



41st Season

**Redwood
Symphony**

Eric Kujawsky, Music Director

A Little Night Music

Music and Lyrics by **STEPHEN SONDHEIM**

Book by **HUGH WHEELER**

Suggested by a Film by **INGMAR BERGMAN**

Originally Produced and Directed on Broadway by **HAROLD PRINCE**

The West Coast Premiere of Jonathan Tunick's expanded orchestration for full symphonic orchestra.



Mark P. Robinson



Annmarie Macry



Friday, May 29, 7:30 PM

Saturday, May 30, 7:30 PM

Cañada College Main Theatre

4200 Farm Hill Blvd. Redwood City, CA

order tickets at: 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.

"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, San Francisco Classical Voice*

A LITTLE NIGHT MUSIC

is presented through special arrangement with

Music Theatre International (MTI),

New York, NY.

www.mtishows.com

World Premiere June 2024 Orchestra of St. Luke's

Jonathan Tunick, Conductor

Produced by Jeff Berger



A Little Night Music (In Concert)

Music and Lyrics by STEPHEN SONDHEIM
Book by HUGH WHEELER

Suggested by a Film by **INGMAR BERGMAN**

Originally Produced and Directed on Broadway By **Harold Prince**

West Coast Premiere of a new, expanded orchestration
by **Jonathan Tunick**

Directed By **Sara Kannen Dean**
Assistant Director **Qian Zhang**

Act 1: Sweden, turn of the 20th Century

Early Summer

INTERMISSION

Act II: The Expansive Estate of Madame Armfeldt

The perpetual twilight of the Summer Solstice in Scandinavia



Friday, May 29, 2026, 7:30 P.M.

Saturday, May 30, 2026, 7:30 P.M.

Cañada College Main Theatre, Redwood City, California

Mobile devices should remain silent and dark during the performance.

Cast of Characters

(In order of appearance)

Liebeslieder Singers

Mrs. Nordstrom (Soprano) Nicole Lopez-Hagan

Mrs. Anderssen (Soprano) Marie Finch

Mrs. Segstrom (Alto) Juliet Green

Mr. Erlanson (Tenor) Tim Lynch

Mr. Lindquist (Bass) Patrick Kiessling

Frederika Armfeldt Malhar Nair Sankaren

Madame Armfeldt Debra Lambert

Frid, her butler Clayton Baldwin

Henrik Egerman Mark Wong

Anne Egerman Luna Lau

Fredrik Egerman Mark P. Robinson

Petra Brennah Kemmerly

Desirée Armfeldt Annmarie Macry

Count Carl-Magnus William Giammona

Countess Charlotte Alice Teeter

SOUTH BAY MUSICAL THEATRE PRESENTS

FROM THE CREATOR OF
H★MILTON

Music and lyrics by
Lin-Manuel Miranda

Book by
Quiara Alegria Hudes

Concept by
Lin-Manuel Miranda

IN THE HEIGHTS

May 16 - June 6, 2026 • Saratoga Civic Theater

Tickets at **SouthBayMT.com**
or **408-266-4734**



Musical Numbers

Act One

Overture. Liebeslieder Singers
Night Waltz Company
Now Fredrik
Later Henrik
Soon Anne
Trio Anne, Henrik, Fredrik
The Glamorous Life Fredrika, Disirée,
. Madame Arnfeldt, Liebeslieder Singers
Remember? Liebeslieder Singers
You Must Meet My Wife. Fredrik, Desirée
Liaisons Madame Arnfeldt
In Praise of Women Carl Magnus
Every Day a Little Death. Charlotte, Anne
A Weekend in the Country Company

Act Two

Night Waltz Liebeslieder Singers
It Would Have Been Wonderful. . . Fredrik, Carl Magnus
Perpetual Anticipation Liebeslieder Singers
Silly People Frid
Send in The Clowns. Desirée
The Miller's Son. Petra
Reprises:. .Soon, Wife, Liaisons, Weekend, Death, Clowns
Finale Company

The Music Director



Eric Kujawsky, Redwood Symphony founder and Music Director, is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Eric established Redwood Symphony in 1985 after receiving his doctorate in conducting from Stanford University. His teachers include Samuel Krachmalnick, Paul Vermel, and Andor Toth. Dr. Kujawsky has performed with the Palo Alto Philharmonic, San Jose Chamber Orchestra, Diablo Symphony, Saratoga Symphony, Aspen Music Festival, TheatreWorks in Palo Alto, and orchestras and choruses throughout the West.

Equally at home with symphony, opera, musical comedy, and jazz, Dr. Kujawsky has served as music director for Sondheim's *Sweeney Todd* and *Sunday in the Park with George*, *My Fair Lady*, *Kiss Me Kate*, and *Cabaret*. He has won both the Bay Area Theater Critics' Circle Award and the Hollywood Dramalogue Award. With Redwood Symphony, he has conducted numerous operas, including *The Rise and Fall of the City of Mahagonny*, *La Bohème*, *Carmen*, *Candide*, *Porgy and Bess*, and *Don Giovanni*.

As a conductor, Dr. Kujawsky strives for a clear, expressive, and energetic baton technique and for a willingness to depart creatively from accepted orthodoxies of interpretation and programming. Maestro Kujawsky has conducted most of the standard orchestral repertoire, including all of Mahler's symphonies and the major works of Stravinsky, Bartók, Sibelius, and Brahms, as well as a large number of contemporary composers, including Mason Bates, John Adams, Corigliano, Daugherty, Messiaen, and Elvis Costello. He distinguishes himself as a communicator about music by delivering pre-concert lectures and incisive concert demonstrations with commentary about the music. He is Director of Music Ministries at Ladera Community Church, Portola Valley. Besides music, Eric Kujawsky is devoted to wife and son, Valerie and Aaron Sarfaty, cat Penny, books, humor, movies, liberal politics, Balkan folk dancing, and skydiving, "especially the not dying part at the end."

The Assistant Conductor

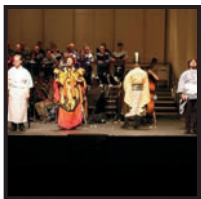


Kyle Baldwin, conductor and percussionist, is also music director for the Rainbow Chamber Orchestra, as well as assistant to the director for the Morrison Chamber Music Center. He has also served as the assistant conductor for the Bay Area Rainbow Symphony. Baldwin is dedicated to building community by recognizing diversity, fostering inclusion and promoting excellence.

He has a diverse background in conducting that includes symphony orchestras, wind ensembles, opera, chamber ensembles, and dance ensembles. Baldwin conducted the music of Dennis Tobenski with Tobenski singing, and played percussion in the West Coast premiere of Tobenski's piece *Only Air*. He was instrumental in preparing the world premieres of Andrew Lipka's *I Am Harvey Milk* and June Bonacich's *Concerto for String Trio* written for the Little Stars Trio.

Outside of music, he enjoys computer programming. He currently lives in San Francisco.

The Orchestra



Since 1985, Redwood Symphony's innovative programs have featured major modern works by Adams, Bates, Mechem, Copland, Lutosławski, Mahler, Messiaen, Shostakovich, and Stravinsky, as well as the great classics of Mozart, Beethoven, and Brahms. This ambitious, contemporary programming has drawn volunteer professionals to Redwood Symphony's ranks. The orchestra has performed throughout the Bay Area, including Davies Symphony Hall, Cañada College Main Theater, the San Mateo Performing Arts Center, the Fox Theater in Redwood City, Redwood City Courthouse Square, and the Half Moon Bay Pumpkin Festival. Redwood Symphony has recorded seven CDs, available from Amazon.com and via iTunes. Redwood Symphony proudly welcomes children for free to most performances, when accompanied by an adult.

Season subscriptions

Subscriptions for the 2025-26 Subscription Concerts include all five concerts and exclusive benefits. Prices are \$150 for adults, \$130 for seniors—five concerts for the price of four. Subscriptions are available online only before the season starts. Plan on saving money next year with a season subscription.

To purchase tickets

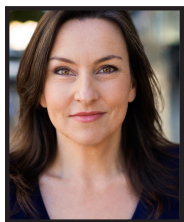
Visit RedwoodSymphony.org for tickets to our concerts. We have eliminated ticket surcharges for the 2025-26 season. For most 2025-2026 concerts, tickets for adults are \$35 in advance, \$40 at the door. Tickets for seniors are \$30 in advance, \$35 at the door. Tickets for students are \$15 with ID. Children younger than 18 are admitted free with an adult. Prices vary for the Sondheim concert and for special concerts. To ask questions or request assistance, email info@RedwoodSymphony.org or leave us a message at 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 bassists and harpists; we encourage interested musicians of high proficiency to email maestroek@sbcglobal.net.



Annmarie Macry (Desirée)

Bay Area native Annmarie Macry has performed principal roles with American Musical Theater San Jose, Tri Valley Repertory Theatre, Broadway-By-the-Bay, Woodminster, Peninsula Center Stage, Hillbarn Theater, Palo Alto Players, Pacific Repertory Theatre, TheatreWorks, Contra Costa Musical Theater, Symphony Silicon Valley, and other regional companies. Favorite roles include Donna (*Mamma Mia!*), Lady of the Lake (*Spamalot*), Ursula (*The Little Mermaid*), The Witch (*Into the Woods*), Fanny Brice (*Funny Girl*), Mother (*Ragtime*), Norma Desmond (*Sunset Boulevard*), Rose (*Gypsy*), Reno (*Anything Goes*), Rizzo (*Grease*), Gloria (*Damn Yankees*), Eliza (*My Fair Lady*) and the title roles in *Evita*, *The Drowsy Chaperone*, and *Mame*. In 2016, Annmarie anthemed for the San Jose Sharks at the team's first home game in the Stanley Cup Finals. Annmarie shares a home in the South Bay with her husband and best friend, Paul.



Mark P. Robinson (Fredrik)

Robinson spent more than a decade as a crooning saloon singer before turning to acting in 2017. Since then, he has performed in more than 30 plays and musicals and appeared in a dozen independent films. (He stars as the villain in *Werewolf Serenade*, a feature now on Amazon Prime.) He has also done commercials and voiceover work. Theatrical credits include roles with San Francisco Playhouse (Ed Boone in *The Curious Incident of the Dog in the Night-Time*), Berkeley Playhouse (Bruce in *Fun Home*), New Conservatory Theatre Center (Jonathan in the world premiere play *Before the Sword*), Redwood Symphony (Ben in *Follies*), Berkeley Rep's Ground Floor, 42nd Street Moon, Hillbarn Theater, Woodminster Summer Musicals, Ross Valley Players, and Lamplighters Musical Theater.



Luna Lau (Ann)

Luna is a Mexican American vocalist from San Jose. She studied voice at WVC and SJSU and currently works as a worship director and private voice instructor. Luna has performed with Lyric Theater of SJ, First Street Opera, Lamplighters, Opera San Jose, and Opera Cultura. Recently, she has appeared with the Los Altos Stage Company and South Bay Musical Theater. In 2015, she won the Women's Club Vocal Competition. She made her Chicano theater debut with Teatro Vision in *La Muerte Baila* as Clara and her political theater debut in Stanford Live's *Hidden Strawberries* as Valentina. Luna is excited make her second appearance with Redwood Symphony and appreciates the support from her partner, family, friends, and mentors.



Mark Wong (Henrik)

Mark is excited to be performing this timeless Sondheim classic with Redwood Symphony. A software engineer by day, Mark moonlights as a multi-faceted musician. Recent stage credits include *Stuck Elevator* at SJSU (Principal coach, Guang and Nephew cover), *My Fair Lady* at The Pear Theatre), *Madama Butterfly* at Opera San Jose), *Sweeney Todd: The Demon Barber of Fleet Street* at Cabrillo Stage (Anthony and Beadle understudy), and *Urinetown* at SBMT (Tiny Tom, Dr. Billeaux). Mark was the music and vocal director of WVLO's recent production of *Pippin*, and will be the music director for SBMT's upcoming production of *Once Upon a Mattress*. Mark hopes you get to enjoy watching the night smiling, perhaps all three times, tonight.



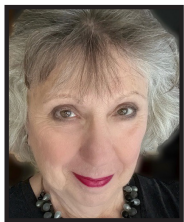
Alicia Teeter (Charlotte)

Alicia is thrilled to be returning as Charlotte, having played the role previously at Hillbarn Theater. Recent local performances include *Brigadoon* (Meg Brockie) at SBMT, *The Music Man* (Marian Paroo) at Palo Alto Players, *Into the Woods* (The Baker's Wife) at FMT, *The Will Rogers Follies* (Betty Blake) at WVLO, *My Fair Lady* (Eliza) at WCT, *The Last 5 Years* (Cathy) at Limelight Theater, and *The Bridges of Madison County* (Francesa) at SBMT. Other favorite roles include *Chicago* (Roxie Hart) at Hillbarn Theatre; *Curtains* (Georgia Hendricks), and *Urinetown* (Hope) at FMT. Alicia is a speech language pathologist, and mother to three lovely boys.



William Giammona (Count Carl-Magnus)

Will was recently seen as Marvin Gray in *The Goat* (Shotgun Players) and Franklin Hart Jr. in *9 to 5* (Ray of Light). This marks his fourth time playing Carl-Magnus (42nd St. Moon, Lamplighters, Hillbarn). Other favorite roles include Marvin in *Falsestos* (42SM), Franklin Shepard in *Merrily We Roll Along* (42SM, Pinole), Ron/Cat in *Iron John* (TheatreWorks), Robert in *Company* (Altarena), Napoleon/Alex in *Sunday in the Park with George* (SF Playhouse), Billy Flynn in *Chicago* (Hillbarn), and Princeton/Rod in *Avenue Q* (NCTC). He has originated roles in three world premieres: *Still at Risk*, *Everything That's Beautiful*, and *American Dream* (all NCTC).



Debra Lambert (Madame Armfeldt)

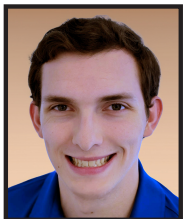
Debra has collaborated with Redwood Symphony as stage director for *Follies in Concert* and *Pride and Prejudice*, and performed as the Narrator in *Peter and the Wolf*. She is currently Director of Musical Performance at Santa Clara University and has sung solo and leading roles with the San Francisco Opera Center, San Francisco Symphony, Oakland/East Bay Symphony, Symphony Silicon Valley, Lake George, Connecticut, West Bay, Pocket, and Des Moines operas, Cabrillo, Bear Valley, and Mendocino Festivals, American Musical Theater of San Jose, Henry

Street Playhouse, Hartford Summerstage and others. She is a musical director for numerous productions around the Bay Area, and has presented vocal master classes in Chengdu, Hangzhou and Guangzhou, China. She received her MM in Opera from the Hartt School and a BFA in Music from CMU. She lives in Menlo Park with her husband and six rescue cats.



Malhar Nair Sankaren (Fredrika)

Malhar is in 7th Grade at Castilleja School in Palo Alto, CA, and enjoys playing tennis and basketball. She has been playing the violin for many years with the Golden State Youth Orchestra, and regularly performs with the Palo Alto School of Chamber Music. Her theatrical credits include productions at the Palo Alto Children's Theater, including *The Velveteen Rabbit*, Disney's *Finding NEMO, Jr.*, *Free to be...You and Me*, and *The Cabaret of 2023*. She has performed in *Bye Bye Birdie* and *The Sound of Music* at the Hope Musical Theater. She is excited to be performing with adult actors in this show!



Clayton Baldwin (Frid)

Clayton is ecstatic to be making his debut with Redwood Symphony! He has performed in *The Wedding Singer* (Woodside MT), *Head Over Heels* (City Lights Theater Company), and several productions through Santa Clara University, where he received his bachelor's in finance, with a minor in music, in 2025. He would like to thank his family, his friends, and his support network for their constant guidance, love, and enthusiasm.



Brennah Kemmerly (Petra)

Brennah is thrilled to be singing with Redwood Symphony again after previously singing the role of Miss Bingley in Kirke Mechem's *Pride and Prejudice*. Brennah has worked with various companies around the Bay Area, performing in musical theater, opera, and operetta. Some favorite credits include: Celeste in *Sunday in the Park with George* (LASC), Peggy in *A Taffeta Christmas* (Tabard), Major-General Stanley in *The Pirates of Penzance* (Bay Area Opera Collaborative), Ginger Brooks in *The 1940s Radio Hour* (SJMT), and Mrs. Segstrom in *A Little Night Music* (onStageNDNU). Since 2019, Brennah has sung regularly with the Opera San Jose chorus. Brennah holds a BFA in Musical Performance from Notre Dame de Namur University.



Nicole Lopez-Hagan (Mrs Nordstrom, soprano)

Nicole received her MFA from Notre Dame de Namur University, where she sang Lazuli in *L'étoile* and Le Fée in Pauline Viardot's *Cendrillon*. She most recently performed in the *Bracebridge Dinners* in Yosemite as Lady Molly McKay. She sings regularly with Teatro Mistral, including as the Lover in *Il tabarro*. She has also performed with Lamplighters Music Theater in the roles of Fleta in *Iolanthe* and Charlie the Choirstarter in their 2022

Gala, and has sung often with Pocket Opera, including in the roles of Lidka in *The Two Widows* and Barbarina in *The Marriage of Figaro*. She has sung in several premiers, including as Luisa in the workshop presentation of Hector Armienta's opera *Zorro*, and as Marie in Vienna Summer Music Festival's premier of Scott Joiner's *The Shower*



Marie Finch (Mrs. Anderssen, Soprano)

Marie is delighted to return to Redwood Symphony. She has performed Off-Broadway and with TheatreWorks SV, Jewel Theatre Company, Palo Alto Players, Montalvo Arts Center, South Bay Musical Theatre, New York Lyric Opera Theatre, Barrington Stage Company, and La Comedia Dinner Theatre. She holds a Master of Music in Voice and Vocal Pedagogy from NYU. Marie serves as Vocal Director at Menlo School and has two tremendous toddlers who inspire her everyday with their wild creativity!



Juliet Green (Mrs. Segstrom, Alto)

Juliet is thrilled to be performing the music of Sondheim again with Redwood Symphony, where she was last seen as Emily Whitman in *Follies*. Other favorite Sondheim roles include the Witch in *Into the Woods* with Los Altos Stage Company, the Beggar Woman in *Sweeney Todd* at Hillbarn, and Marta in *Company* at Peninsula Center Stage. By day, she teaches music and drama at Corte Madera School in Portola Valley, and sings with the jazz quartet Clockwork.



Tim Lynch (Mr. Erlanson, Tenor)

Tim is excited to be returning to Redwood Symphony, where he previously appeared in *Follies in Concert*. He has also performed with SF Playhouse, Lamplighters, and Pacifica Spindrift Players, among others.



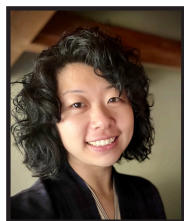
Patrick Kiessling (Mr. Lindquist, Bass)

Patrick received his Bachelor of Music in Performance, Voice from the University of Michigan School of Music, Theatre & Dance, then completed medical school at the Mayo Clinic's Alix School of Medicine. Currently an Otolaryngology–Head & Neck Surgery resident at Stanford, Patrick studies voice with Morgan Balfour. Bay Area performance highlights include: BayArea principal debut in *HMS Pinafore* with Lamplighters Musical Theatre (Carpenter's Mate), ensemble in *The Sorcerer* with Lamplighters, ensemble in *Samson et Dalila* with West Bay Opera, and national anthem singer for Stanford Athletics. Patrick thanks his family, friends, and especially his husband, Alex, for their support in his return to performance during medical training.



Sara Kannen Dean (Director)

Sara (she/they) is Artistic Director for the Pear Theatre in Mountain View and Director of Operations for Hammer Theatre Center in San Jose. A board member of Theatre Bay Area, Sara has held arts leadership positions for American Musical Theatre of San Jose, South Bay Musical Theatre and Starting Arts. Directing & Choreography credits include: *My Fair Lady* (Pear), *Twelfth Night, the Musical* (Los Altos Stage Co), *Follies* (Redwood Symphony), *Elf* (Los Altos Stage Co), and *The Spitfire Grill* (SBMT). Performance credits: *The Prom* (Mrs. Greene, Foothill Music), *The Music Man* (Jacey Squires/ Quartet, Palo Alto Players), *The Book of Will* (Emilia/ Crane, Foothill College) and *Singin' in the Rain* (Dora Bailey, SBMT). She got her professional start as a Production Assistant with the original Broadway company of Disney's *The Lion King*. She received her BFA from New York University and is in progress on a Masters of Arts in Arts Administration. Thank you for supporting and enjoying live arts!



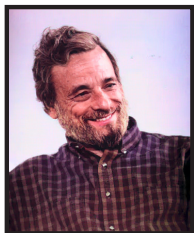
Qian Zhang (Assistant Director and Projections Designer)

Qian Zhang (she/they) is excited to return to *A Little Night Music*, which was the first show she ever performed in. A violinist herself, she loves hearing Redwood Symphony bring the lush orchestrations of *A Little Night Music* to life. As an actor, she has recently performed in *Anon(ymous)* and *My Fair Lady* at The Pear Theatre, *Cabaret* at Los Altos Stage, and *Urinetown* and *Brigadoon* at South Bay Musical Theatre. Up next, she will be continuing creative work as Props Designer for *Gods of Carnage* at The Pear Theatre.

Music Theatre International (www.mtishows.com)

MTI, with offices in New York, London and Melbourne, is among the leading theatrical licensing agencies, granting theatres from around the world rights to perform musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force, advancing vibrant musical theatre. MTI works with composers, lyricists and book writers to provide scripts, musical materials and theatrical resources to over 100,000 professional, community and school theatres in the US and in over 150 countries.

Stephen Sondheim



A Little Night Music

"Good God!—an Adult Musical!" - Clive Barnes

By the early 1970s, Stephen Sondheim had already transformed the American musical theatre. Mentored by Oscar Hammerstein II and introduced to Broadway audiences as the lyricist of Leonard Bernstein's *West Side Story*, he emerged as the era's foremost composer of sophisticated, psychologically layered musicals. His work pulsed with nervous energy and emotional ambiguity, demanding that audiences listen closely. So when it was announced that his newest project would adapt Ingmar Bergman's 1955 film *Smiles of a Summer Night*, expectations were uncertain. Bergman was associated with philosophical intensity and emotional austerity, not romantic comedy. From that unlikely pairing emerged one of Broadway's most elegant and enduring works—wistful, romantic, and quietly devastating.

Jonathan Tunick



Working with director Harold Prince and librettist Hugh Wheeler, Sondheim fashioned a musical that appeared deceptively conventional. Unlike the fragmented theatrical structures of *Company* and *Follies*, *A Little Night Music* offered audiences intertwined romances, jealous husbands, yearning lovers, mistaken intentions, and reconciliations worthy of classical farce. Yet beneath its graceful surface lies a remarkably intricate work. The musical begins with simultaneous scenes unfolding inside a single household and ends amid emotional collisions scattered across an entire country estate. Wheeler's libretto moves fluidly between intimacy and theatricality, balancing traditional storytelling with cinematic transitions and shifting emotional perspectives. Elegant on the surface, restless underneath.

Set in Sweden at the turn of the twentieth century, the musical centers on actress Desirée Armfeldt and the complicated circle of lovers surrounding her: the worldly lawyer Fredrik Egerman, his much younger wife Anne, Fredrik's melancholy son Henrik, Desirée's possessive lover Count Carl-Magnus Malcolm, and the Count's sharp-witted wife Charlotte. During a weekend gathering at the country estate of Desirée's mother, old desires resurface, marriages fray, alliances shift, and unexpected pairings emerge beneath the lingering twilight of the Scandinavian summer night.

That twilight permeates the musical itself. Sondheim conceived the score almost entirely in triple meter, wanting "everything in some sort of triple time so that the whole score would feel vaguely like a long waltz with scherzi in between." The music glides with extraordinary sophistication, at once intoxicating and faintly melancholy. Sondheim later remarked, "I want the whole show to have a perfumed quality, not just to bubble like champagne. It is about sex, and I'll take care of the bubble, but I want some sense of musk on the stage at all times." Harold Prince would later characterize the score as possessing "a darkness that should peep through a whipped-cream surface. Whipped cream with knives."



BAY CHORAL GUILD

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Saturday, June 6, 7:30pm

Campbell United Methodist Church

Sunday, June 7, 4:30pm

First Congregational Church of Palo Alto

Tickets at the door or online, www.baychoralguild.org

The result is a score both lush and unsettling. Waltzes shimmer gracefully even as disappointment, vanity, loneliness, and regret emerge beneath the elegance. Echoes of Lehár, Strauss, Friml, Herbert, and Viennese operetta drift through Jonathan Tunick's sumptuous orchestrations, always refracted through Sondheim's distinctly modern sensibility.

Suspended longing and emotional self-deception haunt the musical. In songs such as "Now," "Later," and "Soon," characters remain trapped between desire and fulfillment. Charlotte Malcolm endures her husband's infidelities with mordant wit in "Every Day a Little Death," while Henrik struggles between religious vocation and romantic obsession. By contrast, Petra's exuberant "The Miller's Son" embraces life's fleeting pleasures with earthy practicality and unapologetic sensuality.

The perpetual half-light of the Nordic summer becomes both atmosphere and metaphor. These characters linger in emotional twilight—suspended between youth and age, fantasy and reality, dignity and vulnerability. Madame Armfeldt, observing the follies of romance from old age, explains that the summer night smiles "at the young, who know nothing...at the fools who know too little...and at the old who know too much." Throughout the musical, Sondheim examines the elaborate performances people construct around love: roles sustained by vanity, nostalgia, fear, and longing.

No song captures this more completely than "Send in the Clowns," written late in the show's development for Desirée's painful recognition that she and Fredrik have allowed happiness to slip away. Sondheim insisted the song was never meant as a soaring anthem, but as a scene of contained heartbreak and restrained fury: "It's a song of regret and anger," he explained, "a song of a lady who is too upset and too angry to speak—much less sing—for very long." The title refers not to circus clowns, but to an old theatrical expression: when a scene falters, send in the clowns. "Don't bother." Desirée realizes with devastating clarity. "They're here," meaning, in Sondheim's words "We are the fools."

Much of that atmosphere lives in Jonathan Tunick's celebrated orchestrations, heard in their full richness in this production. Tunick's original orchestration was written for a relatively modest Broadway pit orchestra (roughly the high-20s in size). In 2024, Tunick created a new "full symphonic" concert orchestration for Lincoln Center's concert presentation, using 53 musicians - described at the time as "nearly double the players of the original 1973 Broadway version." In a West Coast Premiere, Maestro Kujawsky has chosen to present Tunick's full symphonic arrangement, thus expanding the tonal palette and sweeping waltz textures. Tunick, Sondheim's longtime collaborator on works ranging from *Company* and *Follies* to *Sweeney Todd* and *Into the Woods*, creates an orchestral texture that moves effortlessly between operetta, chamber music, and modern Broadway writing.

The score's essential impact is often diminished in reduced orchestrations. Here, Tunick's original colors and textures reveal the extraordinary sophistication of Sondheim's musical architecture. Sondheim himself wrote that "Tunick is a standout in his field not only because of his musicianship and imagination, but primarily because of his great sensitivity to theatrical atmosphere." Critics have frequently likened Tunick's orchestrations for *A Little Night Music* to opera in their intricate layering of instrumental and vocal lines, their elegance, and their emotional transparency. In 1978, Tunick received the Academy Award for his adaptation of the film version's score, part of a distinguished career that would ultimately earn him all four major American entertainment honors: Emmy, Grammy, Oscar, and Tony awards.

Throughout the evening, the Quintet (known in the cast list as the Liebeslieder Singers), functions as commentator and conscience, guiding the audience through the shifting emotional terrain much like a Greek chorus. Their voices hover over the action with wit, irony, and melancholy, often articulating emotions the characters themselves cannot. The Quintet also shapes the musical's dreamlike flow, marking transitions and suspending the audience within the endless glow of the summer night.

A Little Night Music itself underwent numerous revisions during its creation. Songs were added, discarded, and reshaped throughout rehearsals, while the original chorus was ultimately refined into the now-iconic Quintet. For this production, Maestro Kujawsky has restored the seldom-heard number "Silly People," cut during the original Broadway run but admired for the additional insight it offers into the musical's social satire and emotional undercurrents.

The original Broadway production received twelve Tony Award nominations and won six, including Best Musical, Best Score, and Best Book. More than fifty years after its premiere, *A Little Night Music* remains among Sondheim's most refined achievements: a musical of aching sophistication in which romance dances hand in hand with regret, all beneath the endless glow of the summer night. As Sondheim himself observed, "Every moment has its music."

Theater critic Clive Barnes wrote: "*A Little Night Music* is soft on the ears, easy on the eyes, and pleasant on the mind. It is less than brash, but more than brassy, and it should give a lot of pleasure. It is the remembrance of a few things past, and all to the sound of a waltz and the understanding smile of a memory. Good God!—an adult musical!"

– Stephen Ruppenthal

**We gratefully
acknowledge
these generous
contributions**

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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

REDWOOD SYMPHONY

Eric Kujawsky, Music Director
Kyle Baldwin, Assistant Conductor

Violin I

Danny Coward
 Concertmaster
Barbara Ild Chair
 Rebecca Chiu L
 Joe Hodge L
 Greer Hoffmann
 Kathy Kaufmann
 Tommy Kuo L
 Leah Lader
 Jason Lin
 Cleber Olivares
 de Albuquerque
 Shira Sanghvi
 Caren Shapiro
 Dave Silon
 Catherine Sue L
 Donglai Xiang A
 Chris Yeh L
 Victor Zhang

Violin II

Kristin Link ‡
J. Samuel Jones Chair
 Sarah Moskovitz L *
 Mia Astar
Maeve Alini Chair
 Sam Burnett
 Diane Honda L
 Wei Wei Jiang A
 Romain Kang L
 Jennifer Lawry ‡
 Joyce Malick
 Navid Mir
 Grace Reim
 Bryanna Salazar A
 Ann Yvonne Walker
 Leslie Xu L

Viola

Vivien D'Andrea ‡
*Derek and Stephanie
 Smith Chair*
 Callie Belback L
 Hannah Bronson L
 Tanya Buxton L
 Jonah Capella
 David Craford
Louise Pasternak Chair
 Skylar Litz
 Martin Pollack L
 Kim Williams L
Margaret Elliott Chair
 James Woodward
 Gregory Zinkl

Cello

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

Bass

Brian Link *
 Steve Auerbach
 Georg Schuele
 Mat Wood

Flute & Piccolo

Lisa DiTiberio
 Patricia Harrell
George and Emily Jaquette Chair
 Lynn Lightsey L
Edith Klauda Chair

Oboe

Peter Stahl *
 Kurtis Kaminishi English Horn
 Michael Odynski L
Douglas and Doris Callaghan Chair

Clarinet

Richard Steinberg *
 Joan Hebert
*James Kleinrath & Melody
 Singleton Chair*
Diane F. Ingalls Chair
 David Miller Bass Clarinet

Bassoon

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

Horn

David Dufour *
Earl Saxton Chair
 Mika Imawaka L
 Mark McMahon L
 James Millar
Dr. Edward and Lenora Speer Chair
 Elizabeth Vieira A
 Greg White

Trumpet

Franklin Beau Davis *
 Alex Groth L
 Stephen Ruppenthal
 Dan Swinehart

Trombone

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

Tuba

Joel White L *

Percussion

Asaf Elbaum A
 Mark Goldstein L
 Blake Hemingway L
 Allan Miller
 Ivan Tarasov A
 Mattijs Van Maaren L

Harp

Astrid DeMartini A
 Joy Lai (synth)

Keyboard

Delphean Quan
Douglas Ashcroft Chair

* = Principal
 ‡ = Acting Principal
 A = Acting Member
 L = On Leave

41st Season

**Redwood
Symphony**
Eric Kujawsky, Music Director

SUMMER CLASSICS 2026

SATURDAY JULY 25, 2026, 7:30 PM

PRE-CONCERT TALK, 6:45 PM



WOLFGANG AMADEUS MOZART (ARR. TIMO ANDRES)
PIANO CONCERTO NO. 26 ("CORONATION") LOUISE COSTIGAN-KERNS, PIANO



SERGEY PROKOFIEV
OVERTURE ON HEBREW THEMES



LUDWIG VAN BEETHOVEN
SYMPHONY NO. I

**CAÑADA COLLEGE
MAIN THEATER
4200 Farm Hill Blvd.
Redwood City, CA 94061**

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