnole* is a testament to Lalo's unique voice and his ability to fuse French elegance with Spanish fire.

—Dan Swinehart

Jimmy López



Fiesta! (Introduction by the composer)

In recent years, eclecticism has become an important part of my musical language. The challenge of creating musically sensible interactions out of the juxtaposition of apparently incompatible musical sources—some of which result in unexpected contrasts—fascinates me. *Fiesta!* draws influences from several such sources, including European academic compositional techniques, Latin-American music, Afro-Peruvian music and today's pop music. It utilizes elaborate developmental techniques while keeping the primeval driving forces still latent in popular culture.

Movements one (*Trance 1*) and three (*Trance 2*) are connected to each other in spirit and form. Both start energetically, feature slow passages, and lead to the following movement by means of open endings. The word "trance" belongs to the realm of techno music. Techno is a form of electronic dance music that generally makes use of hypnotic and repetitive rhythms. I use this term to establish a connection with younger generations who are not usually drawn to concerts of classical music. But a musical connection can also be found at the end of the above mentioned movements, both of which feature soft melodies over an ostinato or a pedal note. Although these techniques are mostly associated with the world of classical music, they do establish a connection with the repetitive world of techno, where the purpose of repetition is to keep a steady pulse so that everybody can dance continuously. It is also an effective way of building and maintaining tension and keeping it high. But I also use the word "trance" in its original meaning, attempting to convey the hypnotic state achieved while listening to a constantly shifting melody against a static background, much like in Hindu music, where melodies unfold through a series of melismas against a pedal note and over a span of several minutes.

Movements two (*Countertime*) and four (*Techno*) are conclusive in character, maintaining high energy levels from beginning to end. Latin rhythms also play an essential part in them, the percussion section rising to prominence in several passages. *Countertime* is an interplay of syncopes where the downbeat is constantly shifted from the strong to the weak beat of the bar. The word "countertime" has been derived from "counterpoint", which in the realm of music theory defines the rules of coexistence and interaction between two or more melodies, the goal being to produce a harmonious whole. I use the word "countertime" to underline the interaction between an underlying steady pulse (not written out in the score) and the actual rhythms playing against it.

Techno uses Latin-American rhythms such as merengue. The trumpet and trombone solos near the middle of the movement mark the beginning of a section where techno rhythms are made explicit. In a regular techno piece, this type of solo would be played by synthesizers, and would generally happen at the precise moment in which the constant beat of the bass drum has been momentarily suspended in order to give the music a certain lightness that wouldn't be otherwise achieved. Shortly follow-

ing is the most direct allusion to the techno genre: bass drum and tom-toms replicating the steady beat while cymbals play in syncope.

This is the first piece where I have made explicit use of elements from popular music, but it is certainly not the first time it's been done. Past composers, especially from the baroque, wrote suites comprising a series of dances with names such as *allemande*, *gigue*, *sarabande*, etc. These dances were popular at European courts: the nobles would gather and dance to the accompaniment of a small instrumental ensemble in residence. Later, other composers used these dances, but made them more sophisticated. That was a part of my intention when picking up the genres that I mentioned earlier. I believe they have enough potential to justify further development, but always keeping the primeval driving forces present in them.

– Jimmy López

Born in Lima, Peru in 1978, Jimmy López is already gaining an international following. From 1998 until 2000 he studied with Enrique Iturriaga at the National Conservatory of Music in Lima, and from 2000 till 2007, with Veli-Matti Puumala and Eero Hameenniemi at the Sibelius Academy in Helsinki, where he obtained his Masters of Music Degree in 2007.

His works have been performed by ensembles such as Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, St. Paul Chamber Orchestra, Atlanta Symphony Orchestra, Fort Worth Symphony, Helsinki Philharmonic, The Hague Residentie Orkest, Symphony Orchestra of Chile and the National Symphony Orchestra of Peru, among others; and in venues such as Carnegie Hall, Aspen Music Festival, Tanglewood Music Festival, Darmstadt Music Festival, Donaueschingen Music Festival and the 2010 Youth Olympic Games in Singapore.

– Excerpted from the score by Kyle Baldwin

Ottorino Respighi



Ancient Airs and Dances, Suite No. 2

(Antiche arie e danze per liuto) (1923)

Ottorino Respighi, born July, 1879, in Bologna, Italy, was an Italian composer, musicologist, and conductor best known for his richly orchestrated tone poems that celebrate the city of Rome.

Respighi showed early musical promise and studied violin, viola, and composition. As a young boy, Respighi first attended the conservatory in Bologna as a string performance student. Upon his graduation in 1900, he accepted a position as principal violist in the Russian Imperial Theatre Orchestra in St. Petersburg. While there, he briefly studied privately with the renowned orchestrator-composer Nicolai Rimsky-Korsakov, whose influence would be evident in Respighi's vivid orchestral colors.

Upon returning to Italy, Respighi began a rigorous performing and traveling schedule, completing his first opera, the comedy *Re Enzo*, and performing at the Teatro Comunale as principal

violinist. It was during this time that Respighi completed his initial transcriptions of pieces by 17th and 18th century composers. His transcription of Monteverdi's *Lamento d'Arianna* for voice and orchestra gained international success following its first performance in Berlin in 1908. In 1913, he was appointed professor of composition at the Accademia di Santa Cecilia in Rome, one of the most prestigious music institutions in Italy, only later to become its director (1923–1926).

Respighi's breakthrough as a composer came with *Fountains of Rome* (1916), the first in his series of Roman tone poems. The work, which vividly depicts four Roman fountains at different times of day, demonstrated his flair for lush orchestration and atmospheric imagery. However, it wasn't until a performance in Rome in 1918, and later in the United States under Arturo Toscanini, that his compositions gained widespread acclaim outside of the continent.

He followed this with *Pines of Rome* (1924), his most famous and frequently performed work. It is a celebration of the Eternal City's ancient and modern glories, blending realism, mythology, and impressionistic detail. In 1928, he completed the trilogy with *Roman Festivals*, a more intense and rhythmically complex piece that portrays Roman holidays through the ages.

In contrast to the lush romantic textures of his *Pines of Rome*, Respighi's *Antiche arie e danze per liuto* (*Ancient Airs and Dances for Lute*) sonically replicates the charm of early Baroque dances in three orchestral suites. Composed over a period of 15 years, each provided fresh new settings for early 20th-century audiences. Each suite takes inspiration from lute songs and dances of the 16th and 17th centuries, originally written by Italian, French, and other European composers. Respighi did not simply arrange these works—he reimagined them with modern orchestration, infusing them with rich harmonic and romantic expression while preserving the character and charm of the originals.

His *Suite No. 2* includes four movements inspired by music originally composed for the lute, archlute, and viol, the most popular instruments of the late Renaissance and early Baroque eras. Utilizing dances first composed by Italian musicians Fabritio Caroso (c. 1530–c. 1605) and Bernardo Gianoncelli (d. c. 1650), Burgundian lutenist Jean-Baptiste Besard (c. 1567–c. 1616), French court composer Antoine Boesset (1586–1642), and an aria attributed to the music theorist and Catholic priest, Marin Mersenne (1588–1648), the composer resurrected music of a former era, labelling the works “free transcriptions for orchestra.”

Respighi did not attempt to recreate the ancient music with historical accuracy. Instead, he reinterpreted it through the lens of early 20th-century orchestral aesthetics. His approach was neoclassical, balancing modern expressiveness with historical form and simplicity. The *Ancient Airs and Dances* exemplify lyrical elegance combined with modern harmonic richness, colorful orchestration, revival of early music in a Romantic/Impres-

sionistic idiom, and became a precursor to the later 20th-century historically-informed performance movement, but from a modernist aesthetic viewpoint. One can find influences on Stravinsky from Respighi's re-imagining of the Renaissance.

The four movements of *Suite No. 2* are scored for an average-sized orchestra of 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, 3 timpani, celesta, harpsichord 4-hands, harp and strings. The richly programmatic movements move with the gracefulness of the Renaissance court, maintaining the orchestrationally vivid charm of the first suite but displaying a more refined sonic palette and lighter texture with more transparency, allowing more intimacy between ancient melody and his modern setting.

I. *Laura soave: balletto con gagliarda, saltarello e canario (Fabrizio Caroso)* is a graceful dance from a famous Renaissance dance instruction manual. The first theme captures the graceful movement:

I. Fabrizio Caroso.
Andantino
p dolce



II. *Danza rustica* (Jean-Baptiste Besard) is a romantic and expressive lute song arranged with warm, sumptuous harmonies. The dancelike melody of the lute tune evokes a classic period piece:

II. Giov. Batt. Besardo
Allegretto
f



III. *Campanae parisienses & Aria* (attributed to Marin Mersenne) evokes the "The Bells of Paris" within the colorful orchestration.

III. Autore incerto
Mersenne Marin
Campanae parisienses - Aria
Andante mosso
Fl.
ppp



IV. *Bergamasca* (Bernardo Gianoncelli) is a lively dance from northern Italy, replete with bouncing rhythms.



Respighi was widely respected in his lifetime and received numerous honors, including election to the Italian Royal Academy. Though his music was appreciated internationally, he maintained a somewhat isolated and non-political stance during Italy's Fascist era, focusing on his artistic pursuits. In the 1930s, his health began to deteriorate due to heart complications and a chronic infection. He died in Rome on April 18, 1936, at the age of 56.

Ottorino Respighi occupies a unique place in 20th-century music. At a time when many composers were embracing radical modernism, Respighi stood apart, crafting a style that was both modern and deeply rooted in history. His orchestral works continue to be popular for their vivid color, drama, and accessible musical language.

Although sometimes overshadowed by more avant-garde contemporaries, Respighi's music remains beloved for its evocative storytelling, sumptuous orchestration, and revival of Italian instrumental traditions. Along with his more modern contemporaries such as Luciano Berio, Luigi Nono, and Alfredo Cassella, Respighi is widely regarded as one of the most important Italian composers of the early 20th century.

– Stephen Ruppenthal

Musical graphics courtesy of Wikipedia

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Scary music from Disney, movies, classics

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Mia Astar L

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Brian Link *
Steve Auerbach
Georg Schuele L
Mat Wood

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Linda Watkins A †
Lisa DiTiberio L *
Patricia Harrell L
George and Emily Jaquette Chair
Isabella Grimes A Flute, Piccolo
Lynn Lightsey L
Edith Klauda Chair
Tessa Moore A

Oboe

Kurtis Kaminishi L
Michael Odynski 2, 3
Peter Stahl 1

Bassoon

Theo Clarke 1, 2
Maria Yuin 3
Mia Stormer L Contrabassoon
Booth/Brockner/Schassar Memorial Chair

Clarinet

Richard Steinberg *
Diane F. Ingalls Chair
Joan Hebert L
James Kleinrath & Melody Singleton Chair
David Miller

Horn

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

Trumpet

Stephen Ruppenthal *
Franklin Beau Davis L
Alex Groth L
Dan Swinehart

Trombone

Katie Watts A †
Kristin Arend L
Curtis Azevedo A
Steve Barnhill A Bass Trombone
Daven Tjaarda-Hernandez L *
C. Richard Walker Chair

Tuba

Joel White *

Percussion

Richard Gibson L
Mark Goldstein L
Blake Hemingway
Allan Miller
Clara Qin
Mattijs Van Maaren L

Harp

Brian Swager * L
Catherine Sue (synthesizer)
Douglas Ashcroft Chair

Harpsichord and Celesta

Janice Gunderson A
Joy Lai
Delphean Quan L

* = Principal

† = Acting Principal

1 = Principal on Lalo

2 = Principal on López

3 = Principal on Respighi

A Acting Member

L On Leave



2025–2026 Season Subscription Concerts

Saturday, September 27, 2025 at 7:30 pm*

Virtuosi!

Kirke Mechem | The Jayhawk: Overture to a Mythical Comedy

Sergey Prokofiev | Piano Concerto No. 2 (Daniel Glover, piano)

Béla Bartók | Concerto for Orchestra

Saturday, November 22, 2025 at 7:30 pm*

1985–2025 40th anniversary with Mason Bates!

Emmanuel Chabrier | España

Pyotr Ilyich Tchaikovsky | Violin Concerto (Karen Bentley Pollick, violin)

Mason Bates | Alternative Energy (Mason Bates, electronica)

Saturday, February 21, 2026 at 7:30 pm*

Brahms' "Fifth"

Gabriela Ortiz | Kauyumari (Conducted by Kyle Baldwin)

Alberto Ginastera | Harp Concerto (Anna Maria Mendieta, harp)

Johannes Brahms (arr. Peter Klatzgow) | Symphony No. "5" (String Quintet Op. 111)

Saturday, April 18, 2026 at 7:30 pm*

Rarely-Heard Gems

J.S. Bach | (arr. Ottorino Respighi) Prelude and Fugue in D, BWV 532

Gustav Mahler | Kindertotenlieder (Kindra Scharich, mezzo-soprano)

Witold Lutosławski | Symphony No. 3

Saturday, May 30, 2026 at 7:30 pm Sunday, May
31, 2026 at 2:00 pm

A Little Night Music in Concert

Music and Lyrics by STEPHEN SONDHEIM

Book by HAROLD WHEELER

Staged and Directed by Roger Serreson
Originally Produced and Directed on Broadway by Harold Prince

This will be the West Coast Premiere of a brand new orchestra-sized arrangement
by the show's original orchestrator, Jonathan Tunick

*pre-concert talk at 6:45 pm