

Virtuosi!

Saturday, Sept. 27, 2025

@ 7:30 PM Pre-concert talk
at 6:45 pm

Kirke Mechem

The Jayhawk: Overture to a
Mythical Comedy

Sergey Prokofiev

Piano Concerto No. 2
Soloist
Daniel Glover, Piano



Béla Bartók

Concerto for Orchestra.



Order tickets at RedwoodSymphony.org

Cañada College Main Theater
4200 Farm Hill Boulevard, Redwood City

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

Kirke Mechem
b 1925

The Jayhawk: Overture to a Mythical Comedy
Celebrating Kirke's 100th Birthday!
2020

Sergei Prokofiev
1894-1953

Piano Concerto #2
1924

Daniel Glover, piano

- I. Andantino - Allegretto
- II. Scherzo: Vivace
- III. Intermezzo: Allegro moderato
- IV. Finale: Allegro tempestoso

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

Béla Bartók
1881-1945

Concerto for Orchestra
1944

- I. Introduzione. Andante non troppo - Allegro vivace
- II. Giuoco delle coppie: Allegro scherzando
- III. Elegia: Andante non troppo
- IV. Intermezzo interrotto: Allegretto
- V. Finale: Presto



Saturday, September 27, 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, Kirke Mechem, 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 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 **Daniel Glover**



Daniel Glover has previously appeared as soloist with Redwood Symphony in Prokofiev's *Concerto No. 3*, Bartók's *Concerto for Two Pianos*, Messiaen's *Turangalila* Symphony, Rachmaninoff's *Concerto No. 3*, Rachmaninoff's *Rhapsody on a theme by Paganini*, and Saint-Saëns' *Carnival of the Animals*. He has performed in 42 states and 28 countries throughout Europe, Asia, South America and the Caribbean. The San Jose Mercury News said, "Glover is an incisive, exciting, and apparently tireless player, a natural for hyper-virtuosic challenge." He has been hailed for his "extraordinary technique, analytical understanding and determined phrasing from the first to the last bar." (*Südhessische Post*, Germany). The San Francisco Classical Voice remarked, "The elegance and civility of Glover's approach was musically unimpeachable." "Dazzling...golly can he play! I kept expecting smoke to emerge from the interior of the instrument...a flawless sense of Lisztian style incorporating its emotional depth."

Mr. Glover has trained with such luminaries as Eugene List, Abbey Simon, Jerome Lowenthal, Nancy Bachus and Thomas LaRatta. He holds a Master's Degree from New York's Juilliard School, where he was a scholarship student. Among his numerous competition awards is first prize in the prestigious Liederkrantz Competition in 1990.

His successful 1992 Carnegie Hall recital in New York was a result of winning the Artist's International Competition. Mr. Glover also appeared in Washington, D.C.'s Corcoran Gallery and at the St. Petersburg Palaces Festival in Russia. With a repertoire of 80 concerti and other works for piano and orchestra, Mr. Glover has appeared regularly with over 20 Bay Area orchestras, as well as numerous orchestras nationally and internationally. Successful appearances include the critically acclaimed "World Premiere" performance of Eric Zeisl's *Concerto in C major* (1952) in May 2005 with the Saratoga Symphony, which was honored as one of the "Top 10 Best Classical Concerts in the Bay Area, 2005" by the San Jose Mercury News. He performed the complete works by Tchaikovsky for piano and orchestra with the Saratoga Symphony. He recently recorded the world premiere recordings of Felix Borowski's *Piano Concerto in D minor* and Beryl Rubinstein's *Concerto in C* with the Lithuanian National Symphony in Vilnius, Lithuania. This will be released on the Reference Recordings label in 2026.

In 2013, Mr. Glover gave the world premiere of the *Piano Concerto* by Lee Actor, a work specially commissioned for him by the Peninsula Symphony, and recorded the work with the Slovak National Symphony in Bratislava, May 2014.

Mr. Glover has served on the faculties of New York University, the University of the Virgin Islands, University of San Francisco, and Notre Dame de Namur University.

Mr. Glover has recorded ten solo CDs, including *Great Transcriptions by Legendary Pianists* (2015), *Franz Liszt, The Profound and The Profane* (2008), *Spanish Impressions* (2006), *Romantic Russian Encores* (2005), and a recording of live performances



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First Congregational Church of Palo Alto

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of three works for piano and orchestra by Mozart, Strauss and Prokofiev (2005). Previous recordings include the complete solo piano music by Ravel (2003) and Brahms' *Sonatas for Violin and Piano* with violinist Matthew Reichert (2001).

Kirke Mechem



The Jayhawk

Kirke Mechem is an American composer local to the Bay Area who is a good friend of Redwood Symphony. He has composed more than 250 works in almost every form, with performances of his music in over 42 countries. He has been called the "dean of American choral composers," and celebrated turning 100 last month!

Mechem's most famous opera, *Tartuffe*, was premiered by the San Francisco Opera in 1980, and has since had over 350 performances in 9 countries. Redwood Symphony is proud to have premiered his opera *Pride and Prejudice* in 2019. Mechem is also a noted author; his memoir, *Believe Your Ears: Life of a Lyric Composer*, won ASCAP Foundation's 48th annual Deems Taylor/Virgil Thomson Award for outstanding musical biography in 2016.

Mechem was born in Wichita, Kansas (you'll see later why this is important). After a two-year stint in the army during World War II, he enrolled at Stanford University where he changed his major to music and studied harmony, counterpoint, orchestration, and conducting. He orchestrated and conducted the student variety show in his senior year, and then went on to Harvard to earn a master's degree. After returning to Stanford, he served as the assistant choral director for three years, where he composed both choral and instrumental music and conducted an opera.

Mechem lived in Austria for about five years, but returned to the Bay Area with his family where he became composer in residence at University of San Francisco and has taught elsewhere as a guest composer and conductor. He has received an honorary Doctorate from the University of Kansas for "notable contributions to choral music and opera," and lifetime achievement awards from the National Opera Association and the American Choral Directors Association Western Division.

Tonight's performance of *The Jayhawk: Overture to a Mythical Comedy* concerns the Jayhawk, a mythical bird that Mechem detailed in 1944 in the *Kansas Historical Quarterlies*. He quoted John J. Ingallis as writing:

The Audubon of the twentieth century will vainly search the works of his illustrious predecessor for any allusion to the Jayhawk. Investigation will disclose the Jay (Cyanurus cristatus), and the hawk (accipeter fuscus): the former a quarrelsome egg sucker, the latter an assassin of the atmosphere. Were it not that nature forbids adulterous confusion of her types, he might surmise that the Jayhawk is a mule among birds, the illicit offspring of some aerial intrigue, endowed with the most malign attributes of its progenitors. But the Jayhawk is a creation of

mythology. Every nation has its myths, human and animal, and they are accepted as facts. Poetry decorates them with its varnish, orators cover them with a rhetorical veneer, and they are incorporated into the literature of the country. There was an epoch when the Jayhawk flew in our troubled atmosphere. It was a bird with a mission. It was an early bird and it caught many a Missouri worm. It did not allow salt to be put on its tail.

Mechem writes about his Overture:

"The Jayhawk is a mythical bird that has come to be identified with Kansas, the composer's native state. Most of his legendary adventures are practical jokes, but he has also been depicted as a martial guardian of the range with miraculous powers of disguise and transformation.

"The Jayhawk is the adopted symbol of the University of Kansas athletic teams, who at moments of dire peril are rallied by one of the best-known college yells, 'Rock-Chalk, Jay-hawk, K-U!' This cheer forms the basis of the overture's introduction. The Kansas state song, *Home on the Range*, also makes a brief appearance, although it is mockingly distorted by this most irreverent of birds.

"The Overture depicts the Jayhawk's birth in the rock chalk of the Kansas hills, woodwinds portraying the first fluttering of his wings. He might be called an ornithological *Till Eulenspiegel*; in fact, old-time Kansans of German stock will tell you that *Eule* means owl, and swear that *Eulenspiegel* himself was merely another of the diabolically clever disguises of the Jayhawk."

The humorous composition and orchestration of the Overture is typified by the solo trombone glissando that concludes the introduction. When asked for performance notes on this, Mechem wrote:

"Yes, it is supposed to sound funny. It is part of the 'Rock Chalk' yell of Kansas University, which has three iterations of a slow chant ending in 'K. U.' At the end of the third iteration, in the orchestra the 'U' is on a downward glissando (as it is in the college chant). It should be played [by the trombonist] in the position that gives the whole glissando without a shift of position or a breath. And yes, it should be a rather slow gliss."

Enjoy the performance. Rock chalk, Jayhawk!

-Allan Miller

-with help from Kirke Mechem and Wikipedia

Sergei Prokofiev



Piano Concerto No. 2

Believe it or not, the performance you hear tonight is not Sergei Prokofiev's original *Piano Concerto No. 2*! Prokofiev composed the original in 1912 and 1913, but the score was destroyed during the 1917 Russian Revolution, after he departed for America in 1918. In one recounting, there was a fire in his apartment that consumed the score, but another narrative indicates that the new occupants of the apartment used the score as fuel "to cook an omelet." He reconstructed the Concerto from his sketches in 1923, two years after he had finished his *Piano Concerto No. 3*, and Prokofiev himself said that it was "so completely rewritten that it might almost be considered No. 4."

The premiere of the original version in 1913, with Prokofiev playing the solo piano part, was not well received. One anonymous reviewer named "Non-Critic" from the *Petersburgskaya Gazeta* wrote:

"The debut of the piano cubist and futurist has excited universal interest. On the train to Pavlovsk one heard on all sides, 'Prokofiev, Prokofiev, Prokofiev.' ... On the platform appears a youth with the face of a Peterschule student [Peterschule was the most fashionable boys' school in Saint Petersburg]. He seats himself at the piano and begins to strike the keyboard with a sharp, dry touch. He seems either to be dusting or testing the keys. The audience is bewildered. Some are indignant. One couple stands up and runs toward the exit. 'Such music is enough to drive you crazy!' 'What is he doing? Making fun of us?' ... The most daring members of the audience hiss. Here and there seats become empty. Finally the young artist ends his concerto with a mercilessly discordant combination of brasses. The audience is scandalized. Most of them hiss. Prokofiev bows defiantly and plays an encore ... On all sides there are exclamations: 'To the devil with all this futurist music! We came here to enjoy ourselves. The cats at home can make better music than this!' while the enchanted progressivists try to drown them out with: 'This is the work of a genius!'—'How fresh, how new!'—'What temperament! What originality!'"

The rewritten version suffered much the same fate with its Parisian audience in 1924. It took two decades for audiences to catch up with Prokofiev's innovative style, when Maria Yudina scored an enormous success in 1938 in the Soviet Union playing *Piano Concerto No. 2*, which by then was totally unheard of. Even then it did not take and hold a firm place in the repertory until after World War II. Internationally, it was rediscovered in the late 1960s and early 1970s by Vladimir Ashkenazy and Malcolm Frager, after which it began to make its way at least to the edge of the standard repertory.

Prokofiev paid little attention to those who protested that his compositions were devoid of themes and melodies. "They don't know how to listen," he said; he was far more concerned with the form of his concertos. "It seems to me," he commented later, "that in general piano concertos (excluding the most perfect and the utterly unsuccessful) are of two kinds: in the first, the composer

succeeds in writing an ensemble for the solo instrument with the orchestra, but the solo part is not particularly interesting (as in Rimsky-Korsakov's); in the second, the solo is excellent, while the orchestral part serves merely as an adjunct to the whole (as in Chopin's). My first concerto is closer to the first kind, my second – to the second." Prokofiev considered these two piano concertos his first mature works.

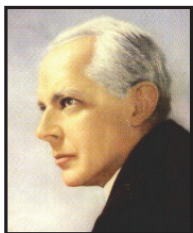
The *Concerto* begins gently with two measures of orchestral stage-setting, leading to two more measures of piano vamp until the appearance of the first theme, a melody of surprising extensions. Trying to put this melody together with "Non-Critic's" rant in the *Peterburgskaya Gazeta* about dusting the keys, we wonder whether the beginning was really so different in the 1913 version, and whether the reporter was put off by Prokofiev's dry tone and manner (documented on his enchanting recording of the *Third Concerto*, the *Visions fugitives*, and some other solo pieces), or whether we have simply encountered one more instance of inaccurate writing about music. Prokofiev wants a certain "speaking" quality in the performance at this point, for he has marked the theme *narrante*. A contrasting theme introduces an element of caprice and a new repertory of colors. Most of the development and even much of the recapitulation take the form of a huge cadenza, maybe the hugest in any concerto. (The instruction to the pianist at the climax is *colossale*.) The orchestral continuation is likewise larger than life, but then a modest restatement of the opening melody brings the movement to a quiet close.

The *scherzo* is a tour de force of perpetual motion, of non-stop sixteenth notes for the soloist. "Intermezzo," at least in the piano repertory, tends to suggest a rather contained sort of music, but this one is fierce: Sviatoslav Richter said that to him it evoked "a dragon devouring its young." There is something here of the grinding harshness of the *Scythian Suite* of 1915, and it is a model for those sinister marches that rage their way through the pages of Shostakovich. Prokofiev's inventiveness in piano figuration is remarkable.

In a sense, the second and third movements are both *intermezzi* in that they are on a far smaller scale than the first movement and the finale. The last movement reverts to the expansive manner of the first and also has a *cadenza* as its focal point. The entry into this *cadenza* is one of Prokofiev's wittiest strokes in the work. This movement brings together the Scythian wildness of the *Intermezzo* and the touching, rather Mussorgskian narrative lyricism of the first movement's *Andantino*. That the harmonic boldness of the last pages – simultaneous G-minor and A-major triads, or A-flat combined with D minor or E minor – left some of the vacationers at Pavlovsk with their hair standing on end, one need not doubt.

–Allan Miller, with help from Michael Steinberg,
Danny Coward, and Wikipedia

Béla Bartók



Concerto for Orchestra

Béla Bartók was a pianist, an ethnomusicologist, and most famously a composer of concerti, operas, ballets, folk music and string ensembles. From the onset of the twentieth century, he brought his fascination with the folk music of his native Hungary and his familiarity with the musical advances of his contemporaries to his creations. Throughout his career in Eastern Europe he was a prolific creator and performer, producing well over 100 major works, to wide acclaim.

As evidence, Redwood Symphony has performed a multitude of Bartók's works from this era, many more than once. Notable selections included *Violin Concerto No. 1* (1908), *The Miraculous Mandarin* (1920's), *Dance Suite* (1923), *Rhapsody No. 2* (1929), *Piano Concerto No. 2* (1931), *Music for Strings, Percussion and Celesta* (1936), *Violin Concerto No. 2* (1938), and *Concerto for Two Pianos and Percussion* (1940).

Like many Europeans, Bartók's career was interrupted by the Second World War; in 1940 he and his wife found it necessary to flee to the United States. This was a difficult transition, as he faced language and cultural challenges, making only a modest living through a research fellowship with Columbia University, income from royalties, teaching, and a few performances; his compositions were not yet well known in America. As a result of the issues facing him in his new homeland, his productivity was reduced for several years. Worsening health also played a role.

In fact, by early in 1944, Bartók was in a New York hospital suffering the early stages of the leukemia that would soon take his life. Serge Koussevitsky, then director of the Boston Symphony, was convinced by Bartók admirers and colleagues Joseph Szigeti and Fritz Reiner to offer him a commission for an orchestral piece in memory of Koussevitsky's wife Natalie. If this was primarily intended as a means to encourage Bartók financially and professionally, it apparently worked. Composing the *Concerto for Orchestra* briefly revived Bartók's health, spirits and energy. Surprising even himself, he worked at it continuously through the summer and autumn of 1944, presenting the *Concerto* to the maestro by October. It was first performed by the Boston Symphony under Koussevitsky's baton in December, 1944, to the enthusiastic reception that prevails to this day.

Bartók wrote of his work:

The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a "concertant" or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato section of the first movement (brass instruments), or in the "perpetuum mobile"-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

Perhaps an overview by Phillip Huscher, writing for the Chicago Symphony Orchestra, even better captures the nature of the piece:

With no traditional form to follow, Bartók picked one he often favored: a symmetrical, mirrorlike arrangement of five movements, with a large, dark-hued Andante at the center; light, quicker interludes on either side, and a powerful last movement to anchor each end. The first sounds we hear are full of mystery and gloom, which don't begin to suggest the sunlight, dancing, and outright humor that are right around the corner. The tone of both the opening movement and the central Elegia is stern, even tragic. The second and fourth movements will disrupt the mood, but only the life-asserting finale can dispel it.

Not much more need be said to introduce this work but for a few additional notes. The concertant aspects that justify calling it a concerto rather than a symphony are primarily evident in the second movement. From Wikipedia:

Its main part consists of five sections, each thematically distinct from the others, with a different pair of instruments playing together in each section. In each passage, a different interval separates the pair – bassoons are a minor sixth apart, oboes are in minor thirds, clarinets in minor sevenths, flutes in fifths, and muted trumpets in major seconds.

We should mention that the third movement is an Elegy for Natalie Koussevitsky, to whom the piece was dedicated. As such, it employs a common Bartók style, referred to as his *Night Music*, featuring “eerie dissonances providing a backdrop to sounds of nature and lonely melodies.” This style appears elsewhere in the quieter parts of the composition.

Movement 4, *Intermezzo Interrotto* (interrupted) reveals Bartók's more playful side. One interruption is a march theme clearly echoing a theme from Shostakovich's *Seventh Symphony*. Bartók could not resist taking a shot at a work he thought particularly banal. Another is a take-off on *Da geh' ich zu Maxim*, from Lehar's *Merry Widow Opera*. Think PDQ Bach, but with Eastern European sensibilities, not those of the University of Southern North Dakota at Hoople.

As a testament to its lasting value, if our records are correct, tonight will mark the sixth performance of this masterpiece by Redwood Symphony. Our CD of the *Concerto for Orchestra*, along with Enescu's *Rumanian Rhapsody No. 1*, are on sale in the lobby. Maestro Kujawsky notes that our CD includes an extra track with the only recording in existence of Bartók's alternate finale.

- Dan Swinehart

41st Season



Redwood Symphony

Eric Kujawsky, Music Director

UPCOMING CONCERTS

Sunday, October 26, 2025, 3PM: Special Concert Scary Music from the Movies

Steven Schwartz: Theme from "Wicked"

Paul Dukas: The Sorcerer's Apprentice

Danny Elfman: The Nightmare Before Christmas Suite

John Williams: The Imperial March (Darth Vader's Theme)

November 22, 2025: 40th Anniversary with Mason Bates!

Emanuel Chabrier: España

Pyotr Ilyich Tchaikovsky: Violin Concerto

Karen Bentley Pollick, violin

Mason Bates: Alternative Energy

Mason Bates, electronica

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)

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Eric Kujawsky, Music Director
Kyle Baldwin, Assistant Conductor

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Danny Coward Concertmaster
Barbara Ild Chair

Kayla Butler
Rebecca Chiu
Joe Hodge L
Greer Hoffmann
Kathy Kaufmann
Tommy Kuo
Leah Luo
Joy Lai
Jason Lin
Ever O'Donnell A
Shira Sanghvi L
Caren Shapiro L
Catherine Sue
Radu Vasilescu A
Donglai Xiang A
Chris Yeh
Victor Zhang

Violin II

Kristin Link †
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Mia Astar
Maeve Alini Chair
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Kavi Bidlack A
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Weiwei Jiang A
Romain Kang
Jennifer Lawry
Joyce Malick
Navid Mir
Grace Reim
Dave Silon A
Ann Yvonne Walker L
Kim Williams
Leslie Xu A

Viola

Brooke Mickelson *
Louise Pasternack Chair
Callie Belback
Hannah Bronson
Tanya Buxton
Margaret Elliott Chair

Viola (continued)

Jonah Capella A
David Craford
Vivien D'Andrea L
Charlie Gillet A
Skyler Litz L
Sarah Moscovitz
Martin Pollack L
James Woodward
Greg Zinkl

Cello

Ellis Verosub *
Alex Kahler Chair
Aaron Baca
Sonia Bidlack A
Lloyd Black
Lynda Bloomquist L
Annabelle Chan A
Tate Fisher A
Tetsu Ishihara
Kaya Lam A
Julian Schafer L
Woo Zanoni Family Chair

Janet Sloan
Walter and Nancy Harrell Chair
Anthony Yee

Bass

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

Flute

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

Oboe

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

Bassoon

Jordan Terry A 1, 2
Maria Yun 3
Mia Stormer
Bassoon, Contrabassoon
*Booth/Brockner/Schassar
Memorial Chair*

Clarinet

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

Horn

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

Trumpet

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

Trombone

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

Tuba

Joel White *

Percussion

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

Keyboard

Delphean Quan
Douglas Ashcroft Chair

Harp

Astrid DeMartini A
Renee Ruiyi Qin * A

* = Principal
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