

MIRANDA LIU

plays Korngold

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

MAY 31, 2025

@ 8:00 PM

Pre-concert talk
at 7:00 pm

ELIZABETH MACONCHY

Proud Thames Overture
Conducted by Kyle Baldwin

ERICH KORNGOLD

Violin concerto
Miranda Liu, violin

JOHANNES BRAHMS

Symphony No. 2



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*

40th Season Redwood Symphony

Eric Kujawsky, Music Director

Elizabeth Maconchy
1907–1994

Proud Thames, Coronation Overture
1953

Kyle Baldwin, Conductor

Erich Korngold
1897–1957

Violin Concerto in D Major, Op. 35
1945

Miranda Liu, Violin

- I. Moderato nobile
- II. Romance
- III Allegro assai vivace

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

Johannes Brahms
1833–1897

Symphony No. 2 in D Major, Op. 73
1877

- I. Allegro non troppo
- II. Adagio non troppo
- III Allegretto grazioso (quasi andantino)
- IV. Allegro con spirito

*This performance is dedicated to the memory of our longtime
violinist and founding member, Margaret Lehmer Elliot
(December 11, 1922–April 2, 2025)*



Saturday, May 31, 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.

Season subscriptions

Subscriptions for the 2025-26 Season 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. To ask questions or request assistance, email info@RedwoodSymphony.org or leave us a message at 650-366-6872. Tickets for 2024-2025 subscription concerts are \$30 (+\$3 fee) in advance, \$35 at the door for individual adults; seniors are \$25 (+\$3 fee) in advance, \$30 at the door; students \$10 (+\$2 fee) with ID. Children younger than 18 are admitted free with an adult.

Donations

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

Call for Musicians

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

The Soloist

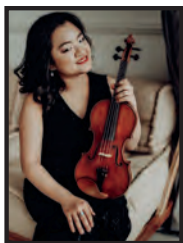


photo by
Anita Wąsik-Płocirńska

Praised by audiences and critics alike for her “perfect” (Oberbayerisches Volksblatt), “brilliant” (Salzburger Nachrichten), and “amazing” (playliszt.reblog.hu) technique, as well as for her mature and compelling interpretations, **Miranda Liu** is among the most exciting young violinists performing today. “Breathtaking” and “wonderful” (New Jersey Arts Maven), her extensive musical knowledge and emotional intensity can be heard in her performances of master works – from the Baroque, Classical and Romantic eras to the fresh new works of present day composers. She has performed on concert stages throughout Europe (Austria, Belgium, Bulgaria, Croatia, Czech Republic, Estonia, France, Germany, Hungary, Italy, Lithuania, Estonia, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Switzerland, UK), Asia (China, Korea, Taiwan), and the USA.

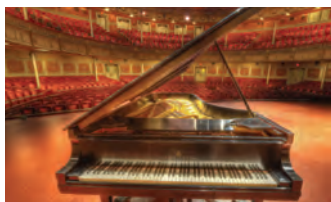
Her prodigious talent has resulted in her winning numerous first and top prizes at music competitions and playing in hundreds of recitals and concerts around the world. She has an extensive repertoire of over sixty works for violin and orchestra, and regularly performs at prestigious music festivals worldwide as a soloist and chamber musician.

Since her first solo appearance with an orchestra at age eight, she has gone on to solo with orchestras such as the Concerto Budapest Symphony Orchestra, the New World Symphony in Florida, the Rhode Island Philharmonic, the Las Vegas Philharmonic, the Krakow Philharmonic Orchestra, the Silesian Philharmonic Symphony Orchestra, the Rousse Philharmonic Orchestra, Redwood Symphony in California, the National Radio Orchestra of Romania, the Philharmonisches Orchester Budweis, the Lithuanian National Symphony Orchestra, the Danube Symphony Orchestra Budapest, the Philharmonie Salzburg, the Norddeutsche Philharmonie Rostock, the Orquestra de Cámara Galega, the Ensemble de Cuerdas del Encuentro Santander, the Váci Szimfonikus Zenekar, the Neues Sinfonieorchester Berlin, the Liszt Academy Chamber Orchestra, the Baroque Orchestra of New Jersey, the Anima Musicae Chamber Orchestra Budapest, the Festival Chamber Orchestra of Balassagyarmat, the Starling Chamber Orchestra Cincinnati, the Kraków Philharmonic Orchestra and the Old York Road Symphony in Pennsylvania, among others.

Ms. Liu received her musical education at the Mozarteum University Salzburg, the Liszt Academy of Music in Budapest, and the Guildhall School of Music and Drama in London. In 2016, at just 19 years old, she was appointed concertmaster of the Concerto Budapest Symphony Orchestra by András Keller, making her one of the youngest concertmasters in Europe. She earned her Doctor of Liberal Arts in Violin Performance in 2024.

An avid chamber musician, Ms. Liu has been the first violinist of the V4 String Quartet since its founding in 2021. She is also founder and first violinist of the Central European String Quartet (CESQ). In 2019, she established the MiraTone Festival and Academy, which has since gained international recognition under her artistic leadership. As a dedicated educator, she has led violin and chamber music masterclasses in Bulgaria, the Czech Republic, Hungary, Poland, Romania, Slovakia, and Spain.

2025-2026 SEASON



2025 Cliburn Gold Medalist

Sunday, September 28, 2025



Pavel Kolesnikov

Saturday, October 18, 2025



Eric Lu

Saturday, November 15, 2025



George Harliono

Sunday, February 22, 2026



Claire Huangci

Sunday, April 19, 2026



Hayato Sumino

Sunday, May 10, 2026

All concerts are at the Visual and Performing Arts Center in Cupertino. **Subscriptions** available now.

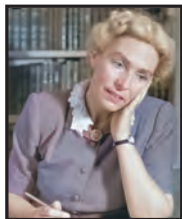
Single tickets starting June 10 at 1 p.m.

www.steinwaysociety.com



Watch our
video preview
on YouTube.

Elizabeth Maconchy



Proud Thames, Coronation Overture

Elizabeth Maconchy, an English composer of Irish descent, forged a distinctive voice in 20th-century music. Maconchy first studied piano with Edith Boxhill and composition with John Francis Larchet. She would later say that she took pride in studying with these Irish artists, strongly identifying as Irish throughout her whole life. Maconchy later studied at the Royal College of Music under Charles Wood and Ralph Vaughan Williams, and then in Prague with Karel B. Jiráček. Her career spanned over six decades, marked by persistence: she composed constantly despite tuberculosis, wartime upheaval, and raising a family. Maconchy wrote for professionals and amateurs alike, always considering the balance between intellectual rigor and accessibility. Her style, rooted in creative motivic development akin to Beethoven, is composed with complex rhythmic and harmonic languages. Maconchy was well versed in contrapuntal textures and rhythmic intricacies. As she once declared, "For me, the best music is an impassioned argument."

Maconchy's *Proud Thames, Coronation Overture* won a London County Council competition that was held to celebrate Queen Elizabeth II's 1953 coronation. Judged by Sir Adrian Boult, Edmund Rubbra, and Gerald Finzi, the prize of £150 (~£3,500 today) recognized her vision of the Thames as a musical journey: "From its trickling source among green fields to London, with a full tide of the life of the Capitol centers on its river."

Critical reception was divided, but the work was universally criticized for being too short. The Times praised the "splendid little piece ... rightly named," while The Daily Telegraph lauded its rarity as a competition success: "It is rare for the outcome of a competition to be as successful as Miss Maconchy's new overture." Music writer Donald Mitchell dismissed it claiming it "lack[ed] a decent tune." While the competition's guidelines are lost, speculation persists that the overture may have been condensed from a larger work, which may have accounted for its feeling of rushed progression.

The overture opens with a trumpet's three-note motif. This motif serves as the seed that the main melodic material grows from. Woodwind figures then ripple over pizzicato strings, evoking the "building to a river" approach that Smetana used in *Vltava*. This rhythmically intricate yet melodically sparse theme swells as the river widens, reaching a lyrical secondary idea in low brass and trumpets. Here, harmonies deepen while rhythms simplify, contrasting the opening's energy. Maconchy interweaves these themes, building to a triumphant climax where both converge, mirroring the Thames' progression to and through London and towards the sea.

– Kyle Baldwin

Erich Korngold



Violin Concerto

Austrian composer and conductor Erich Wolfgang Korngold was born into the world of music. His father, Julius Korngold, was a well-known music critic of the time. Erich was a child prodigy, writing original music at the age of 7, and by the time he was 11 he was praised by Gustav Mahler and Richard Strauss. His ballet *Der Schneemann (The Snowman)* became a sensation when he was 13, and he continued composing with great success throughout his teens.

In his 20s, Korngold had a successful career in theater and opera and became passionate about the music of Johann Strauss II. He resurrected several of Strauss' lost scores and re-orchestrated and staged them using new concepts. These included *A Night in Venice* and *Cagliostro in Vienna*, both of which drew the attention of Max Reinhardt, a theater and film director and producer with radically innovative productions.

In 1934, when Korngold was 37, Reinhardt invited him to Hollywood to adapt the score of Reinhardt's successful opera *A Midsummer Night's Dream* for a film version. The political situation was deteriorating as Hitler became the Fuehrer of Germany, and Korngold, who was Jewish, took the opportunity to move with his wife and two children to the United States and become a US citizen.

This mid-life career change proved to be a good one for Korngold. After finishing the music for *A Midsummer Night's Dream*, Warner invited him to write an original score for *Captain Blood*, which became the launch vehicle for the dynamic new stars Errol Flynn and Olivia de Havilland. This launched a ten-year career in film composing for a string of successful movies. In fact, the sophistication and romantic energy that characterizes film scores of the 1930s and 1940s were largely the creation of Korngold and other refugees from European opera houses. Korngold became adept at borrowing thematic elements from other composers and weaving them together with his own original compositions.

In 1945, when he was 48, Korngold felt that the defeat of Hitler allowed him to retire from film music and concentrate on music for the concert hall. To some extent, he felt a need to prove that he had not sold out to Hollywood, and the *Violin Concerto* you will hear tonight was his first orchestral work of that period. It premiered in St. Louis with Jascha Heifetz to rave reviews, and Heifetz went on to perform it in Carnegie Hall with the New York Philharmonic.

In the *Violin Concerto*, Korngold performs his movie trick in reverse: he borrows themes from his Hollywood scores to use in the orchestral piece. The first movement uses themes from *Another Dawn* (1937) and *Juarez* (1939), the second movement borrows from *Anthony Adverse* (1936), and the third movement uses the main motif from *The Prince and the Pauper* (1937).

The musical style of the *Violin Concerto* is also consistent with film and operatic scoring. In the first movement, there are fre-

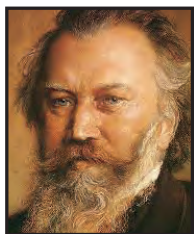
quent changes of tempo, texture, and mood, as in an emotional movie scene. At times, tonality is obscured in dissonance, but the theatrical nature of the music makes this feel perfectly natural. The first theme takes on the character of a movie's "big theme" after the violin cadenza.

Romance, the second movement, is an expansive essay in sentiment. The *misterioso* middle section becomes slightly expressionistic before making a Strauss-like retransition to the sweetness of the opening.

The finale's *staccato* jig shows off the composer's full range of facility. The orchestration is brilliant. There is a wealth of themes, all developed along traditional classical lines. However, as the themes return, rondo-like, we are reminded of "main title" music, particularly when the horns take up the principal theme. The coda literally "chews up" this theme as it is reworked by the virtuosic violin part, until the full orchestra finishes the work by rolling the "end titles."

–Allan Miller, with Wikipedia,
Dr. Michael Fink (Rhode Island
Philharmonic), and LA Philharmonic

Johannes Brahms **Symphony No. 2**



The summer of 1877 was a pleasant time for Johannes Brahms. After fifteen years of work and worry, constantly fearing comparison with Beethoven ("You have no idea how it feels to hear behind you the tramp of a giant."), he had premiered his first symphony in November of the previous year to favorable reviews. This hurdle past, Brahms took the occasion that summer to vacation in the village of Pörtschach, Austria, where "so many melodies fly about," he wrote, "one must be careful not to tread on them."

Relaxed and inspired, Brahms knocked off his *Second Symphony* in record time – finishing most of it that summer and performing a four-hand piano version with Ignaz Brüll for a few friends when he returned to Vienna at summer's end. He continued polishing it through November, teasing the friends who had not heard his piano version by describing it as a very somber, sad piece. To friend and fellow pianist Clara Schumann (wife of his earliest champion, Robert Schumann), he described the first movement as "quite elegiac in character." To long-time correspondent Elisabeth von Herzogenberg he wrote that the orchestra would have to play with mourning bands on their arms. Even his publisher, Fritz Simrock, got the treatment: "The new symphony is so melancholy that you will not be able to bear it," Brahms told him.

Of course, the new symphony was nothing of the kind. In fact, it is probably the sunniest of his symphonies, with a pastoral quality that surprised – and delighted – his friends. Critics who had expected something in the vein of his more sober first symphony in C minor (or who had heard about the "sad" piece

from Brahms's friends) were equally surprised by this D-major symphony. One Viennese critic even complained that it was too lovely: "We require from [Brahms] music that is something more than simply pretty."

Yet the *Second Symphony* is much more than merely pretty. The composer's deft touch at orchestrating many textures from a relatively limited orchestral force is in full evidence here: from soft and tender melodies, to sprightly dancing tunes, to his trademark sonorous strings. Equally on display is his skill at creating endless variations from just a few themes. The first movement, *Allegro non troppo*, opens with a three-note motif in the low strings that develops into themes both grand and tender. The *Adagio non troppo* that follows is more introspective, yet never brooding. Listen for the syncopated second theme played by the woodwinds over pizzicato cellos. A solo oboe introduces a folk-like tune to open the third movement, *Allegretto grazioso*. This melody, with its relatively stately yet dancing rhythm, is transformed into energetic variations punctuated by a few breathless pauses. The finale, *Allegro con spirito*, contrasts manic energy with a broad, hymn-like melody first "sung" by the full strings. Even during the movement's slower segments, there is an inevitable sense of motion. By the final trombone chord at movement's end, as one critic writes, "one has the sense of having been on a wild ride."

- Barbara Heninger, February 20, 2004

40th Season



Redwood Symphony

Eric Kujawsky, Music Director

UPCOMING CONCERTS

June 21, 2025, 7PM: Summer Outdoor Concert

Courthouse Square, Redwood City; Free to the public

Aaron Copland: Buckaroo Holiday, from Rodeo

Claude Debussy: En Bateau, from Petite Suite

Tchaikovsky: Allegro molto vivace, from Symphony No. 6

Conducted by Kyle Baldwin

Shostakovich: Waltz from Suite for Variety Orchestra No. 2

Conducted by Kyle Baldwin

Gershwin: An American in Paris

Elmer Bernstein: Theme from The Magnificent Seven

July 26, 2025: Special Chamber Orchestra Concert

Jimmy López: Fiesta!

Édouard Lalo: Symphonie Espagnole

Jason Lin, Violin

Ottorino Respighi: Ancient Airs and Dances No. 2

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Eric Kujawsky, Music Director
Kyle Baldwin, Assistant Conductor

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Danny Coward Concertmaster

Barbara Ild Chair

Kayla Butler L
 Serena H Chang
 Rebecca Chiu
 Joe Hodge A
 Greer Hoffmann L
 Kathy Kaufmann
 Tommy Kuo L
 Leah Lader
 Yeonjun Lee A
 Akemi Leung A
 Jason Lin L
 Ever O'Donnell A
 Shira Sanghvi
 Caren Shapiro
 Tia Widiando A
 Donglai Xiang A
 Chris Yeh L
 Victor Zhang

Violin II

Kristin Link *

J. Samuel Jones Chair

Mia Astar

Maeve Alini Chair

Kathrin Berkner-Cieslicki
 Sam Burnett A
 Amanda Edwards A
 Diane Honda L
 Romain Kang L
 Yeerae Kim
 Joy Lai
 Jennifer Lawry
 Joyce Malick
 Navid Mir
 Sebastian Pollack
 Grace Reim
 Catherine Sue
 Ann Yvonne Walker L

Viola

Brooke Mickelson *

Louise Pasternack Chair

Callie Belback L
 Hannah Bronson
 Tanya Buxton L
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 Griff Derryberry
 Skyler Litz
 Sarah Moskovitz
 Martin Pollack L
 Hunter Prince A
 Kim Williams L
 James Woodward
 Greg Zinkl A

Cello

Ellis Verosub *

Alex Kahler Chair

Aaron Baca L
 Lloyd Black A
 Lynda Bloomquist
 Annabelle Chan A
 Hannah Gallagher
 Tetsu Ishihara
 Julian Schafer
Woo Zannoni Family Chair
 Janet Sloan L
Walter and Nancy Harrell Chair
 Anthony Yee

Bass

Brian Link *

Steve Auerbach
 Georg Schuele L
 Nancy Stitton A
 Mat Wood

Flute

Lisa DiTiberio 1

Lynn Lightsey 2

Edith Klauda Chair

Patricia Harrell 3

Flute, Piccolo

George and Emily Jaquette Chair

Oboe

Kurtis Kaminishi *

Michael Odynski
 Peter Stahl L

Bassoon

Maria Yuin *

Theo Clarke L

Barbara McKee A

Contrabassoon

Booth/Brockner/Schassar

Memorial Chair

Mia Stormer

Clarinet

Joan Hebert *

James Kleinrath & Melody

Singleton Chair

James Aldous A

Bass Clarinet

David Miller

Richard Steinberg L

Diane F. Ingalls Chair

Horn

David Dufour 3

Earl Saxton Chair

Mika Imawaka 1

Mark McMahon 2

James Millar L

Dr. Edward and Lenora Speer Chair

Greg White

Trumpet

Franklin Beau Davis L

Alex Groth 1

Stephen Ruppenthal 2, 3

Dan Swinehart

Trombone

Daven Tjaarda-Hernandez *

C. Richard Walker Chair

Kristin Arendt

Curtis Azevedo A

Bass Trombone

Tuba

Joel White *

Percussion

Kyle Baldwin

Nathan Cornwell L

Richard Gibson L

Mark Goldstein

Blake Hemingway L

Allan Miller

Clara Qin L

Delphean Quan

Mattijs Van Maaren L

Harp

Brian Swager * L

Delphean Quan (Synthesizer)

Douglas Ashcroft Chair

* = principal
 1 = principal on Maconchy
 2 = principal on Korngold
 3 = principal on Brahms
 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 | Kaayumari (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 by a film by Ingmar Bergman
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