

REDWOOD SYMPHONY

FIFTEENTH SEASON 1999-2000

A Farewell to the 20th Century

The Gershwins'®

Porgy and BessSM

by

George Gershwin, DuBose and Dorothy Heyward and Ira Gershwin

Porgy

John P. Minagro

Bess

Hope Briggs

Crown

Cliff Romig

Sportin' Life

Mark D. Lew

Serena

Angela Dean-Baham

Clara

Shawnette Sulker

Jake

Douglas J. Emigh

Maria

Nadja Matisoff

Peter/Mingo

Ahmed El-Gasseir

Robbins/Nelson

Leon Palad

Jim/Undertaker/Frazer

George Hernandez

Annie/Lily

Ellen St. Thomas

Peninsula Cantare

Janice Gunderson, Music Director

Redwood Symphony

Eric Kujawsky, Music Director

*This program is dedicated to the memory of
Louise Pasternack's father, Sidney Galfand,
an inspiration to many.*

*These concerts are partially funded by the
Redwood City Civic Cultural Commission.*



Saturday, April 15, 2000, 8:00 P.M.

Sunday, April 16, 2000, 3:00 P.M.

Cañada College Theatre

Redwood City, California

The Music Director



Eric Kujawsky is the Music Director of Redwood Symphony, now in its fifteenth season, at Cañada College in Redwood City. A native of Los Angeles, he began his conducting studies at age fourteen and made his debut with a youth orchestra at nineteen. After completing his B.A. in music education and M.F.A. in conducting at UCLA, Kujawsky accepted a fellowship to study conducting at Stanford. Dr. Kujawsky founded Redwood Symphony in 1985, immediately after he received his D.M.A. He is now the Chairman of the Performing Arts Department at James Lick High School in San Jose, Music Instructor at the Mid-Peninsula Jewish Community Day School, and an instructor at Cañada College and College of Notre Dame.

Dr. Kujawsky has performed at the Aspen Music Festival as a member of the Conducting Master Class; his teachers include Samuel Krachmalnick, Paul Vermel, and Andor Toth. He has guest conducted the Rose City Chamber Orchestra, the Mesa Symphony in Arizona, the San Francisco Gay Men's Chorus, the South Valley and Diablo Symphonies, and the UCLA Dance Company. He was Music Director for the 1991 Oakland Youth Symphony Summer Program. Stage credits include Gilbert and Sullivan's *Ruddigore* and several musicals, including *Sweeney Todd*, *Sunday in the Park with George* (for which Dr. Kujawsky received the 1987 Bay Area Theater Critics' Circle Award and the Hollywood DramaLogue Award for Music Direction), *My Fair Lady*, *Kiss Me Kate*, *Cabaret*, and *Gentlemen Prefer Blondes*. Dr. Kujawsky considers the high points in his life to be his marriage to Valerie Sarfaty and the birth of his son, Aaron Benjamin Sarfaty, in June of 1990.

The Orchestra

Since 1985 Redwood Symphony's innovative programs have featured many major twentieth-century works by Adams, Bartók, Copland, Lutoslawski, Mahler, Shostakovich, and Stravinsky, as well as the great classics of Mozart, Beethoven, and Brahms. This ambitious, contemporary programming has drawn a high number of volunteer professionals to Redwood Symphony's ranks. In June of 1996, the orchestra made its debut in San Francisco's Davies Symphony Hall, performing with the San Francisco Gay Men's Chorus. In addition, the orchestra has recorded five CDs – including two all-Stravinsky CDs on the Clarity label – a rare and prestigious opportunity for an all-volunteer ensemble.

Musicians interested in joining Redwood Symphony may call Dr. Kujawsky at 650-366-6872.

Redwood Symphony on the Internet

Please visit our world-wide web site at <http://www.redwoodsymphony.org>. We welcome your e-mail at RedwoodSym@aol.com.

Redwood Symphony CDs

Look for Redwood Symphony's recent CDs online at Amazon.com (www.amazon.com). All our CDs are available for sale in the lobby, including our recent recording of Bartók's *Concerto for Orchestra*.

P o r g y a n d B e s s

Act I	Scene I	<i>Catfish Row – Saturday night</i>
	Scene II	<i>Serena's Room – The next day</i>
Act II	Scene I	<i>Catfish Row – A few weeks later</i>

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

Act II	Scene II	<i>Kittiwah Island – That afternoon</i>
	Scene III	<i>Catfish Row – About a week later</i>
	Scene IV	<i>Serena's Room – Dawn, during the storm</i>
Act III	Scene I	<i>Catfish Row – After the storm</i>
	Scene II	<i>Catfish Row – The next day</i>
	Scene III	<i>Catfish Row – One week later</i>

The Cast

Porgy	John P. Minagro – <i>A crippled beggar who rides in a goat-drawn cart</i>
Bess	Hope Briggs – <i>Crown's girl, and a drug addict of questionable moral character</i>
Serena Robbins	Angela Dean-Baham – <i>Devoutly religious wife of Robbins</i>
Clara	Shawnette Sulker – <i>Jake's wife, and a young mother</i>
Maria	Nadja Matisoff – <i>An iron-willed, good-hearted shopkeeper</i>
Crown	Cliff Romig – <i>A stevedore and drug addict with enormous animal magnetism and sociopathic tendencies</i>
Sportin' Life	Mark D. Lew – <i>A stylish drug dealer from New York</i>
Jake	Douglas J. Emigh – <i>A fisherman and Clara's husband</i>
Peter	Ahmed El-Gasseir – <i>An old honey vendor</i>
Robbins	Leon Palad – <i>Serena's husband</i>
Mingo	Ahmed El-Gasseir
Jim	George Hernandez
Nelson	Leon Palad
Undertaker	George Hernandez
Frazier	George Hernandez – <i>A disreputable lawyer</i>
Lily	Ellen St. Thomas
Annie	Ellen St. Thomas
Strawberry Woman	Nadja Matisoff
Crab Man	Leon Palad
Scipio	Ahmed El-Gasseir – <i>A boy</i>

White characters (Drawn from Peninsula Cantare)

Detective	Steve Pursell – <i>A mean racist</i>
Mr. Archdale	Gene Bruce – <i>A genteel southern lawyer</i>
Coroner	Gene Bruce

Female Understudy

Ellen St. Thomas

Stage Manager
Tom Diskin

Supertitles
Suki Russack

Sound Effects
David Jones

The Soloists



John P. Minagro (Porgy) You might have seen him as the overly laced and coiffed figure Don Attilio in the San Francisco tour of *The Phantom of the Opera*. Some of his favorite musical roles he has performed include: *Applause* (Dean Goodman "Choice Award"), *The Ghost and Mrs. Muir* (Sacramento Regional Theater Alliance Best Actor nomination), *Nine* (Bay Area Theater Critics Circle Best Actor nomination), and *Man of La Mancha*. Other favorite roles include appearances in *A Little Night Music*, *Little Shop of Horrors*, *Annie Get Your Gun*, and *The King and I*. A National Association of Teachers of Singing First Place division winner, he has sung with the San Francisco Opera Chorus for eight seasons, and has performed the title roles in *Gianni Schicchi*, *Aleko*, *Ruslan and Ludmila*, *Noyes Fludde*, and the roles of Mephistopheles, Amonasro, Alfio, Sarastro, and King René with other area companies. John has performed in locations from Lincoln Center in New York to the Mormon Tabernacle in Salt Lake City, as well as the Concord Pavilion. He was a featured soloist on a 1993 PBS children's special performing his own composition called *The Piano*. He was the guest soloist with the San Francisco Symphony at their Summer Broadway Pops Concert. He can be heard singing "You're A Mean One, Mr. Grinch!" on the Christmas CD *Christmas Centre Stage*, featuring the San Francisco cast of *The Phantom of the Opera*.



Hope Briggs (Bess) is well known for her dramatic portrayals and her distinctive soprano voice. In her recent performance of Donna Elvira with Opera San José in *Don Giovanni*, the San José Mercury News said "Briggs' strong personality dominates her scenes, blending ire and fire. Her tour-de-force aria, 'Mi tradi' delivered with a ringing dramatic soprano voice with excellent control was a high point." Ms. Briggs was Cio-Cio San in *Madame Butterfly* with the San Francisco Opera's A La Carte Series. She has sung with the Houston Grand Opera, Festival Opera, North Bay Opera, and Apollo Opera, and has been an apprentice artist with Sarasota Opera. Operatic roles include Countess in *Le Nozze di Figaro*, Rosalinda in *Die Fledermaus*, and First Lady in *Die Zauberflöte*. On the concert stage Ms. Briggs has performed Mozart's *Requiem*, Mozart's *Coronation Mass*, Vivaldi's *Gloria*, Villa-Lobos' *Bachianas Brasileiras*, and Rachmaninoff's *Vocalise*. She has been featured in recital by African-Americans for Los Angeles Opera and has been privileged to work with conductors John DeMain, Murray Sidlin, Barbara Day Turner, Michael Morgan and Victor DiRenzi. She has been the recipient of numerous awards, including Metropolitan Opera National Finalist, Metropolitan Opera International Vocal Competition Award, as well as Study Grants from the Opera Buffs of California. She has had the honor of performing for Ms. Jessye Norman and has been a featured soloist for the Rev. Billy Graham Crusade. She most recently sang the title role of *Suor Angelica* with the Pacific Repertory Opera. This fall Ms. Briggs will sing the role of Mimi in *La Bohème* with the San Francisco Opera's A La Carte Series.



After receiving his Masters in Music from Indiana University **Clifton Romig** (Crown) relocated to San Francisco and joined the renowned Resident Artist Program at Opera San José. He made his debut with Opera San José in 1993 as Basilio in Rossini's *Il Barbiere di Siviglia* and over the next four years sang leading roles in *Tartuffe*, *Rigoletto*, *Don Giovanni*, *Les Pêcheurs de Perles*, *Carmen*, *Così Fan Tutte*, *La Traviata*, *Eugene Onegin*, *Die Fledermaus*, *The Marriage of Figaro*, *Madama Butterfly*, *Xerxes*, *Faust* and *La Bohème*. Recently Mr. Romig was heard in Opera Colorado's *Faust*, South Valley Opera's *Don Giovanni*, Santa Barbara Grand Opera's *Così Fan Tutte* and the West Marin Music Festival's productions of Haydn's opera *Il Mondo Nella Luna*. Most recently Mr. Romig was heard in the role of Mustafa in West Bay Opera's production of *L'Italiana in Algeri* by Rossini and as Father in the world premiere of *The Tale of the Nutcracker* at Opera San Jose.

Mr. Romig has performed with Eugene Opera, Opera Colorado, the Fresno Philharmonic, the Ventura County Symphony, the Mendocino Music Festival, the San Luis Obispo Mozart Festival and the Santa Fe Opera. His repertoire also includes the roles of Blich in Carlisle Floyd's *Susannah*, Sarastro in Mozart's *Zauberflöte*, Leporello in Mozart's *Don Giovanni* and principal roles in Wagner's *Die Meistersinger*, Berg's *Wozzeck*, and Puccini's *La Fanciulla del West* and *Tosca*. He has worked with conductors Kent Nagano, Maron Alosop, John Crosby, George Manahan, John Fiore, and coaches/teachers Craig Rutenberg, Marilyn Horne and Mignon Dunne.



Mark D. Lew (Sportin' Life) began his music career in his hometown of Anchorage, Alaska. Since moving to California he has sung with numerous groups throughout the Bay Area, both as a soloist and as an ensemble singer. In the past two years he has come to be recognized as one of the Bay Area's leading tenors specializing in comprimario roles. Peninsula audiences may remember his recent portrayals of Goro in West Bay Opera's *Madama Butterfly* and Nepomuc in Pocket Opera's *The Grand Duchess*. Last month, he played Roderigo in Berkeley Opera's production of *Otello*, including a reprise performance at Lake Tahoe last weekend. In addition to singing, Mr. Lew has served the Bay Area music community as accompanist, vocal coach, choral director, translator, composer, and arranger. His works have been performed by the Oakland Symphony Chorus, Sonos Handbell Ensemble, and San Francisco Chamber Singers. An independent music publisher, he specializes in adapting lesser-known opera scenes and arias for concert presentation. In 1998, his choral edition of *La Bohème* was used in Redwood Symphony's concert production of that opera. Mr. Lew is an active participant in the OperaGlass project, a cooperative effort dedicated to making texts and translations of opera librettos freely available on the Internet. He has written extensively on opera and its history, on the Internet and in local publications.

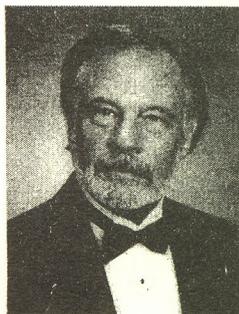


Lyric soprano **Angela Dean-Baham** (Serena) is originally from Jacksonville, Florida. Ms. Dean-Baham is a graduate of Spelman College and obtained a Master of Music degree in vocal performance from the University of Cincinnati College Conservatory of Music. She has appeared with the Apprentice Artists at the Cincinnati Opera and was a finalist in the Columbus Opera Competition. Since relocating to California, she has performed throughout the Bay Area in regional productions with Pocket Opera, the Oakland Lyric Opera, and Festival Opera. In addition, Ms. Dean-Baham has performed with the Brevard Opera Theatre and the Bay Area Summer Opera Theatre Institute. Most recently, she was an international artist with the Israel Vocal Arts Institute in Tel Aviv. This summer she will continue her studies at the International School of Performing Arts. Her roles include Pamina and First Lady in *Die Zauberflöte*, Contessa Almaviva in *Le Nozze di Figaro*, Musetta in *La Bohème*, and Michaela in *Carmen*.



Shortly after graduating from Bennington College with a Bachelor's in Music in 1995, **Shawnette Sulker** (Clara) earned a full-time position as a member of the San Francisco Opera chorus. From there, she has gone on to work with many local Bay Area companies including Golden Gate Opera in the part of Oscar for their production of *Un Ballo in Maschera* and San Francisco Lyric Opera in their production of *Carmen* in the role of Frasquita. She sang her first role with the San Francisco Opera during its 1999-2000 season production of *Louise* in the part of *La Plieuse*. The young soprano has also performed in various area recitals including a benefit concert for the Millennium Opera. Upcoming engagements include a scholarship-awarded residency with the Banff Centre for the Arts as part of their Contemporary Opera and Song Program in the spring of this year.

Shawnette Sulker is a native of the country of Guyana in South America. As a student at Bennington College where she began her vocal studies, Ms. Sulker performed roles such as Belinda from *Dido and Aeneas* and Sophie from *Der Rosenkavalier*. She also sang as a soloist at the National Shrine in Washington DC, performed in numerous recitals and premiered various new works by area composers.



Doug Emigh (Jake) is a graduate of California Institute of the Arts and currently the Director of Music Ministries at Concord United Methodist Church. He is also a private vocal instructor and coach. His credits include guest conductor and soloist for the East Contra Costa Messiah Sing-A-Long; guest artist with Music in the Mountains, the Huntington Park Symphony Orchestra, the Long Beach Schola Cantorum and the Los Angeles Symphony Association. He has also performed major operatic roles in *Lucia di Lammermoor*, *Manon Lescaut*, *Madama Butterfly*, *Gianni Schicchi* and *Così fan Tutte* with the Los Angeles Chamber Opera Players and the American Opera Company. He was recently the Music Director for Role Players Ensemble Theatre's *The Fantasticks*.



Alto **Nadja Matisoff** (Maria) is a native of Berkeley, California. She holds a bachelor's degree in voice from the Peabody Conservatory in Baltimore, and a master's degree from the San Francisco Conservatory of Music. Nadja has been a professional member of the San Francisco Symphony Chorus since 1989. She has also appeared in eight different productions in the chorus of the San Francisco Opera over the last few years.

Some of Nadja's solo credits include performances with the San Francisco Symphony and Chorus in Brahms' *Liebeslieder Waltzes*, Britten's *Ceremony of Carols*, and Ives *Psalm 90*. She has been alto soloist in Bach *Magnificats* with the Pacific Mozart Ensemble and with the UCSF Orchestra. Nadja has been a featured soloist with the Coro Hispano de San Francisco, and three consecutive years sang the alto solos in the SF Conservatory's "Sing-it-Yourself Messiah." Opera roles in the Bay Area have included Marcellina in *Marriage of Figaro* with Amador Valley Opera Theatre, and a critically acclaimed turn as the Mother in a Bay Area premiere of the Bright Sheng opera, *Song of Majnun*.

Nadja is an avid recitalist, and has been alto soloist and section leader at St. Mary's Cathedral since 1988, as well as a frequent guest artist at various local churches and synagogues.



Having earned a B.A. in Music from U.C. Berkeley and a masters degree in music from the San Francisco Conservatory of Music, **Ahmed El-Gasseir** (Peter / Mingo) started the music program at the Bentley Upper school in Lafayette in the fall of 1998. Ahmed also coaches the boys and girls soccer teams and the boys basketball team at Bentley. Prior to Bentley, Ahmed taught voice, violin, piano and music history and theory to high school students in the east bay as well as managed the box office for Cal Performances at U.C. Berkeley. He continues his role as the Music Director and Business Manager of the Moonlighters, a five-man group that specializes in jazz and doo-wop a cappella music. Ahmed has performed for dignitaries, small farm animals and politicians in the US and Europe.



A native of the Philippines, tenor **Leon Palad** (Robbins / Nelson) has appeared in San Francisco Lyric Opera's productions of *Il Trovatore*, *La Traviata* and *Tosca* and in productions of *La Bohème*, *Madame Butterfly*, *Rigoletto* and *The Barber of Seville* with Bear Valley Opera. His operatic roles include Ferrando in *Così fan tutte*, Parpignol in *La Bohème*, Gaston in *La Traviata* and Jack Point in *The Yeoman of the Guard*. His tenor solo repertory includes Bizet's *Te Deum*, Beethoven's Ninth Symphony, Mozart's *Coronation Mass*, Bach's *Magnificat* and Handel's *Messiah*. He has performed with the San Francisco Symphony, Sonoma Symphony, Women's Philharmonic, New York City Philharmonic, Bear Valley Opera, Peninsula Civic Light Opera,

Peninsula Musical Theater, Spindrift Players, Skyline College, Tagin-Tinig Singers, Coro Hispano, and the Saringhimig Singers. While with Saringhimig singers, Mr. Palad showed his versatility in scenes of *Kismet* and *Miss Saigon*. Mr. Palad performed in the centennial celebration of Carnegie Hall, and was the tenor soloist four consecutive years in the "Sing-it-Yourself-Messiah" in Davies Symphony Hall. Mr. Palad has performed in BRAVO! musical showcases in California and Texas. His awards include a San Francisco Conservatory scholarship, the Frances Ullman Award, 1st Place in the 1995 National Association of Teachers of Singing Vocal Competition, and the SF Concerto Vocal Award.



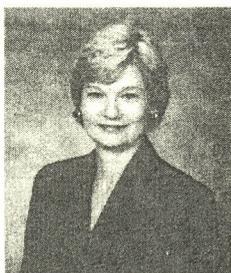
Bass-baritone **George Hernandez** (Jim / Undertaker / Frazer) received his Bachelor of Music degree in piano, composition, and choral conducting from the University of the Philippines in 1981. In 1979, he formed his own vocal ensembles: Saringhimig Singers, and the Camerata Singers of the Philippines. As a conductor, he won First Place at the XXVII *Guido d' Arrezzo Concorso Polifonico Internazionale* in Arrezzo, Italy in 1979 and 1981. He received Top Prize at the Llangollen International Music Eisteddfod in North Wales, United Kingdom in 1980. He was the Grand Prix Winner of the *Lehiatoka Certain Cancion y Polifonica Vascas* in Tolosa, Spain in 1980.

In 1983, he moved to San Francisco to further his studies in piano with William Corbett Jones. He was featured with the San Francisco State University orchestra performing Beethoven's Piano Concerto No. 5. He was one of the winners of the Franz Liszt Centennial Piano Competition in 1987.

In 1991, he received his Bachelor of Music in Voice Performance from the San Francisco Conservatory of Music, where he studied singing with Herman Le Roux and Donald Stenberg. While a student at the San Francisco Conservatory, he was awarded first place in the Abramowitsch Lieder Competition in 1988. He has performed in several operas: as Baron Douphol in *La Traviata* with Townsend Opera Players; Melchoir in *Amahl and the Night Visitors* and Simone in *Gianni Schicchi* with the University of the Pacific Music Theatre; Sarastro in *Magic Flute* and Simone in *La Finta Semplice* with the San Francisco Conservatory of Music Opera Theatre; Dr. Grenvil in *La Traviata* with Bear Valley Music Festival; Le Morgue in Offenbach's *Bridges of Sighs* with Donald Pippin's Pocket Opera; Ferrando in *Il Trovatore* with San Francisco Lyric Opera. He also sang chorus with the San Francisco Opera productions of *Ruslan, Lohengrin, Prince Igor*, Wagner's *Gotterdamerung* and *Parsifal*. He performed as Count Ceprano with Bear Valley Music Festival's production of *Rigoletto* in 1998. He has performed as Bass soloist in Handel's *Messiah*, Schubert's *Mass in G*, Mozart's *Mass in C minor*, Mozart's *Requiem*, Faure's *Requiem*, Verdi's *Requiem*, and Bach's *Mass in B minor* and *Magnificat*. In 1999, he sang *Pater Profundis*, bass solo in Mahler's *Symphony No. 8* with Redwood Symphony. He currently coaches with Dewey Camp.



Ellen St. Thomas (Annie / Lily) has performed a variety of roles in the Bay Area. She most recently performed the role of Rosalinda in a production of *Die Fledermaus* with the San Francisco Lyric Opera company. Other performances include the Countess in *Le Nozze di Figaro* for the West Marin Music Festival; the roles of Miss Jessel in *Turn of the Screw*, Anne Gomez in *The Consul* and First Lady in *The Magic Flute* for West Bay Opera; the Countess in *Le Nozze di Figaro* and First Lady in *The Magic Flute* for Livermore Valley Opera; Donna Elvira in *Don Giovanni* for Mission Opera Theater; and Jenufa and the Mayor's wife in City Opera Theater of San Francisco's production of *Jenufa*. Ellen currently studies voice with David Tignor and coaches with James Meredith.



In January 1997, **Janice Gunderson** was named Director of Peninsula Cantare, a fifty-voice choir which performs repertoire from the Baroque to the 20th century and is based at Cañada College. Janice has been a versatile musician in the Bay Area working as a professional accompanist, choral director and teacher. From 1985 to 1997 she served as Assistant Conductor for the Masterworks Chorale under Galen Marshall. She has been a Choir Director and Organist at the First Baptist Church of San Carlos, coach and accompanist at the College of Notre Dame, and is currently staff accompanist at Cañada College. She has participated in the Festival of Masses with Robert Shaw and the Cabrillo Music Festival with Dennis Russell Davies. Janice studied at Lewis & Clark College and holds a Bachelor of Music degree from the University of Oregon with continuing studies at Cal State Hayward and San Jose State. Her professional affiliations include the Music Teachers Association of California and the American Choral Directors Association. Janice also directs the Peninsula Choraliers, a women's ensemble.

P E N I N S U L A C A N T A R E

Janice Gunderson, Music Director

Soprano

Eleanor Achuck
Eve Bates
Vicki Hansen
Laurie Johnson
Ou-Dan Peng
Kathleen Roscher *
Wandy Sae-Tan
Barbara Scott
Ruth Sitton
Judith Tauber-Lovik *
Debbie Walters
Karin West

Alto

Yoshiko Amemiya
Nan Bentley
Kathleen Bond
Jean Cole
Lois Drieslein
Theresa Floyd
Barbara Heninger
Victoria Jayswal
Michelle Middleton
Robyn Peters
Diane Reeve
Brenda Siddall
Pamela Schwarz
Carole Tillotson
Paula Van Buskirk
Ruth Wilkins

Tenor

Larry Baer
Adrian Boyer *
David Fairbank
Andy Frederick
Emery Gordon *
Joseph Kresse
Valerie Sarfaty

Bass

Gene Bruce §
Bernard Buice
Ronald Clazie
Eldon Ellis
John Friesen §
Warren Gibson
Peter Gunderson
Ronald Hodges *
Richard Huang
Robert Janssen
Dave Peters
Stephen Pursell §
Jack Runte
Jay Siedenburg

* solo

§ speaking role

Volunteer opportunities for Redwood Symphony
are listed online by VolunteerMatch.

www.volunteermatch.org

Porgy and Bess

Porgy and Bess got its start in 1926 when, during tryouts of his musical *Oh Kay!*, George Gershwin read a novel by DuBose Heyward called *Porgy*, describing the milieu of the Gullah community in Charleston, South Carolina. Upon reading Heyward's novel, Gershwin contacted the author and proposed they write an opera based on it. Heyward was busy adapting the book for a stage play which ran in 1927, but by 1933 Gershwin had convinced him to work on the opera — after a proposed musical production with Al Jolson had fallen through!

Gershwin visited Heyward in South Carolina several times to find inspiration for his music. He was particularly taken with the traditional "shouting," where chanted spirituals were accompanied by complicated rhythmic patterns beaten out on hands and feet. "I shall never forget the night when, at a Negro meeting on a remote sea-island, George started 'shouting' with them," wrote Heyward. "I think he is probably the only white man in America who could have done it." Gershwin later used this experience to compose the beginning of the storm scene (Act II, Scene 4), when six prayers are sung simultaneously.

After almost two years, Gershwin finished the orchestrations in September of 1935. The opera premiered in Boston on September 30 and in New York at the Alvin Theatre on October 10, where it ran for 124 performances, then toured from January to March. But it lost its entire \$70,000 investment, and critical reaction was mixed. Gershwin continued to perform arrangements of the work in concert, and in 1937 he wrote of trying to convince movie studios to film the work; sadly, he died later that year. Yet the opera survived, with revivals in 1938 and the early 1940s that led to a reassessment of the work. *Porgy and Bess* had its European premiere in Copenhagen in 1943 (when the Danish underground began transmitting "It Ain't Necessarily So" during Nazi broadcasts), while a 1950s production toured America and Europe, launching the career of Leontyne Price. A complete recording of the score was made in 1976 by Lorin Maazel and the Cleveland Orchestra. In 1985 the Metropolitan Opera premiered the piece, followed by a 1988 production at London's Glyndebourne Festival. It took 50 years, but *Porgy and Bess* had finally arrived.

— Barbara Heninger

Please remember to disarm all watches and beepers prior to the concert.
Parents must assume responsibility for the quiet and attentive behavior of their children.

Upcoming Concerts

June 11, 2000
Sunday, 3:00 P.M.
Cañada College

Special Guest Artist Eugene Fodor, violin
Glazunov: Violin Concerto
Copland: Suite from *Billy the Kid*
Paul Yeon Lee: *Phoenix*, a world premiere commissioned for the new millennium.

July 15, 2000
Saturday, 8:00 P.M.
Cañada College

Summer Pops Concert
Movie Blockbusters, including Bernard Hermann's *Psycho Suite for Strings*

VALERIE J. SARFATY

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FAMILY LAW

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so that we may send you announcements of future events.

Drop this form off in the lobby during intermission or after today's performance.

Name _____

Address _____

- I'd like a season brochure.
 Please put me on the mailing list.
 Here's a donation. (Thank you!)
 I'm interested in volunteering for Redwood Symphony.
Phone: _____

Our 2000–2001 Season

October 15, 2000

Sunday, 3:00 P.M.

Cañada College

"Heaven and Hell"

Mozart: *Don Giovanni* Overture

Tchaikovsky: *Rococco Variations*, Dahna Rudin, cello

Mahler: *Symphony No. 4*, Aimeé Puentes, soprano

November 19, 2000

Sunday, 3:00 P.M.

Cañada College

"Dreams and Magic"

Debussy: *Prelude to the Afternoon of a Faun*

Beethoven: *Piano Concerto No. 4*, Tom Hansen, piano

Mendelssohn: *A Midsummer Night's Dream*

January 21, 2001

Sunday, 3:00 P.M.

Cañada College

Chamber Music Concert

Selections to be announced.

February 11, 2001

Sunday, 3:00 P.M.

Notre Dame Theatre

"If Music be the Food of Love..."

Tchaikovsky: *Romeo and Juliet*

Rimsky-Korsakov: *Scheherazade*

College of Notre Dame Concert Competition Winner

Concerto to be announced.

April 1, 2001

Sunday, 3:00 P.M.

Cañada College

"Fiesta!"

Schickele: *Unbegun Symphony*

Chabrier: *España*

Barber: *Violin Concerto*, Claudia Bloom, violin

Copland: *El Salón México*

April 22, 2001

Sunday, 3:00 P.M.

Cañada College

Family Concert

Dukas: *The Sorcerer's Apprentice*

Saint-Saëns: *Carnival of the Animals*,

Daniel Glover, Thomas Hansen, pianists,

Kristin Link, conductor

June 10, 2001

Sunday, 3:00 P.M.

Cañada College

"This Scepter'd Isle"

Walton: *Viola Concerto*, Doug Tomm, viola,

Kristin Link, conductor

Holst: *Second Suite for Band*

Holst: *The Planets*

July 21, 2001

Saturday, 8:00 P.M.

Cañada College

Summer Pops Concert

Selections to be announced.

Cañada College



Redwood Symphony is proud to have been associated with Cañada College since 1987. Cañada's fine facilities and convenient location have allowed the orchestra to draw musicians from throughout the Bay Area.

College Administrative Staff

Rosa G. Perez, President
Olivia Martinez, Ed.D., Vice President
Elizabeth Armstrong, Dean
John B. Friesen, Dean
Linda Hayes, Dean
Irene Serna, Acting Dean
Terri Creswell, Public Information Officer

San Mateo County Community College District Board of Trustees

Patricia Miljanich, President
Thomas L. Constantino, Vice President / Clerk
Helen Hausman
Richard Holober
Karen Schwarz
Raman Singh, Student Trustee, 1999-2000
Earl P. Johnson, District Chancellor

Redwood Symphony Staff

Acting Executive Director: Griffin Derryberry
Music Director: Eric Kujawsky
Assistant Conductor: Kristin Link
Contemporary Music Advisor: Stephen Ruppenthal
Orchestra Manager: Floyd Carter
Librarian: Rachel Harvey
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Redwood Symphony wishes to congratulate Rosa Perez on her appointment as President of Cañada College.

R E D W O O D S Y M P H O N Y

Eric Kujawsky, Music Director

Kristin Link, Assistant Conductor

Violin I

Birgitte Moyer
coprincipal concertmaster
Heather Katz
coprincipal concertmaster
Stephanie Antoine
Floyd Carter
Truie Clemo *ℓ*
Barbara Ild
Susan Haddox
Claudia Herzog
Karen Kenrick
Tommy Kuo *ℓ*
Joyce Malick *ℓ*
Michael Mayr *ℓ*
Carla Moussavi *ℓ*
Grace Reim *ℓ*
Dave Silon
Deborah Simon-Lurie *ℓ*
John Wholahan

Violin II

Karen Golis *
J. SAMUEL JONES CHAIR
Mia Astar
MARJORIE O'MALLEY CHAIR
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DalRae Coluzzi
Catherine Habiger
Kate Hearn *ℓ*
Diane Honda *ℓ*
Jennifer Lawry *ℓ*
Kristin Link *ℓ*
Carole Nakamura
Roy Seto
Renee Stockwell *ℓ*
Ann Walker
Katharine Youden *ℓ*

Viola

Doug Tomm *
Amy Bohman *ℓ*
Kathy Bukstein *ℓ*
Tanya Buxton
Griff Derryberry
Margaret Elliott
Sally Fundakowski *ℓ*
Jean Gerds *ℓ*
Peter Haas
Louise Pasternack
Barb Zimmer *ℓ*

Cello

Tony Gabor *
Lynda Bloomquist
Tom Diskin *ℓ*
David Haney
Jim Leatherman
Julian Schafer *ℓ*
Janet Sloan
Liz Varnhagen
Tanya Wu
Andre Ezequelle *A*
Candace Winstead *A*

Bass

Brian Link * *ℓ*
Steve Auerbach
Ken Laxer
Mary Snow *ℓ*
Catherine Okelman
acting principal
Jeff Raby *ℓ*

Flute/Piccolo

Michelle Davis *ℓ*
Patricia Harrell *
Lynn Klauda
Sarah Lloyd *A*

Oboe

Peter Stahl *ℓ*
Maureen Stone
English horn
George Yefchak *

Clarinet

Joan Hebert
Robert Marcus *
Richard Steinberg
Claudia Zornow
bass clarinet

Saxophone

Mark Beyer
Alan Hebert
Claudia Zornow

Bassoon

Doug McCracken *ℓ*
Maria Yuin *
Mia Stormer *ℓ*
contrabassoon

Horn

Rachel Harvey *ℓ*
Jim Millar *
Mark Nakamura *ℓ*
Tyler Morse
Greg White

Trumpet

Larry Heck
Stephen Ruppenthal *ℓ*
Dan Swinehart *
Cliff Mercer *A*

Trombone

Colleen Lee *
Keith Meyer
bass trombone
Craig Whitwell *ℓ*
Garo Gagliano *A*

Tuba

Peter Govorchin *ℓ*

Percussion

Lydia Derugin *ℓ*
Russell Iimura
Victor Lee
David Stork *ℓ*
Doug Wyatt

Harp

Suki Russack *ℓ*

Piano

Ching-Wen Chao *A*

Banjo

Tim Roberts

* principal

ℓ on leave

A acting member