

41st Season
**Redwood
Symphony**
Eric Kujawsky, Music Director

1985-2025

40TH ANNIVERSARY WITH MASON BATES!

SATURDAY NOVEMBER 22, 2025 AT 7:30 PM

CHABRIER - **ESPAÑA**

TCHAIKOVSKY - **VIOLIN CONCERTO**



KAREN BENTLEY POLLICK
VIOLIN

MASON BATES -
ALTERNATIVE ENERGY



MASON BATES
ELECTRONICA

**CAÑADA COLLEGE
MAIN THEATER**

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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.”

– SAN FRANCISCO CLASSICAL VOICE

“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*

41st Season
**Redwood
Symphony**

Eric Kujawsky, Music Director

40th Anniversary with Mason Bates!

Emmanuel Chabrier
1841-1894

España
1883

Pyotr Ilyich Tchaikovsky
1840-1893

Violin Concerto in D Major, Op. 35
1878

Karen Bentley Pollick, violin

- I. Allegro moderato
- II. *Canzonetta*: Andante
- III. *Finale*: Allegro vivacissimo

INTERMISSION

Mason Bates
b 1977

Alternative Energy
2011

Mason Bates, electronica

Danny Coward, violin

- I. Ford's Farm, 1896
- II. Chicago, 2012
- III. Xinjiang Province, 2112
- IV. Reykjavik, 2222



Saturday, November 22, 2025, 7:30 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 Lippa'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, Mechem, 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.

Season subscriptions

Subscriptions for the 2025-26 Subscription Concerts include all five concerts and exclusive benefits. Prices are \$150 for adults, \$130 for seniors—five concerts for the price of four. Subscriptions are available online only before the season starts. Plan on saving money next year with a season subscription.

To purchase tickets

Visit RedwoodSymphony.org for tickets to our concerts. We have eliminated ticket surcharges for the 2025-26 season. For most 2025-2026 concerts, tickets for adults are \$35 in advance, \$40 at the door. Tickets for seniors are \$30 in advance, \$35 at the door. Tickets for students are \$15 with ID. Children younger than 18 are admitted free with an adult. Prices vary for the Sondheim concert and for special concerts. To ask questions or request assistance, email info@RedwoodSymphony.org or leave us a message at 650-366-6872.

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 Artist Karen Bentley Pollick



A native of Palo Alto, Karen Bentley Pollick studied with Camilla Wicks in San Francisco and with Josef Gingold at Indiana University, earning BM and MM degrees with a cognate field in Choral Conducting. She joined the Paul Dresher ElectroAcoustic Band in 1999 and performs with Seattle-based Joy Street Orchestra. Her multimedia project *Solo Violin and Alternating Currents* received a grant from the NEA and evolved into *Violin, Viola & Video Virtuosity*. Karen received a Seed Money Grant for Disseminated Performances from New York Women Composers. While residing in Vilnius, Lithuania, she performed *Resonances from Vilna* with pianist Jascha Nemtsov and premiered David A. Jaffe's violin concerto *How Did It Get So Late So Soon?* with the Lithuanian National Opera & Ballet Theatre Orchestra.

Karen's debut recording for Toccata Classics presents Hermann Graedener's two violin concertos with the National Symphony Orchestra of Ukraine. Her recordings garnered top recognition in the Global Music Awards: *Graedener Violin Concertos*, *Chamber Music of Ivan Sokolov*, and *Orchestral Music of Ole Saxe*, featuring the premiere recording of his violin concerto *My Manchu Princess & Dance Suite*. *Music for Emily Dickinson* includes *Ten Songs without Words* by Ukrainian-American composer Virko Baley and was awarded the 2024 American Prize Ernst Bacon Memorial Award for the Performance of American Music.

A founding member of *Virtuosos de Cámara*, Karen presented chamber music concerts in Puerto Vallarta and Nayarit, in Mexico, and collaborated with Resonance Jazz Trio. Concert highlights include the Seattle premiere of *Pieta* by Jerry Mader alongside *Romantartica* by Henning Kraggerud, plus live video of *Maqa Violin* by Yitzhak Yedid. Karen tracked the hardangerfele (Norway's national instrument) solos in her San Pancho home studio for New Zealand composer Stephen Gallagher's score for *Lord of the Rings: War of the Rohirrim*, released in December 2024.

Concertos from the Caucasus, featuring violin concertos by Georgian composer Aleksí Machavariani, and Azerbaijani composers Azer Rzayev and Rauf Gadjiiev with the Lithuanian National Symphony Orchestra, was awarded three gold medals for Instrumentalist, Album & New Release in the June 2025 Global Music Awards. Karen performed Gara Garayev's *Sonata in D minor* for violin & piano at Carnegie's Weill Recital Hall with Azerbaijani virtuoso pianist Nargiz Aliyarova in October 2025.

Violinist Karen Bentley Pollick presents these concertos with appropriate esprit. Technically, she succeeds in enhancing the musicality and special character of the works to such an extent that their essential characteristics become clear, ensuring that the qualities of the pieces can be experienced in modern sound technology.

-Pizzicato July 2025

Emmanuel Chabrier | España



Emmanuel Chabrier's family intended him to be a lawyer, and he dutifully studied, passed his exams, and worked in the Ministry of the Interior for 18 years. But his passion was always music, and he began composing on the side, publishing many minor works and two operettas before finally abandoning his ministry post in 1880 to devote his time to composition.

He loved the stage and wrote many comic operas as befitted his generally sunny personality. These works were popular at the time, but his musical influence was deeper than mere public fancy. His colorful musical palette and adept compositional ability brought him admirers such as Maurice Ravel, who later wrote that "all of contemporary French music stems from (Chabrier's) work."

It was *España* that established Chabrier as a composer of serious works. In 1882 he visited Spain with his wife and family, and was enchanted by the energy of Iberian music. He described the dancers at the café concerts to a friend: "If you could see them wiggle, unjoint their hips, contort, I believe you would not want to get away! At Malaga I was compelled to take my wife away..." Returning to Paris, he promised the conductor Charles Lamoureux he would write a Spanish-themed piece that would cause audience members to leap up and embrace each other. Though the first performance in 1883 may not have ended in a group hug, the piece did catch fire with the public, and its themes were so memorable that the main melody was a hit again 73 years later in a 1956 ditty called *Hot Diggity* (with the chorus: "oh hot diggity, dog ziggity, boom what you do to me").

Though he first wrote *España* for piano, Chabrier quickly realized it needed the thrust and brilliance that orchestration could give it, and he makes full use of his resources. Written in a traditional sonata form, the two main themes contrast the tempestuous Spanish jota with the slower, lyrical malagueña. The kinetic first theme, by means of repeated hemiolas, seems to be in three and two simultaneously (much like *America* in *West Side Story*). In the development, Chabrier hints at the "endless variety of rhythms" that he heard superimposed on the basic 3/4 pattern of the dance. A new theme is introduced by the trombones, punctuated by references to the opening theme. The conventional recapitulation is followed by an exciting coda that brings back the trombone theme for a brilliant conclusion. If we are not left dancing in the aisles, it is only because we have suppressed Chabrier's delicious enticement.

- Barbara Heninger, April 1, 2001

PALO ALTO PHILHARMONIC

Stravinsky Pulcinella

Reena **Esmail** *Avartan*

Mozart *Symphony No. 40 in G minor,
K. 550*

Stravinsky *Pulcinella Suite*



7:30 pm* **Saturday**
December 13, 2025

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Palo Alto

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talk)*

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or online**

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Pyotr I Tchaikovsky **Violin Concerto**



Tchaikovsky began piano lessons at the age of five, and within three years he could read music as well as his teacher. But a career as a child prodigy was not to be: Pyotr's pragmatically-minded parents sent him at age ten to a preparatory school for the Russian civil service. For the next nine years, he had time only for occasional piano lessons. But at age 23, after a four-year stint at the Ministry of Justice, Tchaikovsky abandoned his budding law career to pursue music study full-time at the new St. Petersburg Conservatory. He graduated two years later and was soon in the employ of the conservatory as a music theory professor. Endowed with a sensibility at once poetic and conservative – Mozart was his favorite composer – 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.” With his bold, original gift for beautiful melody and drama, Tchaikovsky’s songs, symphonies, concertos, chamber music, operas and ballets gave him well-deserved fame.

Tchaikovsky dashed off his *Violin Concerto* in less than a month while vacationing on Lake Geneva, Switzerland, during the spring of 1878. He had gone there to recover from the depression brought on by his recent, unhappy marriage to Antonina Miliukova. He was joined there by the violinist Yosif Kotek, his composition pupil (and probable love interest), whose presence was an inspiration. Tchaikovsky sought Kotek’s advice on the solo violin part, writing to his brother Anatoly, “How lovingly he’s busying himself with my concerto! It goes without saying that I would have been able to do nothing without him. He plays it marvelously.” To avoid any appearance of impropriety, he dedicated the work to the virtuoso Leopold Auer, who promptly pronounced its fiendishly difficult solo part “unviolinistic” and refused to perform it. He did, however, offer to help revise it, but he procrastinated so long that Tchaikovsky, in a huff, kept it as it was and awarded both the dedication and the honor of the first performance to Adolph Brodsky. That long-delayed premiere took place in Vienna on December 4, 1881. Years later, Auer made amends: after completing the long-promised revisions, he not only championed the concerto tirelessly in the concert hall, but also ensured that it would become a mainstay of the violin repertoire by teaching it to up-and-coming virtuosos like Nathan Milstein and Jascha Heifetz. Auer’s revision of the solo violin part has since become the standard version.

The *Violin Concerto* is scored for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, timpani, and strings. The gently lilting tune that the first violins play at the beginning is a red herring: almost immediately a drum roll dials up the tension as the first theme, in D major, emerges in a series of short phrases. The solo violin enters in its lowest register,

stretches its wings in a graceful arpeggio, then settles down to develop this theme in a warmly lyrical fashion, adding another-dotted-rhythm theme as its counterpart. After introducing a beautifully romantic second theme, the concerto grows steadily more virtuosic. The first theme reappears in various guises, now accompanied by majestic brass fanfares, now embedded in delicate violinistic filigree. Coming on the heels of a blazing orchestral climax, the brilliant solo cadenza leads to an extended synopsis of the *Allegro*, finally rushing headlong into a rousing finish.

The relaxed second movement *Canzonetta*, with its sultry Russian-sounding theme in G minor, provides a welcome respite from the intensity of the *Concerto's* outer movements. Low woodwinds intone a plaintive melody that frames the movement at its beginning and end. A lovely, yearning, more European-sounding melody in E-flat major makes but one appearance in between statements of the G minor theme. After the woodwind intonation at the end, a series of quiet chord changes effects a seamless transition to the spitfire finale. The orchestra pounces suddenly, with a fiery first intimation of the movement's main theme. The solo violin interrupts with a warm-up cadenza, then presents the main theme with orchestra in a double-time sprint in the key of D major. The movement's rondo form allows for contrasting passages in A major where the music slows to a languid *andante*, then winds itself back up and continues on its quicksilver way. Finally, Tchaikovsky calls a climactic halt to the proceedings, making his orchestra and soloist stop on a dime.

– Franklin Davis

Mason Bates



Alternative Energy

Mason Bates is an American composer of symphonic music and a DJ of electronic dance music. Distinguished by his innovations in orchestration and large-scale form, Bates is best known for his expansion of the orchestra to include electronics. He was the first composer-in-residence of the Kennedy Center for the Performing Arts, and he has also been in residence with Chicago Symphony Orchestra, the Pittsburgh Symphony, the California Symphony, and the San Francisco Symphony. In addition to his notable works *Mothership*, *Anthology of Fantastic Zoology*, and his opera *The (R)evolution of Steve Jobs*, he composed the score to Gus Van Sant's film *The Sea of Trees*. In a 2018 survey of American orchestras, he was rated the second-most performed living composer.

Bates showed an early interest in bridging the worlds of electronic and symphonic music, premiering his *Concerto for Synthesizer* in 1999. He gained national attention in 2007 with *Liquid Interface*, a water symphony commissioned by the National Symphony Orchestra under Leonard Slatkin, who premiered several works by Bates including *Violin Concerto* for Anne Akiko Meyers.

Bates has spoken about his symphonies as a revival of the narrative symphonies of the 19th century using 21st-century sounds, as exhibited by his 2018 symphony *Art of War*. The piece "explores the drama of human conflict" using field recordings of mortar and artillery explosions, and of the printing presses of the US Mint for the work's opening movement *Money as a weapons system*.

Some of his works do not include electronic sounds, such as *Resurrexit*, which was commissioned by Pittsburgh Symphony Orchestra in celebration of Manfred Honeck's 60th birthday.

A long partnership with the San Francisco Symphony began with the 2009 premiere of *The B-Sides* under Michael Tilson Thomas, who also conducted several works by Bates with the YouTube Symphony. The latter premiered *Mothership* at the Sydney Opera House in 2011 to an online audience of two million. Film projects began in 2015 with the score for Gus Van Sant's film *The Sea of Trees*, starring Matthew McConaughey, Naomi Watts and Ken Watanabe.

Through his club show Mercury Soul, Bates became familiar with lighting, production, and staging techniques that create fluid, information-rich environments in social settings. Bates was named the first composer-in-residence of the Kennedy Center for the Performing Arts in Washington, D.C., where he launched the new-music series *KC Jukebox*.

His first opera, *The (R)evolution of Steve Jobs*, with libretto by Mark Campbell, was premiered in 2017 by the Santa Fe Operas. Santa Fe Opera's recording on Pentatone Records went on to win the 2019 Grammy for Best Opera Recording.

In 2018, the Metropolitan Opera announced the commission of *The Amazing Adventures of Kavalier & Clay*, with music by Bates and libretto by Gene Scheer. The opera is based on the Pulitzer Prize-winning novel with the same name by Michael Chabon about a Jewish immigrant who writes comic books to earn enough money to save his family from the Holocaust. This opera opened the Met Opera's 2025-2026 season.

The composer has provided the following notes regarding the work heard today:

Alternative Energy is an "energy symphony" spanning four movements and hundreds of years. Beginning in a rustic Midwestern junkyard in the late 19th Century, the piece travels through ever greater and more powerful forces of energy - a present-day particle collider, a futuristic Chinese nuclear plant - until it reaches a future Icelandic rainforest, where humanity's lost inhabitants seek a return to a simpler way of life.

The *idée fixe* that links these disparate worlds appears early in the first movement:

Ford's Farm, 1896. This melody is heard on the fiddle—conjuring a figure like Henry Ford—and is accompanied by junkyard percussion and a "phantom orchestra" that trails the fiddler like ghosts. The *accelerando* cranking of a car motor becomes a special motif in the piece, a kind of rhythmic embodiment of ever-more-powerful energy. Indeed, this crank motif explodes in the electronics in the second movement's *Chicago, 2012*, where we encounter actual

recordings from the Fermilab particle collider. Hip-hop beats, jazzy brass interjections, and joyous voltage surges bring the movement to a clangorous finish.

Zoom a hundred years into the dark future of the third movement's *Xinjiang Province, 2112*, where a great deal of the Chinese energy industry is based. On an eerie wasteland, a lone flute sings a tragically distorted version of the fiddle tune, dreaming of a forgotten natural world. But a powerful industrial energy simmers to the surface, and over the ensuing hardcore techno, wild orchestral splashes drive us to a catastrophic meltdown.

As the smoke clears, we find ourselves finally in far future *Reykjavik, 2222*: an Icelandic rainforest on a hotter planet. Gentle, out-of-tune pizzicatos accompany our fiddler, who returns over a woody percussion ensemble to make a quiet plea for simpler times. The occasional song of future birds whip around us, a naturalistic version of the crank motif. Distant tribal voices call for the building of a fire—our first energy source.

Just a hint at the time of composition, positive forces have begun to emerge to counter the implied petrochemical and nuclear heat death of the planet, or at least of human civilization, among them solar power (our true first energy source), wind and geothermal, along with the computing, communications, robotic, and artificial intelligence offerings that can help plan and control our energy usage. In that sense, the work as an augur appears already to have diverged from actual events, particularly in its apparent predictions of China's continued dependence on today's conventional fuels. None of this, however, should alter our appreciation of this fascinating multi-media performance, taking us without pause from the clanking auto parts of the late eighteenth century through the calm, if somewhat resigned, moods of the early twenty-third.

Tonight we are especially pleased to feature the composer himself performing the synchronized electronic sounds that mark this work's character.

– The composer, Dan Swinehart, and Wikipedia

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*Through
the
Years*





41st Season



Redwood Symphony

Eric Kujawsky, Music Director

UPCOMING CONCERTS

February 21, 2026: Brahms "Fifth"

Gabriela Ortiz: Kauyumari

Conducted by Kyle Baldwin

Alberto Ginastera: Harp Concerto

Anna Maria Mendieta, Harp

Johannes Brahms (Arr: Peter Klatzow): Symphony No. "5"
(String Quintet Opus 111)

April 18, 2026: 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

May 29-30, 2026: A Little Night Music in Concert

Lyrics and Music by Stephen Sondheim

Book by Hugh Wheeler

Suggested by a Film by Ingmar Bergman

Originally Produced and Directed on Broadway by Harold Prince

West Coast premiere of new full orchestra arrangement by Jonathan Tunick

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REDWOOD SYMPHONY

Eric Kujawsky, Music Director
Kyle Baldwin, Assistant Conductor

Violin I

Danny Coward
Concertmaster
Barbara Ild Chair
Kayla Butler L
Rebecca Chiu
Joe Hodge L
Greer Hoffmann L
Kathy Kaufmann
Tommy Kuo L
Leah Lader L
Joy Lai
Jason Lin
Ever O'Donnell A
Shira Sanghvi
Caren Shapiro
Dave Silon A
Catherine Sue
Radu Vasilescu A
Donglai Xiang A
Chris Yeh
Victor Zhang

Violin II

Sarah Moscovitz *
Mia Astar
Maeve Alini Chair
Kavi Bidlack A
Sam Burnett
Amanda Edwards A
Diane Honda L
Romain Kang
Jennifer Lawry
Kristin Link
J. Samuel Jones Chair
Joyce Malick
Navid Mir
Grace Reim
Ann Yvonne Walker
Leslie Xu A

Viola

Brooke Mickelson *
Louise Pasternack Chair
Callie Belback L
Hannah Bronson
Tanya Buxton
Margaret Elliott Chair
Jonah Capella
David Craford
Vivien D'Andrea
*Derek and Stephanie
Smith chair*
Skyler Litz
Martin Pollack
Kim Williams
James Woodward
Gregory Zinkl

Cello

Ellis Verosub *
Alex Kahler Chair
Aaron Baca
Sonia Bidlack A
Lloyd Black
Lynda Bloomquist L
Annabelle Chan L
Zoe Dilles A
Tate Fisher
Tetsu Ishihara L
Julian Schafer
Woo Zanoni Family Chair
Janet Sloan
Walter and Nancy Harrell Chair
Anthony Yee

Bass

Brian Link *
Steve Auerbach 
Robert Lasilla A
Georg Schuele
Mat Wood

Flute & Piccolo

Lisa DiTiberio *
Patricia Harrell 
George and Emily Jaquette Chair
Flute, Piccolo, Alto Flute
Lynn Lightsey 
Edith Klauda Chair

Oboe

Kurtis Kaminishi 3
Michael Odynski 1
Oboe, English Horn
Peter Stahl  2

Clarinet

Joan Hebert 2 
*James Kleinrath &
Melody Singleton Chair*
Richard Steinberg 1, 3
Diane F. Ingalls Chair
David Miller
Clarinet, Eb Clarinet

Bassoon

Hannah Lane A
Jordan Terry 1, 2
Maria Yuin 3
Mia Stormer
Booth/Brockner/Schassar Memorial Chair
Contrabassoon

Horn

David Dufour
Earl Saxton Chair
Mika Imawaka
Mark McMahon
James Millar 
Dr. Edward and Lenora Speer Chair
Greg White

Trumpet

Don Batchelder A 1, 2
Franklin Beau Davis L
Alex Groth
Stephen Ruppenthal 3
Dan Swinehart 

Trombone

Daven Tjaarda-Hernandez *
C. Richard Walker Chair
Kristin Arendt
Curtis Azevedo Bass Trombone

Tuba

Joel White *

Percussion

Kyle Baldwin
Asaf Elbaum A
Mark Goldstein 
Blake Hemingway
Allan Miller 
Vanya Tarasov A
Mattijs Van Maaren L

Harp

Amy Ahn A

Keyboard

Delphean Quan
Douglas Ashcraft Chair

Electronica

Doug Thom (rehearsals)
Mason Bates

Special Guest Performer

* = Principal
1 = Principal on Chabrier
2 = Principal on Tchaikovsky
3 = Principal on Bates
A = Acting Member
L = On Leave
 = Founding Member

BRAHMS'

41st Season
**Redwood
Symphony**
Eric Kujawsky, Music Director

“5TH”

FEBRUARY 21, 2026
AT 7:30 PM PRE-CONCERT
TALK AT 6:45 PM

GABRIELA ORTIZ

KAUYUMARI - CONDUCTED BY KYLE BALDWIN

ALBERTO GINASTERA

HARP CONCERTO
ANNA MARIA MENDIETA, HARP

**JOHANNES BRAHMS
(ARR. PETER KLATZOW)**

SYMPHONY NO. “5” (STRING QUINTET OP. 111)

**CAÑADA COLLEGE
MAIN THEATER**

4200 FARM HILL BOULEVARD,
REDWOOD CITY

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