42nd Season
Redwood Symphony
Eric Kujawsky, 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

CAÑADA COLLEGE MAIN THEATRE 4200 FARM HILL BLVD. REDWOOD CITY, CA 94061

REDWOODSYMPHONY.ORG

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*

42nd Season

Redwood Symphony

Eric Kujawsky, Music Director

Raymond Scott **1908-1994**	Powerhouse 1937
Michael Daugherty **b. 1954**	Hell's Angels 1999 Conducted by Kyle Baldwin *Infernal Fagotti:* Maria Yuin, Bassoon Jordan Terry, Bassoon Theo Clarke, Bassoon Mia Stormer, Contrabassoon
Roberto Sierra **b. 1953**	Sinfonia No. 3 "La Salsa" 2005 I. Tumbao II. Habanera III. Danzas IV. Jolgorio
	INTERMISSION
Benjamin Britten **1913–1976**	Variations and Fugue on a Theme of Purcell, Op. 34 1945 I. Theme: Allegro maestoso e largamente II. Variations III. Fugue: Allegro Molto

Children accompanied by adults are admitted free to subscription concerts!

Cañada College

Saturday, November 21, 2026, 7:30 P.M.
Cañada College Main Theatre, Redwood City, California

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 Lippa'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, 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 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.

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 harpists and strings. We encourage interested musicians of high proficiency to email maestroek@sbcglobal.net.



Maria Yuin, Bassoon

Maria was five when she first laid hands on a piano. But in high school, rummaging through the band director's closet where no respectable student belonged, she found her true ride: a bassoon, long, dark, and misunderstood. Nobody picks the bassoon. That's exactly why she did.

She earned her B.A. in music performance at the University of Maryland, College Park, learning the craft from Kenneth Pasmanick and Linda Harwell of the National Symphony Orchestra. Through the '90s she worked the circuit in Washington DC and Madison WI before pointing her handlebars west in 1998. In the Bay Area, she rode with Redwood Symphony for many seasons, stepping out front for a few concertos.

Then she vanished, sixteen years off the grid, hiding out in software companies and raising a family. Some said she'd gone straight for good. They were wrong. Maria's back in the saddle with Infernal Fagotti, and she's never been happier to be causing trouble on stage.

Jordan Terry, Bassoon

Raised on the sun-scorched streets of Huntington Beach, Jordan's journey began when he picked up one of the orchestra's most unruly machines that nobody else was brave enough to tame, the bassoon. To fund this new lifestyle, he studied mathematics at BYU-Idaho before earning a master's in Industrial Engineering from Texas A&M.

By day, Jordan navigates the chaos of airports, running simulations and analyzing the paths of aircraft trekking their taxiways. By night, he rides with whatever ensemble can handle him, leaving a trail of low notes and questionable intonation in his wake. A veteran of countless musical crews, he's spent the last three years riding with Infernal Fagotti.

Theo Clarke, Bassoon

Born at a very young age, Theo came into the world with two goals in mind: kick ass and make reeds, and they just ran out of cane. Brought up in the harsh and mildly temperate hills of Santa Rosa, Theo didn't learn the bassoon for recreational habits; they needed it to survive. However, it was not until Dr. Yueh Chou discovered Theo's talent that their real training could begin. Now, after defeating recitals and performances, Theo has defeated the challenge known as the Bachelor of Music Performance, and is free to be unleashed onto the world. In between slaying epic solos for orchestras around the bay, Theo hones their craft of bicycle repair and enjoys lazy days off with their roommate and their cat Greg.

Mia Stormer, Contrabassoon

Mia has always been drawn to the unusual and slightly outrageous. The bassoon was nice, but when she discovered the gloriously oversized tangle of plumbing that is the contrabassoon, it was as if the heavens had opened and the mothership was

calling her home. She purchased her first contra before she'd ever played one, only to discover, to her horror, that she had no idea where to put her fingers. After a moment of reflection, she flipped it right side up and has been keeping questionable company in the low end of the orchestra ever since.

Armed with sixteen feet of wood tubing and a dubious sense of restraint, Mia has spent decades lurking in the back rows of orchestras throughout the Bay Area and Southern Oregon. Along the way, she earned an MAT from Notre Dame de Namur and spent years teaching band, tutoring students with dyslexia and dyscalculia, and introducing music to preschoolers with volatile emotions and questionable impulse control. The latter experience is widely considered excellent preparation for working with conductors.

With Infernal Fagotti, Mia can finally explore just how much musical mayhem can be unleashed by a gang of bassoon nerds who should probably know better.

Raymond Scott



Powerhouse

Raymond Scott (born Harry Warnow) would likely have felt right at home here in Silicon Valley. Born in Brooklyn in 1908, Scott was both a musician and a recording engineer, who also invented electronic instruments. He attended Brooklyn Technical High School as well as the Juilliard School of Music, where he studied piano and composition. His first job was working for his older brother Mark in the CBS Radio house band in 1931. Supposedly, Scott changed his name at this time to avoid stirring up charges of nepotism. In 1949 he became the orchestra leader of the CBS Radio show, *Your Hit Parade*; over the years he worked with jazz musicians such as Elvin Jones, Kenny Burrell, Harry "Sweets" Edison, and Toots Thielemans. He also ended up working for Motown Records' Berry Gordy from 1971 to 1977, as a director of electronic music and research.

Electronic music, in fact, was Scott's most abiding interest. Working as his own recording engineer, he would splice, delete, resequence, and add other recordings to his own pieces to create new works. He formed his own company in 1946 to design and manufacture electronic instruments, including the Electronium (a synthesizer and music generator) and the Clavivox (an electronic keyboard). One of Scott's employees was Bob Moog, later famous for his own synthesizer, who noted that he was not only inspired by Scott, but that the sound circuitry of the Clavivox resembled the first analog synthesizer Moog created. Scott continued work on his electronic instruments through the 1970s, but unfortunately for him, Berry Gordy tired of waiting for Scott to declare his Electronium ready for the public. Scott ended up on the sidelines of the music world until 1990, when journalist and music historian Irwin Chusid met him, discovered his unreleased recordings of rehearsals and studio sessions, and began compiling and producing CDs of his performances. Scott passed away in 1994, but Chusid's recordings brought his music to new ears. Performers as varied as the classical Kronos Quartet, the rock

band Rush, and the alternative band They Might Be Giants have recorded Scott's music.

Scott wrote and recorded *Powerhouse* in 1937 with his sextet (he called it a "quintette" because he thought "calling it a 'sextet' might get your mind off music"). In 1943, Scott's music company Circle Music was sold to Warner Brothers, which gave Carl Stallings, a composer for the company's cartoons, full access to the catalog. Stallings adapted *Powerhouse* for over 40 *Looney Tunes* cartoons, beginning with "Porky Pig's Feat" in 1943 and ending with cartoons in the 1960s such as "Rocket Squad" and "Compressed Hare." After the reissue of Scott's music in the 1990s, *Powerhouse* was also used in cartoons such as The *Simpsons* and *The Ren and Stimpy Show*.

Powerhouse consists of two different themes and is structured in a simple A-B-A sequence. *Powerhouse A* is a frenetic, fast-paced motif often used in cartoons featuring high-speed chases. *Powerhouse B* is a steady, machine-like *ostinato* used to accompany scenes of repetitive activity.

Michael Daugherty



Hell's Angels

Composer Michael Daugherty is no stranger to popular American culture. His notable works include his Superman comic book-inspired *Metropolis Symphony* (1988-93), *Dead Elvis* (1993), *Jackie O* (1997), *Niagara Falls* (1997), *UFO* (1999-2000), *Bells for Stokowski* from *Philadelphia Stories* (2001-2002), *Fire and Blood* (inspired by Diego Rivera and Frida Kahlo) (2003), *Time Machine* (2003), *Ghost Ranch* (2005), *Deus ex Machina* (2007), *Labyrinth of Love* (2012), *American Gothic* (2013), and *Tales of Hemingway* (2015). Daugherty was born in Cedar Rapids, Iowa in 1954. He is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world. He has received six GRAMMY awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* and in 2017 for *Tales of Hemingway*.

Daugherty is also no stranger to irreverence, or bassoons for that matter. His 1993 composition *Dead Elvis* features a bassoon soloist dressed as an Elvis impersonator, so Hell's Angels in 1999 seems like a natural evolution of the art. The story is best told by Daugherty himself:

> Composed in 1999, *Hell's Angels* is a concerto for bassoon quartet, comprising three bassoons and contrabassoon. I find



Advent of Light

To celebrate Advent and the winter season of light, settings of the "*Great O Antiphons*" alternate with compositions about light as we approach the winter solstice and lengthening of days.

December 4, 6, 2026

Friday, December 4, 7:30pm
St. Mark's Episcopal Church, Palo Alto

Sunday, December 6, 4:30pm
Campbell United Methodist Church

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the bassoon to be an instrument with great expressive and timbral possibilities, ranging from low and raucous rumbling to plaintive high intensity. I have composed two previous works for bassoon: a bassoon duet entitled *Bounce* (1988), and my notorious and widely performed *Dead Elvis* (1993) for chamber ensemble and a solo bassoonist, dressed as an Elvis impersonator.

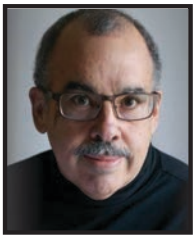
Hell's Angels juxtaposes hellish and angelic music. The composition begins with a rumbling bassoon fugue that turns into a series of bluesy riffs, punctuated by the sounds of thunder sheet, metal chains, and bass drum. The theme of angels is introduced by the contrabassoon in 5/4 time and accompanied by harp and celesta. Devilishly difficult polyrhythmic structure dominate the next sections, where the bassoons interact with pizzicato strings. Then the bassoons play a contrasting heavenly melody in the highest register of the instrument. A syncopated march is heard, followed by overlapping variations on the music of heaven and hell, combining different tempos simultaneously. The cadenza, featuring the bassoon quartet and percussion, is in two parts: a dreamlike, drugged *adagio* and a complex musical canon performed at dangerous speeds. The final coda is a thundering cadence, falling into the abyss.

Hell's Angels is the musical tale of a gang of hot-rodding motorcycling bassoonists who ride into town and take over a concert hall. After all, the bassoon is similar in size and shape to the "drag pipes" found on Harley Davidson motorcycles, the preferred mode of all transportation of Hells Angels in America. When the noise-curbing mufflers are illegally removed from the drag pipes, they create a deafening roar. Inspired by American motorcycle movies such as *The Wild One* (1954) and *Easy Rider* (1969), I have removed the traditional mufflers on the bassoon repertoire in order to compose the first concerto for bassoon quartet and orchestra in the twentieth century.

Hell's Angels for 4 bassoons and orchestra was commissioned and first performed by the Philharmonia Orchestra (London), conducted by David Zinman, at the Royal Festival Hall in March 1999.

- Allan Miller, with abundant help from the composer

Roberto Sierra



Sinfonia No. 3, "La Salsa"

What happens when the music of a neighborhood dance hall becomes the raw material for a symphony orchestra? More than one might imagine. The rhythms that animate a Caribbean dance floor—syncopated piano riffs, driving percussion, and the infectious pulse of the clave—are at the heart of Roberto Sierra's *Sinfonía No. 3*, subtitled "La Salsa." But these are not simply borrowed colors or passing references. Sierra takes the musical language of the Spanish-speaking Caribbean and makes it the substance of a fully realized symphonic work. The result is a fascinating encounter between the immediacy of popular dance music and the formal ambitions of the classical tradition.

For Sierra, these rhythms are more than compositional resources; they are part of his earliest musical memories. Born in 1953 in Vega Baja, Puerto Rico, he grew up absorbing the sounds of *salsa, danza, plena*, and other Caribbean traditions. His subsequent education in Europe, including studies with the influential Hungarian modernist György Ligeti, introduced him to a very different musical world. The conjunction of these experiences has become a defining characteristic of his music: the intellectual rigor and orchestral sophistication of European modernism coexist with the rhythmic vitality of his Caribbean upbringing.

Sierra has described his approach as "tropicalization," a process in which the essential elements of folkloric and popular music are transformed and integrated into the structures and techniques of contemporary concert music. In *Sinfonía No. 3*, this means considerably more than orchestrating a collection of familiar dances. The *ostinatos*, melodic figures, and rhythmic patterns of *salsa* become the thematic building blocks of a symphony, subjected to development, fragmentation, and recombination within a sophisticated diatonic-chromatic musical language.

As Sierra himself explains: "As the title of my work (*La Salsa*) implies), this symphony is about the music of the Spanish-speaking Caribbean: Puerto Rico, Dominican Republic, and Cuba. In the true spirit of *salsa* music (*salsa* means 'sauce' in English), I mix diverse types of older and newer rhythms from the music I remember growing up in Puerto Rico." He sees this engagement with vernacular music as part of a long-standing compositional tradition. "Beethoven, Mozart, Haydn—they all did that. It's nothing new."

The four movements draw on distinct Caribbean traditions, but their relationship is more than a succession of dance portraits. Sierra uses these contrasting musical idioms to create a coherent symphonic argument, with recurring rhythms and themes providing connections across the work.

I. Tumbao

The opening movement takes its name from the characteristic piano riffs, or *tumbaos*, that form the rhythmic and harmonic foundation of *salsa*. A fanfare launches the movement before piano and marimba establish an unmistakably Caribbean pulse. But Sierra is not content to let the music settle into a predictable

dance pattern. Working within the broad outlines of sonata-allegro form, he develops and transforms the rhythmic material, setting the familiarity of the opening gestures against increasingly fragmented and complex orchestral textures. Clave patterns and variations of the *guajeo*—the repeating melodic figures characteristic of Afro-Cuban music—help delineate the movement's sections. Themes emerge from the piano riffs themselves, acquiring new shapes and colors as they pass among the instruments. By the close, the rhythmic language becomes increasingly direct, returning to something closer to the infectious simplicity of popular dance music.

II. Habanera

The second movement takes a decidedly unexpected turn. Rather than offering the sensual sway traditionally associated with the habanera, Sierra initially creates an almost nocturnal, unsettling landscape, populated by strange, fleeting instrumental gestures. The characteristic *habanera* rhythm emerges subtly in the bassoon and marimba, while the woodwinds contribute an atmospheric, almost impressionistic commentary. The central section introduces a more strident, almost military presence in the brass, disrupting the movement's elusive character. Gradually, the music relaxes into a more intimate and lyrical world, with expressive instrumental solos and delicate orchestral colors. The *habanera* itself has a fascinating history: originating in Cuba, it traveled across the Atlantic during the nineteenth century, influencing European composers and becoming one of the Caribbean's most enduring musical exports. Sierra plays with that history, initially obscuring the dance's familiar character before allowing its sensuality and lyricism to emerge.

III. Danzas

The third movement serves as the symphony's scherzo, drawing on the Puerto Rican *danza* and its nineteenth-century antecedent, the Caribbean *contradanza*. Compared with the more overtly driving rhythms of the opening movement, the character here is lighter, more playful, and deliberately elusive. Dance figures appear in fragments, are interrupted by unexpected orchestral interjections, and then reassemble in new combinations. Sierra treats the familiar gestures of the dance almost mischievously, shifting accents, disrupting expectations, and playing one instrumental group against another. The result is less a straightforward evocation of a traditional dance than a witty, highly animated reimagining of one.

IV. Jolgorio

The finale takes its title from a Spanish word suggesting revelry, festivity, and uninhibited celebration. Here Sierra brings together two distinct Afro-Caribbean traditions: the Dominican *merengue* and the Puerto Rican *plena*. The movement begins with the memorable sound of recurring *conga* patter, gradually joined by an expanding array of instrumental colors. Brief fragments of Latin dance rhythms emerge and recede, often

broken apart and recombined, while softer, more atmospheric passages interrupt the growing rhythmic excitement. The effect is not entirely carefree; beneath the celebration lies a darker undertow, as though contrasting musical forces were struggling against one another.

Most strikingly, Sierra brings back material from the second movement, allowing the *habanera* to reappear as an interlude in the closing pages. This return creates a connection between the symphony's slow movement and its finale, giving the work a sense of structural unity beyond its succession of Caribbean dance forms. Eventually the rhythmic energy prevails. A final *movido* section gathers momentum toward a majestic coda in which the *habanera* returns once more in the brass.

There is something refreshingly unselfconscious about Sierra's embrace of popular music. The incorporation of vernacular traditions into concert music is hardly new: Gershwin, Villa-Lobos, Copland, Bernstein, Chávez, Revueltas, and Ginastera, among many others, found inspiration in the popular and folkloric music of their respective cultures. Sierra belongs to that lineage, though his musical language is distinctly his own. He does not treat *salsa* as exotic decoration, nor does he offer a concert-hall imitation of a dance band. Instead, he extracts its essential musical ideas and subjects them to the full resources of the symphony orchestra.

Listeners who remember the combustible Latin rhythms of Bernstein's *West Side Story*, or the muscular rhythmic language of Ginastera and Villa-Lobos, may find familiar territory here. But *Sinfonía No. 3* ultimately makes its own argument: that the music of the Caribbean, with its extraordinary rhythmic invention and cultural complexity, belongs not at the margins of the symphonic tradition, but squarely within it.

– Stephen Ruppenthal

Benjamin Britten



Variations and Fugue on a Theme of Purcell

Benjamin Britten was a prolific British composer of works in many genres: operas, symphonies, chamber pieces, choral works, and even music for documentaries. Some of his most popular works are nearly always in production somewhere, including the opera *Peter Grimes* (1945), the *War Requiem* (1961), or the seasonal choral favorite, *A Ceremony of Carols* (1943).

Britten considered himself a modernist and was influenced by Berg, Stravinsky, and Mahler, but he was equally affected by older forms and was particularly fond of English Baroque musician Henry Purcell (1659–1695). Britten's music makes use of both classical and post-modern styles, and is often considered more "accessible" to general audiences than other composers of his period. His dramatic and concert works are strikingly similar in their themes of innocence lost (*Billy Budd*, 1951; *The Prodigal Son*, 1964), conflicts between the outsider and society (*Peter Grimes; Death in Venice*, 1973), or the struggle between morality and lurking evil (*The Rape of Lucretia*, 1946; *The Turn of the Screw*, 1954).

Britten wrote *The Young Person's Guide to the Orchestra* (also called *Variations and Fugue on a Theme of Purcell* when done without a narrator) in 1946 as part of the score for a documentary film designed for children; the work consequently includes several sotto voce sections meant for the film's narration. The piece begins with the full orchestra playing a sweeping, stately theme based on one by Purcell. Britten then briefly introduces each section of the orchestra: woodwinds, brass, strings, and percussion each play their own variation on the theme.

Next, Britten produces a veritable Who's Who of the full orchestra. Each instrument is provided an ingenious variation that both stresses that instrument's particular characteristics and demonstrates how it is typically used within the orchestra. The flutes make the first appearance in a flurry of birdlike notes, followed by a sinuous oboe duet. The clarinets play a rippling, humorous line, and the bassoon shows both its lyrical ability and almost percussive quality in the lower register.

The strings enter in an extended section that evolves from a lively dance to a stately, singing theme carried mainly by the cellos. The basses get their moment in the spotlight too, dancing above woodwinds and tambourine. Then another stringed instrument makes itself heard: the harp modulates upward in rippling chords and glissandos.

Horns sound swelling chords against strings and percussion, then the trumpets take off in a brisk tune reminiscent of a hunting call. Trombones and tuba show off their sonority, followed by an inventory of the percussion section. Alert listeners can hear timpani, bass drum, cymbal, tambourine, triangle, snare drum, wood block, xylophone, castanet, gong, and even slapstick, each used in a way that shows how percussion can augment or complete other instruments' lines.

Finally, the piccolo introduces a *fugue*, itself a variation on Purcell's theme, that Britten uses to "reassemble" the full orchestra, adding each instrument back in the same order in which they were just demonstrated individually. As the *fugue* reaches its peak, the original Purcell theme returns in counterpoint and brings the piece to a resounding, triumphant close.

–Barbara Heninger, November 21, 1999



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Many Thanks!

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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

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 Lundtvedt, Piano
Dumbarton Oaks Concerto
Les Noces (The Wedding)
San Francisco Bay Area Chamber Choir

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

June 26, 2027: Special Free Outdoor Concert
Courthouse Square, Redwood City
Rossini: a Gazza Ladra Overture
Mendelssohn: Symphony No. 4 (Italian)

REDWOOD SYMPHONY

Eric Kujawsky, Music Director
Kyle Baldwin, Assistant Conductor

Violin I
Danny Coward
Concertmaster
Barbara Ild Chair
Cleber Albuquerque L
Rebecca Chiu L
Greer Hoffmann
Kathy Kaufmann
Tommy Kuo L
Leah Lader
Joy Lai
Glenn Lee A
Jason Lin
Shira Sanghvi
Caren Shapiro
Catherine Sue
Tia Widianto A
Chris Yeh

Violin II
Sarah Moskovitz *
J. Samuel Jones Chair
Mia Astar
Maeve Alini Chair
Kathrin Berkner-Cieslicki
Sam Burnett
Diane Honda L
Alena Hu A
Romain Kang
Jennifer Lawry
Kristin Link
Joyce Malick
Navid Mir
Grace Reim
Bryanna Salazar
Ann Yvonne Walker L

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

Cello
Ellis Verosub L
Alex Kahler Chair
Lloyd Black ‡
Aaron Baca
Sonia Bidlack
Annabelle Chan L
Zoe Dilles
Tate Fisher L
Tetsu Ishihara L
Savannah Lippner A
Sarah Moffatt A
Julian Schafer L
Janet Sloan L
Walter and Nancy Harrell Chair
Anthony Yee

Bass
Brian Link *
Steve Auerbach
Georg Schuele
Mat Wood

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

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

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

Bassoon
Theo Clarke A 3
Jordan Terry
Maria Yuin 2, 4
Mia Stormer, Contrabassoon
Booth/Brockner/Schasser Memorial Chair

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

Trumpet
Franklin Beau Davis L
Alex Groth 4
Elizabeth Kraus A
Stephen Ruppenthal 1, 2, 3
Dan Swinehart

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

Tuba
Joel White *

Percussion
Kyle Baldwin
Asaf Elbaum A
Alexander Elovson A
Mark Goldstein L
Allan Miller
Delphean Quan L
Ivan Tarasov A
Mattijs Van Maaren

Keyboard
Janice Gunderson A
Jennifer Lawry
Douglas Ashcraft Chair

Harp
Amy Ahn A

** - Principal*
‡ - Acting Principal
1 - Principal on Scott
2 - Principal on Daugherty
3 - Principal on Sierra
4 - Principal on Britten
A - Acting member
L - On Leave

42nd Season

Redwood Symphony

Eric Kujawsky, Music Director

Mahler's Night Symphony

Saturday, February 20, 2027, 7:30pm

pre-concert talk at 6:45pm



Gustav Mahler Symphony No. 7

Adults: $35 | Seniors: $30 | Students: $15 | under 18: free with adult

Cañada College Main Theatre 4200 Farm Hill Blvd. Redwood City, CA 94061

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