

BRAHMS'

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

66 5TH 99

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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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.”

— San Mateo Daily Journal

“A booming electronic bass, the cranking of a car motor, and the mechanization of Chicago’s Fermilab particle accelerator are not sounds you’d expect to hear blasting through speakers during an evening at the symphony. But on Saturday night, this soundscape was an integral part of prolific composer Mason Bates’s magnificent four-movement piece, *Alternative Energy*, masterfully performed by the Redwood Symphony.

— Joseph Sarmenta

“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

Brahms' "Fifth"

Gabriela Ortiz
b 1964

Kauyumari
2021

Conducted by Kyle Baldwin

Alberto Ginastera
1916-1983

Harp Concerto
1956

Anna Maria Mendieta, harp

- I. Allegro giusto
- II. Molto Moderato
- III. Liberamente capriccioso - Vivace

INTERMISSION

Johannes Brahms
1833-1897

Sinfonietta (String Quintet #2, op. 111)
1890/1991

Orchestrated by Peter Klatzow

- I. Allegro non troppo, ma con brio
- II. Adagio
- III. Un poco allegretto
- IV. Vivace ma non troppo presto



Saturday, February 21, 2026, 7:30 P.M.

Cañada College Main Theater, Redwood City, California

Mobile devices should remain silent and dark during the performance.

The Music Director

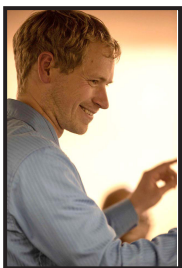


Eric Kujawsky, Redwood Symphony founder and Music Director, is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Eric established Redwood Symphony in 1985 after receiving his doctorate in conducting from Stanford University. His teachers include Samuel Krachmalnick, Paul 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 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, 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 **Anna Maria Mendieta**



Anna Maria Mendieta, harpist and creator of *Tango del Cielo* (Tango of Heaven), enjoys a busy career as a soloist, orchestral musician, recording artist and teacher. She is the principal harpist with the Sacramento Philharmonic and Opera and has played with orchestras and chamber music groups across the country. Ms. Mendieta is recognized internationally as a pioneer in performing Argentine Tango music on the harp, praised by the League of American Orchestras as an “exceptional and charismatic soloist”. She has performed with celebrities including Barry Manilow who calls her his “favorite harpist.” Her national touring concert-show *Tango del Cielo* was the featured show at the 2019 World Tango Festival in Victoria, Canada. Her *Harp-Tango* project is the subject of a documentary film. The multimedia show features music, art, film, tango and flamenco dance, with a tribute to the Silent Films. When she’s not pulling strings, she’s out on the dance floor as a part of the show!

Gabriela Ortiz **Kauyumari**



Born to a musical family in Mexico City, Gabriela Ortiz has always felt that she didn’t choose music, but that music chose her. While playing charango and guitar with her parents’ renowned Latin American folk music group, *Los Folkloristas*, she was also learning classical piano. Her formal studies began under Mexican composers Mario Lavista, Federico Ibarra, and Daniel Catán. Later, she continued her studies in Europe, earning a master’s degree at Guild Hall School of Music and Drama, and a doctorate in composition and electronic music from London’s City University. She is presently composer-in-residence at Carnegie Hall, the *Orquesta Sinfónica de Castilla y León*, and the Curtis Institute of Music.

Ortiz’s music incorporates seemingly disparate musical worlds, from traditional and popular idioms to avant-garde techniques and multimedia works. Drawing inspiration from Mexican subjects, her music is nevertheless intended to appeal to international audiences. In 2025 she won three Grammy Awards for her album *Revolucióndiamantina* with the Los Angeles Philharmonic under Gustavo Dudamel, establishing her as a leading voice in contemporary classical music. Just a few weeks ago she won two Grammy Awards for her album *Yanga* and her cello concerto *Dzonot*.

Ortiz writes of tonight’s work:

Among the Huichol people of Mexico, *Kauyumari* means “blue deer.” The blue deer represents a spiritual guide, transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Every year, the Huichol embark on a symbolic journey to “hunt” the blue deer, making offerings in gratitude for having been granted access to the invisible world through which they also are able to heal the wounds of the soul.

When I received the commission from the LA Philharmonic to compose a piece reflecting on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the return of live music. Specifically, I thought of a Huichol melody sung by the De La Cruz family—dedicated to recording ancestral folklore—that I used in my piece, *Altar de Muertos*, commissioned by the Kronos String Quartet in 1997.

I used this material within the orchestral context and elaborated on the construction and progressive development of the melody and its accompaniment to symbolize the blue deer. This is transformed into an orchestral texture that gradually evolves into a complex rhythm pattern, wherein the melody itself eventually becomes unrecognizable, the imaginary effect of peyote and our awareness of the invisible realm, giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

While composing this piece, I observed once again how music has the power to grant us access to the intangible, healing our wounds and binding us to what can only be expressed through sound. Although life is filled with interruptions, *Kauyumari* celebrates the fact that each of these rifts is also a new beginning.

- Biographical information by Ana Alonso Minutti
- Program notes written by the composer

Alberto Ginastera **Harp Concerto**



Alberto Ginastera stands as the most influential Argentinian composer of the twentieth century, rivaled in international prominence only by his former student Astor Piazzolla. Early in his career, Ginastera cultivated a vivid nationalist voice, creating an idealized musical portrait of the Argentine *gaucho*—much as Aaron Copland did for the American cowboy. Copland himself recognized Ginastera’s talent and mentored him at Tanglewood during the composer’s Guggenheim Fellowship in the United States. Ginastera’s *Harp Concerto* was commissioned in 1956 by Edna Phillips, longtime principal harpist of the Philadelphia Orchestra and its first female member. A student of Carlos Salzedo—the visionary pedagogue who transformed modern harp technique—Phillips was deeply committed to expanding the instrument’s solo repertoire. Although the concerto was intended for premiere at the 1958 Inter-American Festival in Washington, D.C., Ginastera did not complete the work until 1964. By then Phillips had retired, and the concerto was finally premiered in 1965 by the Philadelphia Orchestra with Spanish virtuoso Nicanor Zabaleta as soloist, conducted by Eugene Ormandy.

Today, the *Harp Concerto* holds a central place in the instrument’s repertoire, celebrated for its scale, technical demands,

and expressive range. The work synthesizes two defining strands of Ginastera's mature style: Argentine nationalism and neo-expressionism. Folk elements—most notably the driving *malambo* rhythm—coexist with highly modern techniques, including dense tone clusters, heightened chromaticism, and extended harp effects. Rather than presenting folk materials literally, Ginastera abstracts them, weaving Argentine identity into a contemporary musical language that speaks to international audiences.

The *malambo* is a traditional Argentine dance associated with the *gauchos* of the pampas. Typically competitive and percussive, it emphasizes intricate footwork (*zapateado*) and rhythmic vitality rather than melody. Often written in 6/8 but colored by hemiola, the *malambo's* constant tension between duple and triple meters generates an urgent, propulsive, relentless energy that courses through much of the concerto.

I. Allegro giusto The concerto opens with a stark surprise: the harp alone, presenting the principal theme in bare octaves. This gesture immediately overturns expectations of the harp as merely atmospheric, asserting it instead as a bold, percussive protagonist. Fiery, sharply accented chords propel the music forward, while fragments of the opening idea recur in varied guises. A brief cadenza leads to darker territory before the movement fades into eerie harmonics, dissolving rather than concluding.

II. Molto moderato The slow movement unfolds in a hushed, nocturnal sound world. Low strings introduce a mournful landscape reminiscent of Bartók's "night music," from which the harp and orchestra emerge in searching dialogue. Celesta and high strings add icy colors and unsettling textures. Dissonances linger unresolved, creating an atmosphere of suspended time. The music suggests the vast Argentine pampas—open, mysterious, and slightly out of focus.

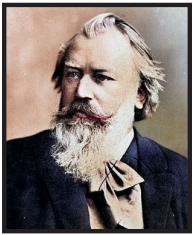
III. Liberamente capriccioso – Vivace The finale begins with an extended harp cadenza built around six pitches that recall the open strings of a *gaucho's* guitar. The soloist explores an astonishing range of colors—strumming, knocking, whispering, and singing through the instrument—before launching the orchestra into a breathless *Vivace*. Here the *malambo* rhythm takes full control, driving the music with relentless momentum as harp and orchestra trade lines in a virtuosic dance. Ginastera treats the harp as both string and drum, using an aggressive near-soundboard articulation for a biting attack; bright, percussive clarity in fast passages where notes hit and vanish like foot strikes. The use of the instrument's lower register suggests the weight of the Argentine tree drum covered with animal skins, the *bombo legüero*, where the harp stops being ethereal and becomes almost violent. The orchestra doesn't accompany, it locks into the rhythm with low winds, brass, and percussion reinforcing *malambo* accents, and strings often functioning as rhythmic blocks rather than

lyrical lines. The concerto surges to a thrilling conclusion, uniting folk impulse and modern expression in exhilarating fashion.

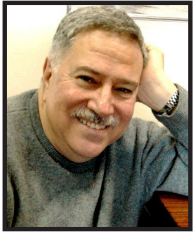
Ginastera described his creative output as falling into three stylistic periods: "Objective Nationalism" (1934-1948), "Subjective Nationalism" (1948-1958), and "Neo-Expressionism" (1958-1983). The *Harp Concerto*, composed at the cusp of his later style, exemplifies his belief that national identity need not rely on quotation, but could be embedded in rhythm, gesture, and sound itself. Though the guitar is often seen as the emblematic instrument of Latin America, the harp has deep historical roots there as well, having been brought to the New World during the Spanish Renaissance. Here, Ginastera reclaims that heritage, transforming the harp into a powerful voice of both tradition and modernity.

- Stephen Ruppenthal

Johannes Brahms



Peter Klatzow



Sinfonietta (String Quintet #2, Opus 111)

What you will hear tonight is a Brahms string quintet performed by a full orchestra, and it has a fascinating origin story.

In 2019, just before COVID changed all our lives, Eric Kujawsky (who plays clarinet, violin, and viola as well as conducting) and Redwood Symphony string players Joyce Malick, Janet Sloan, and Michael Luxton had organized a monthly string quartet for fun. Later violist Chris Barrow joined them, making a quintet; Joyce suggested the *Brahms Quintet in G*, and a fun reading ensued.

Only a few months later, COVID hit, bringing everything to a screeching halt. Redwood Symphony created its *Quarantunes* series of YouTube videos, which worked well, but playing in isolation and mixing together the result was largely unsatisfying, as musicians love playing together in person. As more became known about COVID, the quintet created a safe way to play together outside, and they picked up the Brahms quintet again, with the added poignancy that playing anything as a full orchestra was impossible. As before, Eric was ambivalent about the work.

Redwood Symphony was able to resume concerts in 2022-2023, and in early 2024 Eric's brother Paul stumbled on a Wikipedia page describing how Brahms had originally intended the quintet material to be his *Fifth Symphony* before deciding to render it as a quintet. As a result, the work feels very symphonic, and Eric asked Michael if he would be interested in actually arranging it for orchestra, since Michael had already done a number of arrangements, including one for Redwood Symphony.

Michael was intrigued by this idea, and then was pleasantly surprised to find YouTube recordings of an orchestral version already arranged by South African composer Peter Klatzow, orchestrated in 1991 and premiered in 1992. Hearing these recordings, Eric became very enthusiastic about the work; clearly, Klatzow had revealed the essence of Brahms' conception in its full glory! Further research found that sadly, Klatzow had passed away from COVID in late 2021, and as the YouTube recordings included only the first three movements, it looked as if the arrangement may have been left incomplete.

More internet sleuthing revealed that two of the composer's associates now manage the music rights to his works, and they agreed to license the music for our performance tonight. When the score and parts arrived, they included all four movements! As it turns out, these associates played viola and french horn in the arrangement's 1992 premiere by the Cape Town Symphony Orchestra, conducted by Gérard Korsten. We are excited to have them both with us tonight in the audience, attending the Bay Area premiere with Redwood Symphony.

Brahms spent much of his life haunted by the shadow of Beethoven (a tough act to follow), tempering his considerable skills with an overhang of self-doubt and academic formality. In his last works, these restraints seemed to vanish in the urgency of advancing age, his style growing less conventional, more daring, concise and clearly stated, and most uniquely his own.

Rather than symphony orchestras, this last tranche of Brahms' works were written for voice, piano, and chamber groups. As a string quintet, this piece stands apart from the others in its complexity, emotional force, and rich texture. The presence of five string voices, including a second viola, allows for a more symphonic mix of multiple melodies with full harmony (like Schubert's *String Quintet in C Major D956*) in contrast to the leaner melodic possibilities of a more typical string quartet.

While Brahms' earlier string writing could sometimes have an awkwardness about it (revealing his instincts as a pianist), the experience of writing his *Violin Concerto Op. 77* and particularly his *Double Concerto for Violin and Cello Op. 102* seem to have taught him the full possibilities of fluent and idiomatic string writing, which here he applied to all five instruments with great effect. The resulting music is a gift to its players as well as to their audience.

In its proportions, the work doesn't quite fit the model of a Brahms symphony. While the majestic first movement has the requisite symphonic breadth, movements 2-4 are relatively short, which could explain why Brahms abandoned his initial symphony concept. For this reason, Eric feels that the orchestrated version should more properly be called a *sinfonietta* (Little Symphony), rather than a symphony.

The last movement is a bit of an enigma. Klatzow felt that it was too short and light to serve as a conventional symphonic finale, but it suits Brahms' final daring style, as a blast of pure energy like a Hungarian dance on steroids. With numerous transformations and inversions of the main themes, a complex fugato in the middle, and an all-out fun romp at the end, it invites the audience to demolish the social barrier between highbrow and lowbrow music. Klatzow does a masterful job of translating this into the language of the orchestra: loud, fun, and devil-may-care, even adding a triangle to the scoring.

- Allan Miller, with copious notes from Michael Luxton



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41st Season



Redwood Symphony

Eric Kujawsky, Music Director

UPCOMING CONCERTS

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

June 27, 2026: Outdoor Concert 2026

Elmer Bernstein: March from The Great Escape

Kyle Baldwin, Conductor

Kenneth J. Alford (arr.): Colonel Bogey March

Antonin Dvorák: Symphony No. 9 (New World)

July 25, 2026: Summer Classics 2026

Sergei Prokofiev: Overture on Hebrew Themes

Wolfgang Amadeus Mozart: Piano Concerto No. 26 ("Coronation")

Arr. Timo Andres

Louise Costigan-Kerns, Piano

Ludwig von Beethoven: Symphony No. 1

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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
Kayla Butler L
Rebecca Chiu
Joe Hodge L
Greer Hoffmann
Kathy Kaufmann L
Tommy Kuo L
Leah Lader
Joy Lai
Jason Lin
Michael Luxton
Cleber Olivares
— *de Albuquerque A*
Grace Reim
Shira Sanghvi
Caren Shapiro
Dave Silon
Catherine Sue
Chris Yeh L
Victor Zhang L

Violin II

Kristin Link ‡
J. Samuel Jones Chair
Sarah Moskovitz L *
Mia Astar
Maeve Alini Chair
Sam Burnett
Katie Clark A
Anna Cornwall A
Diane Honda
Romain Kang
Jennifer Lawry
Joyce Malick
Navid Mir L
Bryanna Salazar A
Ann Yvonne Walker
Tia Widlanta A
Leslie Xu A

Viola

Vi vien D'Andrea ‡
Derek and Stephanie
Smith Chair
Brooke Mickelson L *
Louise Pasternack Chair
Callie Belback
Hannah Bronson L
Tanya Buxton L
Jonah Capella
David Craford L
Charlie Gillet A
Skylar Litz
Sarah Moscovitz
Martin Pollack
Anuraag Sharma A

Kim Williams L
Margaret Elliott Chair
James Woodward
Gregory Zinkl

Cello

Anthony Yee ‡
Ellis Verosub L *
Alex Kahler Chair
Aaron Baca
Sonia Bidlack A
Lloyd Black
Annabelle Chan
Fen Conway A
Tate Fisher
Tetsu Ishihara
Kaya Lam A
Julian Schafer
Woo Zanoni Family Chair
Janet Sloan
Walter and Nancy Harrell Chair

Bass

Brian Link *
Steve Auerbach
Georg Schuele
Mat Wood

Flute & Piccolo

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

Oboe

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

Clarinet

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

Bassoon

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

Horn

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

Trumpet

Franklin Beau Davis
Alex Groth 2
Stephen Ruppenthal 1, 3
Dan Swinehart

Trombone

Daven Tjaarda-Hernandez *
C. Richard Walker Chair
Kristin Arendt
Curtis Azevedo L
Steve Barnhill A

Tuba

Joel White *

Percussion

Kyle Baldwin
Nathan Cornwall A
Asaf Elbaum A
Mark Goldstein
Blake Hemingway L
Allan Miller
Delphean Quan L
Douglas Ashcroft Chair
Vanya Tarasov A
Mattijis Van Maaren L

Harp

Astrid DeMartini A

Keyboard

Jan Gunderson A

* = Principal
‡ = Acting Principal
1 = Principal on Ortiz
2 = Principal on Ginastera
3 = Principal on Brahms
A = Acting Member
L = On Leave

RARELY-HEARD GEMS

Saturday, April 18 at 7:30 PM
PRE-CONCERT LECTURE AT 6:45

J.S. BACH
(ARR. OTTORINO RESPIGHI)

PRELUDE AND FUGUE
IN D, BWV 532

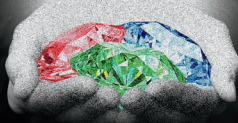
GUSTAV MAHLER



KINDERTOTENLIEDER
WITH KINDRA SCHARICH
MEZZO-SOPRANO

WITOLD LUTOSLAWSKI

SYMPHONY NO. 3



Cañada College Main Theatre
4200 FARM HILL BLVD. REDWOOD CITY, CA

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