

Opening Night

THE AMERICAN SPIRIT

Saturday, October 10, 2026, 7:30 pm

Pre-concert talk, 6:45 pm with Maestro Kujawsky and Julia Greer

LEONARD BERNSTEIN - DANZON FROM FANCY FREE

AARON COPLAND - SUITE FROM BILLY THE KID

JENNIFER HIGDON - BLUE CATHEDRAL, CONDUCTED BY KYLE BALDWIN

SERGEI RACHMANINOFF - RHAPSODY ON A THEME OF PAGANINI



JULIA GREER, PIANO



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REDWOODSYMPHONY.ORG



42nd Season



Redwood Symphony

Eric Kujawsky, Music Director

Leonard Bernstein
1918–1990

Danzon from “Fancy Free” (Ballet)
1944

Aaron Copland
1900–1990

Suite from “Billy the Kid” (Ballet)
1938

1. Introduction: The Open Prairie
2. Street in a Frontier Town
3. Prairie Night (Card Game at Night)
4. Gun Battle
5. Celebration (After Billy’s Capture)
6. Billy’s Demise (Billy’s Death)
7. The Open Prairie (Epilogue)

INTERMISSION

Jennifer Higdon
b. 1962

blue cathedral
1999

Conducted by Kyle Baldwin

Sergei Rachmaninoff
1873–1943

Rhapsody on a Theme of Paganini
1934

Julia Greer, Piano

Children accompanied by adults are admitted free to subscription concerts!



Saturday, October 10, 2026, 7:30 P.M.

Cañada College Main Theatre, Redwood City, California

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 ...

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

— 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

The Music Director



Eric Kujawsky, Redwood Symphony founder and Music Director, is recognized as one of the foremost conductors in the Bay Area. A conducting 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, Masterworks Chorale, Schola Cantorum, and orchestras and choruses throughout the West.

At home with symphony, opera, and musical comedy, Dr. Kujawsky served as music director for Sondheim's *Sweeney Todd*, *Sunday in the Park with George*, *Follies*, and *A Little Night Music*. He also conducted *My Fair Lady*, *Kiss Me Kate*, and *Cabaret*. He won both the Bay Area Theater Critics' Circle Award and the Hollywood Dramalogue Award. With Redwood Symphony, he conducted numerous operas, including the world premiere of Kirke Mechem's opera *Pride and Prejudice*, *The Rise and Fall of the City of Mahagonny*, *La Bohème*, *Carmen*, *Candide*, *Porgy and Bess*, *The Mikado*, and *Don Giovanni*.

As a conductor, Dr. Kujawsky demonstrates a clear, expressive and spirited baton technique and he's known 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, Glass, Richter, and Messiaen. He is a strong advocate and communicator about music; he presents incisive pre-concert lectures and musical demonstrations with commentary. He is also the Director of Music Ministries at Ladera Community Church in Portola Valley. In addition to music, Dr. Kujawsky is devoted to his wife and son, Valerie and Aaron Sarfaty, their cat, Penny, and their new puppy, Ozzie. He enjoys travel, books, humor, movies, and Balkan folk dancing.

The Assistant Conductor



Kyle Baldwin, conductor and percussionist, is music director for the Rainbow Chamber Players and has served as assistant conductor for the Bay Area Rainbow Symphony. He has a wide-ranging background in conducting that spans symphony orchestras, wind ensembles, opera, chamber music, and dance. Baldwin 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. Baldwin is also the owner of the music publishing company Piccola Musica, which was originally created to increase accessibility to conducting opportunities through custom arrangements. These arrangements have since been used domestically and internationally in conducting workshops.

Kyle is dedicated to building community by recognizing diversity, fostering inclusion, and promoting excellence. Outside of music, he enjoys computer programming and bookbinding, and currently lives in San Francisco with his partner and cat, 봄 (Bom).

The Orchestra



Since 1985, Redwood Symphony's innovative programs have featured major modern works by Adams, Bates, Mechem, Copland, Lutoslawski, 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 Theatre, the San Mateo Performing Arts Center, the Fox Theatre 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.

To purchase tickets

Visit RedwoodSymphony.org for tickets to our concerts. We have eliminated ticket surcharges for the 2026-27 season. For most 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 special concerts. To ask questions or request assistance, email info@RedwoodSymphony.org or leave us a message at 510-353-3730.

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Call for Musicians

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

The Artist



Julia R. Greer

Julia R. Greer is the Ruben F. and Donna Mettler Professor of Materials Science, Mechanics, and Medical Engineering, and the Department Chair of Applied Physics and Materials Science Department at Caltech. She is also an Editor in Chief of the Journal of Applied Physics. Her research focuses on designing and understanding nano-architected materials made through additive manufacturing, revealing how atomic- and molecular-level microstructure connects to larger-scale architectural and dimensional effects driving properties such as mechanical performance, electrochemical behavior, and chemo-bio-mechanical response. Her work supports applications including energy absorption, ultra-light energy storage, mechanochemistry, and reconfigurable, multifunctional materials.

Greer earned her S.B. in Chemical Engineering with a minor in Advanced Music Performance from MIT (1997) and her Ph.D. in Materials Science from Stanford (2005); she has since become one of the most widely published researchers in her field (170+ publications; h-index 83). She was elected to the U.S. National Academy of Sciences in 2025 and has received major honors including the Nadai Medal (ASME, 2024), the Eringer Medal (SES, 2024), and earlier recognition including the Vannevar-Bush Faculty Fellowship (2016) and the inaugural AAAPM-Heeger Award (2019).

An active concert pianist, Julia performs solo recitals and in chamber groups, and has appeared as a soloist with Redwood Symphony, including the Shostakovich *First Piano Concerto* and the Brahms *Piano Concerto No. Two* (2006), and with the Caltech Orchestra (Rachmaninoff's *Second Piano Concerto*, 2025).

Julia also loves rollerblading. She roller blades to and from her kids' school and to and from work, and has even participated in a rollerblading marathon, earning 2nd place in her age group.

Leonard Bernstein



Danzon from Fancy Free

In 1944, Leonard Bernstein began a long and successful collaboration with choreographer Jerome Robbins when they collaborated to bring the ballet *Fancy Free* to the stage. The country was at war, the patriotic sentiment was running high, and the time was ripe for compositions drawing from the American vernacular. This was not limited to Bernstein; *Fancy Free* was a nearly exact contemporary of Aaron Copland's *Appalachian Spring*, which premiered only six months after Bernstein and Robbins's creation.

Bernstein wrote in the original program notes: "From the moment the action begins, with the sound of a juke box wailing behind the curtain, the ballet is strictly wartime America, 1944. The curtain rises on a street corner with a lamp post, a side-street bar, and New York skyscrapers pricked out with a crazy pattern of lights, making a dizzying backdrop. Three sailors explode onto the stage. They are on a 24-hour shore leave in the city and on the prowl for girls. The tale of how they meet first one, then a

second girl, and how they fight over them, lose them, and in the end take off after still a third, is the story of the ballet."

In the ballet, the three sailors vie for the affection of the women by dancing a solo variation: a *Galop*, a *Waltz*, and a *Danzon*. The women can't decide who wins, and the ballet finishes in a *Finale* with the sailors fighting each other. When they realize the ladies have left, they pick themselves up and have another drink, when a third woman walks by and the sailors take off in hot pursuit.

Tonight we are performing only the *Danzon*, which is heavily influenced by the traditional Cuban dance style. The piece begins with a quiet wood block ushering in the jazzy theme, after which a conversation between the winds, strings, and piano blossoms into a joyous unified expression of the melody. Multiple solo variations and textures then crescendo into the final unison performance that dwindles down to the quiet wood block, like a cat sauntering off stage flicking its tail.

- Allan Miller, with notes from Susan Key and Wikipedia

Aaron Copland



Suite from Billy the Kid (1938)

Looking backward to see America

There is something quintessentially American about Aaron Copland's *Billy the Kid*: not simply the open prairie, the gunfight, the cowboy tunes, the frontier town, or the doomed outlaw. What is American is the act of turning all of those things into mythology—and then asking the mythology to explain us.

Copland's ballet, commissioned by Lincoln Kirstein for Ballet Caravan and premiered in Chicago in 1938, arrived at a peculiar moment in American history. The country was still struggling through the aftermath of the Great Depression; unemployment and economic insecurity remained pervasive, while Roosevelt's New Deal was reshaping the relationship between the individual and the state. Across the arts, American artists were confronting a related problem: how to make an American art without merely producing a provincial imitation of Europe.

Copland's answer was to look west.

But *Billy the Kid* is less a historical reconstruction than an act of cultural invention. Copland takes the already mythologized American frontier—the cowboy, the outlaw, the posse, the saloon, the wide-open landscape—and turns it into a musical vocabulary. He was not particularly interested in telling us what the Old West actually sounded like. He was interested in what Americans imagined it sounded like.

That distinction matters.

The ballet's Billy is not merely a historical desperado. He is the quintessential American outsider: fiercely individual, resistant to authority, violent, charismatic, and finally destroyed by the society whose rules he refuses to accept. Copland does not quite sanctify him, but neither does he condemn him. Billy occupies

that particularly American territory in which the outlaw and the folk hero can become indistinguishable.

For audiences in 1938, that ambiguity could hardly have been innocent. America was asking itself what individual freedom meant in an increasingly organized and regulated society. The Depression had exposed the limits of rugged individualism; the New Deal had made government an increasingly visible presence in ordinary life; and overseas, the rise of fascism was making the question of individual liberty versus political authority terrifyingly concrete.

Copland wasn't looking backward to 1880. He was looking at 1938 through the lens of 1880. That is one reason *Billy the Kid* continues to sound contemporary.

Copland had been thinking about American musical identity for years. His *El Salón México*, inspired by his experiences in Mexico, demonstrated his fascination with music outside the European concert tradition. In *Billy the Kid*, that impulse turns toward the American West. Here are cowboy songs, Mexican dance rhythms, popular melodies, syncopation, and the spacious harmonies that became so characteristic of Copland.

The effect is deceptively simple. The opening *Prairie* music establishes the landscape with widely spaced sonorities, long melodic lines and an almost weightless orchestral texture. Copland often lets instruments sound in isolation or in transparent combinations rather than building dense symphonic masses. The result is a sense of enormous physical space—the musical equivalent of a horizon.

Then people arrive.

In *Street in a Frontier Town*, the orchestra becomes a community: fragments of melody and rhythm suggest movement, card games, dancing, conversation, and, eventually, violence. Copland's orchestration is remarkably cinematic without actually being film music. Small instrumental gestures can suggest an entire scene.

The *Mexican Dance* is another reminder that Copland's West is not culturally simple. Its irregular 5/8 meter, sharply accented rhythms and bright trumpet writing interrupt the spaciousness of the prairie music with something more kinetic and earthy. The supposed American frontier turns out to be a place where cultures meet, collide, and mingle. And then there is the *Prairie Night* music, where the enormous public world suddenly contracts. Billy and his sweetheart are given a quieter, more lyrical space. Copland's orchestration becomes thinner, his rhythms less insistent, and the landscape seems to become psychological rather than geographical. For a few moments, the outlaw ceases to be an icon and becomes simply a young man.

That intimacy makes the violence that follows more disturbing.

The *Gun Battle* is constructed almost entirely from rhythmic energy. Percussion and brass punctuate the texture with sharply defined attacks; motives seem to flash in and out rather than develop in the traditional symphonic sense. Copland doesn't



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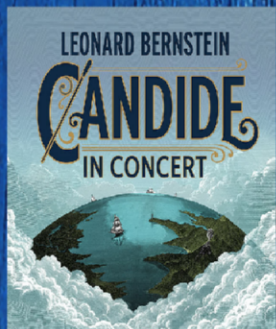
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romanticize the violence so much as make it physical. The orchestra becomes gunfire.

Then comes the *Celebration*, in which the townspeople celebrate Billy's capture. The deliberately out-of-tune piano is a wonderful touch: the music of civilization itself sounds slightly ridiculous. The community has restored order, but Copland refuses to make that order entirely heroic.

And then, after all the human drama, comes the prairie again.

That return is perhaps the suite's most eloquent gesture. Billy has disappeared, but the landscape remains. The West continues without him. The individual has become part of the mythology.

The historical Billy was, of course, a very different figure. Henry McCarty was born in New York, went west with his family, lost his mother to tuberculosis, fell into crime, and was killed by Sheriff Pat Garrett at roughly age 21 or 22. Copland's Billy is not biography. He is the Billy of American legend—the larger-than-life outlaw whose actual history has been almost completely absorbed by myth.

And that is precisely the point.

The West offered Copland a ready-made American mythology. Beneath the cowboy tunes, gunfire, Mexican dance, saloon piano, and vast prairie lies a question that was very much alive in 1938 and has hardly become less relevant since.

Copland begins with America as landscape, introduces America as community, isolates the individual within that community, brings individual and society into violent conflict, and finally returns to the landscape—suggesting that the man may disappear, but the American myth of the individual survives.

– Stephen Ruppenthal

Jennifer Higdon



blue cathedral

The first half of this concert moves through distinctly American landscapes. Bernstein gives us the exuberance of New York dance; Copland evokes the wide-open spaces and mythology of the American West. Then, almost imperceptibly, the landscape changes. With Jennifer Higdon's *blue cathedral*, we leave the physical world behind and enter a more intimate territory: memory, loss, and the mysterious passage from one life to another.

Written in 2000, *blue cathedral* was commissioned by the Curtis Institute of Music to commemorate its 75th anniversary. But the piece quickly became something more personal for Higdon. Two years earlier, her younger brother, Andrew Blue, had died of cancer. What emerged from that loss is remarkable precisely because the music refuses to remain a conventional memorial. There is grief here, certainly, but there is also wonder, movement, discovery, and ultimately celebration.

The title suggests the world Higdon imagined while composing the work: a vast cathedral made of glass, suspended in the sky. Its walls are transparent; clouds and blue sky permeate the space. The listener enters from the rear and moves slowly through a land-

scape of immense crystalline pillars and stained-glass figures, gradually rising toward a ceiling that opens onto the sky. It is an image that might sound almost impossibly visual—but Higdon's orchestration makes it audible. The orchestra becomes architecture. Percussion flashes like light against glass. Winds appear as individual voices and then dissolve into the larger orchestral fabric. Strings shimmer and surge. The music begins in stillness and gradually gathers momentum, moving upward and outward until contemplation gives way to something close to ecstasy.

At the center of this journey are two voices: the flute and clarinet. They are the instruments played by Higdon and her brother. The flute, representing the older sister, speaks first. The clarinet answers. Their exchanges have the intimacy of a conversation between two people who know each other profoundly—sometimes playful, sometimes searching, sometimes seemingly suspended in midair. But the conversation cannot last forever. Near the end of the work, the flute falls silent. The clarinet continues alone, rising into the expanding orchestral sound. Higdon does not underline the moment with a funeral gesture. Instead, the music keeps moving. The surviving voice carries the journey forward.

That idea of continuation is perhaps the most affecting thing about *blue cathedral*. Higdon's music acknowledges death without allowing death to become the final word. The piece is less about mourning than about transformation: the way a life continues to shape other lives, the way memory becomes part of the present, and the way loss can coexist with gratitude for what came before it.

Higdon herself arrived at composition by an unconventional route. Born in Brooklyn in 1962 and raised partly in Atlanta, she encountered classical music relatively late, first playing percussion in her high-school concert band and later teaching herself the flute from an old method book purchased by her mother. She studied flute at Bowling Green State University before turning toward composition, eventually earning an Artist's Diploma from the Curtis Institute of Music and graduate degrees from the University of Pennsylvania, where she studied with George Crumb.

That circuitous path may help explain the immediacy of Higdon's musical language. Her music is sophisticated without being self-consciously forbidding; richly orchestrated but rarely opaque. Melody, rhythm, and color remain palpable, and she has an extraordinary ability to make an orchestra sound simultaneously immense and intimate.

Higdon has since become one of America's most celebrated living composers, winning the Pulitzer Prize for her *Violin Concerto* and three Grammy Awards. Yet *blue cathedral* remains her most widely embraced work. Since its premiere by the Curtis Institute of Music in 2000, it has been performed by hundreds of orchestras around the world. Placed between Copland's *Billy the Kid* and Rachmaninoff's *Rhapsody on a Theme*

of *Paganini*, *blue cathedral* occupies an intriguing position in this program. Bernstein and Copland give us worlds that can be seen and inhabited: a city, a frontier, dancers, cowboys, landscapes. Rachmaninoff turns outward again, toward virtuosity, romance, and the inexhaustible possibilities of the piano and orchestra. Higdon takes us somewhere else. Her landscape is internal. Her protagonists are memory and absence. Her cathedral has no walls. And when the clarinet finally rises into the light, the music leaves us not with an ending, but with the sense that the journey continues.

– Stephen Ruppenthal

Sergei Rachmaninoff



Rhapsody on a Theme of Paganini

Niccolò Paganini was an Italian violinist, guitarist and composer, born in 1782. He was the most celebrated violin virtuoso of his time and left his mark as one of the pillars of modern violin technique. Paganini had revolutionized violin playing; many of his compositions were so difficult that initially only he could play them. Even during his life, a legend that he had sold his soul to the devil in exchange for his preternatural abilities became so widespread that the Catholic Church refused him burial service upon his death. Paganini himself claimed that his talent came from God, but his gaunt appearance, unusual name (Paganini means “little pagan” in Italian) and infamous womanizing did not help his case in the eyes of the public. In any case, the legend likely sold more tickets. Perhaps Paganini’s most celebrated original works were his 24 caprices for solo violin, the last of which was a theme and variations. The simple tune that began it became a symbol of virtuoso technique, inspiring generations of composers to use it as the basis of their own fiendishly difficult variations.

Niccolò Paganini



Jumping forward nearly a century, we find Sergei Rachmaninoff fleeing the Russian Revolution in 1917. It was a hard time for Rachmaninoff; having lost nearly everything in the revolution, he was determined to restore his family to its former standard of living as quickly as possible, which meant giving up composing in favor of pursuing a career as a touring piano virtuoso. A grueling performance schedule, periodic health problems, and homesickness made composing increasingly difficult, and the less than enthusiastic reception of his Fourth Piano Concerto, his first composition in exile, only fed his doubts and self-criticism.

He finally found some stability when he was able to build a home for his family on the shores of Lake Lucerne in the 1930s. There, during the summer of 1934, the 61-year-old composer was inspired by the last of Paganini’s 24 caprices, which itself was a theme and variations. In a span of only seven weeks, “working literally from morn to night,” he composed a concertante work for solo piano and orchestra of 24 variations on that theme that would at least equal the success of his earlier works.

In a bit of a musical surprise, the *Rhapsody* begins with almost half a minute that is not the theme, but is instead the first variation, after which the violins present the theme as the orchestra

passes the first variation off to the solo piano. At this point, the following variations offer the piano soloist many opportunities for virtuoso display, reflecting Paganini's own legendary skill.

Then the music slows, and the seventh variation presents us with a new melody: the *Dies Irae*. The *Dies Irae* was a medieval chant from the traditional Catholic mass for the dead that described the "day of wrath," the last judgment at the end of the world. Ever since Berlioz had used it in the "Witches Sabbath" movement of his *Symphonie Fantastique*, it had become a symbol of death and demonic forces in music. It was a melody that particularly haunted Rachmaninoff, who used it in several of his compositions, perhaps most notably in his tone poem, the *Isle of the Dead*.

Rachmaninoff discovered that the *Dies Irae* worked well as an accompaniment to Paganini's theme. The variations of the *Dies Irae* signify the presence of the evil spirit, first appearing in variation seven, then recurring in variation 19 as a dialogue as Paganini's theme merges with the *Dies Irae*. Here the music slows, and we hear the piano play a simple, chordal version of the *Dies Irae*, accompanied by bassoons and pizzicato cellos. The ensuing variations become increasingly demonic, with one featuring the strings playing using the wood of the bow, an especially creepy effect. Rachmaninoff himself explained that variations eight, nine, and 10 all marked the progress of the evil spirit.

He went on to explain that variation 11 is the transition to the realm of love, and variation 12 is the first appearance of the woman. Variation 11 begins softly with tremolo strings accompanying quasi-improvised and highly chromatic passages in the piano. The whole middle from variation 11 to variation 18 are the love episodes.

Variation 18 is by far the most famous part of the entire work, and has appeared in numerous modern popular works, including the movie *Groundhog Day*. The expressive intent of this gorgeous melody has always been clear. Emerging as a solo for piano alone after a dark and mysterious variation, this love theme begins with Paganini's theme turned upside down and in a major key instead of a minor key: A-C-B-A becomes E-C-D-E, with the C becoming a C#.

Variation 19 is the triumph of Paganini's art, his diabolic pizzicato. Indeed, Rachmaninoff marked the pianist's pointillistic passagework "quasi pizzicato," suggesting that he had this idea in mind when composing. Variation 23 begins with the return of the original theme in the piano, which, after 12 bars, is abruptly cut off by the orchestra, which apes the theme with a sudden, jarring key change. The *Rhapsody* ends with the final variation as a grotesque parody of the triumphant *Dies Irae* for full orchestra, thundering downward through a resurgence of the *Dies Irae* theme before halting abruptly at an amusingly understated restatement of the jaunty tail end of Paganini's theme.

-Allan Miller, with Calvin Dotsey,
Harlow Robinson, and Wikipedia

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Credits

Redwood Symphony sincerely thanks its amazing volunteer staff for organizing and bringing our concerts to life. Bravo! If you would consider helping us in the future, ask any of us in the Lobby about volunteering opportunities, or contact us at volunteers@redwoodsymphony.org

42nd Season



Redwood Symphony

Eric Kujawsky, Music Director

UPCOMING CONCERTS

November 21, 2026 La Salsa!

Roberto Sierra: Sinfonia No. 3 "La Salsa"

Raymond Scott: Powerhouse

Michael Daugherty: Hell's Angels for Bassoon Quartet (Infernal Fagotti)
Kyle Baldwin, Conductor

Benjamin Britten: Variations and Fugue on a Theme of Henry Purcell

February 20, 2027 Mahler's Night Symphony

Gustav Mahler: Symphony No. 7

April 17, 2027 Stravinsky Festival

Concert I, 4:30 PM

Fanfare for a New Theater

The Soldier's Tale

Danse Russe (from Petrushka)

Natalya Lundqvist, Piano

Dumbarton Oaks Concerto

Concert II, 7:30 PM

Symphony of Psalms

Schola Cantorum

Silicon Valley

Circus Polka

Violin Concerto

Claudia Bloom, Violin

The Rite of Spring

June 5, 2027 Miranda Liu plays Prokofiev 1: Courage & Vision

Alfred Schnittke: (K)ein Sommernachtsraum

Sergey Prokofiev: Violin Concerto No. 1

Jean Sibelius: Symphony No. 2

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
Cleber Albuquerque L
Rebecca Chiu
Greer Hoffmann
Wei Wei Jiang A
Kathy Kaufmann
Tommy Kuo
Leah Lader
Joy Lai L
Jason Lin
Shira Sanghvi
Caren Shapiro
Catherine Sue
Radu Vasilescu A
Donglai Xiang A
Chris Yeh

Violin II

Kristin Link *
J. Samuel Jones Chair
Mia Astar
Maeve Alini Chair
Kathrin Berkner-Cieslicki
Sam Burnett
Diane Honda L
Daniel Huang A
Romain Kang
Jennifer Lawry
Glenn Lee A
Joyce Malick
Navid Mir
Grace Reim
Bryanna Salazar
Ann Yvonne Walker
Tia Widianto A

Viola

Sarah Moskovitz *
Louise Pasternak Chair
Callie Belback
Hannah Bronson L
Tanya Buxton
Jonah Capella
David Craford
Vivien D'Andrea L
Derek and Stephanie Smith Chair
Griff Derryberry L
Skylar Litz
Meredith O'Connor
Martin Pollack
Dave Silon
Donovan Snyder A
Kim Williams
Margaret Elliott Chair
James Woodward L
Gregory Zinkl L

Cello

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

Bass

Brian Link *
Steve Auerbach
Stefano Profumo A
Georg Schuele
Mat Wood L

Flute/Piccolo

Lisa DiTiberio *
Patricia Harrell
George and Emily Jaquette Chair
Lynn Lightsey L
Edith Klauda Chair
Anne Wharton A

Oboe/English Horn

Michael Odynski 3, 4
Peter Stahl 1, 2
Douglas and Doris Callaghan Chair
Kurtis Kaminishi, English Horn

Clarinet

Joan Hebert 4
James Kleinrath & Melody Singleton Chair
Richard Steinberg 2, 3
Diane F. Ingalls Chair
David Miller 1

Bassoon

Jordan Terry
Maria Yuin
Mia Stormer L
Booth/Brockner/Schasser Memorial Chair

Horn

David Dufour 2, 4
Earl Saxton Chair
Mika Imawaka 1
Mark McMahon 3
James Millar
Dr. Edward and Lenora Speer Chair
Greg White L

Trumpet

Franklin Beau Davis L
Alex Groth 2
Stephen Ruppenthal 1, 3, 4
Dan Swinehart

Trombone

Daven Tjaarda-Hernandez *
C. Richard Walker Chair
Kristin Arendt
Steve Barnhill, Bass Trombone

Tuba

Joel White *

Percussion

Kyle Baldwin
Aaron Burger A
Mark Goldstein
Blake Hemingway L
Allan Miller
Clara Qin A
Delphean Quan L
Janet Sloan

Keyboard

Jennifer Lawry

Harp

Catherine Sue (Synthesizer)

* - Principal

1 - Principal on Bernstein
2 - Principal on Copland
3 - Principal on Higdon
4 - Principal on Rachmaninoff
A - Acting member
L - On Leave

42nd Season
**Redwood
Symphony**
Eric Kulawsky, Music Director



LA SALSA!

Saturday, November 21, 2026, 7:30 pm

Pre-concert talk, 6:45 pm

Roberto
SIERRA

Sinfonía No. 3 "La Salsa"

Benjamin
BRITTEN

Young Person's Guide to the Orchestra

Michael
DAUGHERTY

Hell's Angels

Infernal Fagotti Bassoon Quartet

Raymond
SCOTT

Powerhouse

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