



Redwood Symphony

Eric Kujawsky, Music Director
EIGHTEENTH SEASON

The Mikado

...or The Town of Titipu
1885

Book by
W.S. Gilbert
1836-1911

Music By
Arthur Sullivan
1842-1900

Act I – Courtyard of Ko-Ko's Official Residence

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

Act II – Ko-Ko's Garden

Conducted by
Eric Kujawsky

Directed by
Ken Malucelli

with Peninsula Cantare
Janice Gunderson, Music Director

Nanki-Poo
David Friburg

Ko-Ko
Ken Malucelli

Pish-Tush
John Warner

Pitti-Sing
Elizabeth Finkler

Yum-Yum
Cheryl Blalock

Poo-Bah
Paul Zawilski

Peep-Bo
Gosia Hoot

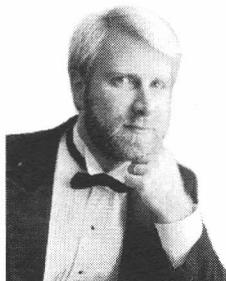
Katisha
Catherine Sheldon

The Mikado
Todd Schurk

Sponsored by the Redwood City Civic Cultural Commission

Saturday, June 14, 2003, 8 P.M.
San Mateo Performing Arts Center

The Music Director



Eric Kujawsky is the Music Director of Redwood Symphony, now in its eighteenth season. 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.

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 (Arizona) Symphony, the San Francisco Gay Men's Chorus, the South Valley and Diablo Symphonies, and the UCLA Dance Company. Stage credits include Gilbert and Sullivan's *Ruddigore* (the last time he worked with Mikado cast members Cheryl Blalock and Paul Zawilski, in 1984!) 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. He teaches elementary music in the San Carlos school district.

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. The orchestra has performed throughout the Bay Area, including Davies Symphony Hall, Flint Center, and the San Mateo Performing Arts Center. In addition, the orchestra has recorded six 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 www.redwoodsymphony.org.
We welcome your e-mail at info@redwoodsymphony.org.

Redwood Symphony CDs

All our CDs are available for sale in the lobby, including our recent recording featuring Copland's *El Salón México* and del Aguila's *Conga-Line in Hell*. And look for Redwood Symphony's recent CDs online at Amazon.com.

Guest Artists



Ken Malucelli (Ko-Ko and Director), debuts with Redwood Symphony exactly three weeks after having also debuted with West Bay Opera in two roles (First Notary and Jailer, in Offenbach's comic opera, *La Périchole*) he first performed in the late 1970's with Spring Opera during his 18-year tenure as Professional Chorister with San Francisco Opera, where he also appeared as featured artist in such roles as Notario (*Il barbiere di Siviglia*) and First Guest (*Angle of Repose*, Imbrie, world premiere). An 8-year veteran of San Francisco's Lamplighters, Mr. Malucelli appeared there as Alfred (*Die Fledermaus*), and as Gilbert and Sullivan characters Alexis (Sorcerer), Tolloller (*Iolanthe*), Pish-Tush (*Mikado*), Boatswain (*HMS Pinafore*), Samuel (*Pirates of Penzance*), Major (*Patience*), Counsel (*Trial By Jury*) and others. Mr. Malucelli recently debuted at Lyric Theatre of San Jose as Reginald Bunthorne (*Patience*) and Tolloller.

Additional directing credits include Stanford Savoyards (*Mikado*); Lyric Theatre (*Pinafore*), Lamplighters (*Gala VI*), San Francisco Girls Chorus (*The Impresario*, Mozart; *Princess Ida*, G&S), San Francisco Boys Chorus (*Mikado*, *Pirates*), Chanticleer's first staged concert, and his own G&S potpourri troupe, Savoy Express, which performs all around the Bay Area and tours the US ... and in which also appear, by happy coincidence, three of the cast members of tonight's performance: Cheryl Blalock, Catherine Sheldon and Todd Schurkl!

Ken's will appear again with Redwood Symphony as *Chansonnier* in H. K. Gruber's *Frankenstein!!* on February 22, 2004. Savoy Express's next Bay Area show is Sunday, June 29, 3 P.M., Amador Theatre, Pleasanton; and the company's CD is available in the lobby. He also holds the post of Tenor Soloist at First Presbyterian Church of Burlingame and, in his "spare time" books performing artists worldwide. For further information, please contact Ken@PrinceSF.com.



Cheryl Blalock (Yum-Yum) has sung most of the Gilbert and Sullivan soprano roles for Lamplighters, Lyric Theatre and Stanford Savoyards, including Aline, Mabel, *Patience*, Casilda, Elsie, Phoebe, Gianetta, *Ida*, Yum-Yum and Rose Maybud. Cheryl is a lyric coloratura soprano who has performed throughout the Bay Area in opera, operetta, musical theatre, and chamber music with such non-G&S companies as West Bay, Livermore, Marin, and Oakland Operas, West Valley Light Opera, and Lake Tahoe Summer Music Festival. Non-G&S roles include Adele (*Fledermaus*), Eurydice (*Orpheus*), Anna and Valencienne (*Merry Widow*), Queen of the Night (*Magic Flute*), Countess Maritza (title role) and Saffi (*Gypsy Baron*). She also performed the music of Andrew Lloyd Webber, Rodgers & Hart/Hammerstein, and Leonard Bernstein (*West Side Story* and *Candide*). She has been guest artist with several chamber music groups, San Jose Wind Symphony, and Walt Tolleason, and she served on the faculty of the San Francisco Girls Chorus for nine years.



Elizabeth Finkler (Pitti-Sing) is grateful to be playing a pretty maid, for once, as she was last seen as the Old Lady in *Candide* (Goat Hall Productions) and as a mother-in-law from Hell in *One Touch of Venus* (City College of San Francisco). Other notable performances include the world premiere of Mark Alburger's opera *The Bald Soprano*, the Palo Alto Players production of *Aspects of Love*, and *My Fair Lady* at the Saratoga Drama Group. Opera appearances include stints with Bay Shore Lyric, Golden Gate, and Pocket Operas.



David Friburg (Nanki-Poo) is a Christian recording artist, performing solo concerts and appearing at Bay Area churches, and has been heard on KFAQ and KNDL radio. He has released two solo albums and has been a Music Minister at several Bay Area churches, and recently was the Music Director for Contra Costa Christian Theatre's "Cotton Patch Gospel." In musical theatre, David has performed leading roles in Livermore Valley Opera's *Barber of Seville* (Count Almaviva) and *Mikado* (Nanki-Poo), Lyric Theatre of San Jose's *Mikado* (Ko-Ko), *Iolanthe* (Lord Tolloller), *Gondoliers* (Luiz) and Offenbach's *La Perichole* (Count Panatellas) and *Monsieur Chouffleuri* (Babylas). He has also appeared with the Lamplighters, West Bay Opera, Saratoga Chamber Theatre and the Stanford Savoyards.

A former member of the San Francisco Symphony Chorus, he holds a Master's Degree in Conducting from SFSU and is currently Instructor of Conducting at Patten College. In the past, David was Assistant Conductor of Redwood Symphony and also their principal violist. David is indebted to his wife, Kathy, for all her support. Please visit David's website at www.davidfriburg.com.



Gosia Hoot (Peep-Bo) performed her first Gilbert and Sullivan role playing Rose Maybud in *Ruddigore*, and was immediately bitten by the G&S bug. Since then, she has appeared as Cousin Hebe (*HMS Pinafore*), Tessa (*The Gondoliers*), and most recently as Josephine (Lyric Theatre's *HMS Pinafore*). Non-G&S roles include Francesca (*West Side Story*), and Aunt Abigail Meek and seven other characters in a recent Gaslighters Melodrama and Vaudeville Revue. To her singing credits, Gosia adds dance: she choreographed *Gondoliers*, *Gypsy Baron*, and *A Time for Christmas*, and assisted in the choreography of her first *HMS Pinafore* production, as well as holding swing and cha-cha workshops for the cast of *West Side Story*.

In real life, Gosia is very busy raising a 1½ year-old future tenor heartthrob, who delights in hitting the high C louder than mommy.



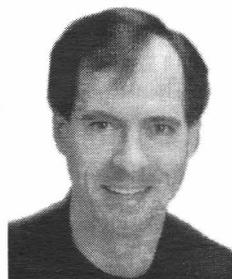
Todd Schurk (The Mikado) brings 25 years of singing the Gilbert and Sullivan baritone roles to his Redwood Symphony debut. He began singing in high school productions in San Bruno and has never looked back. Todd was awarded a scholarship from Skyline College to sing in Europe on tour in 1978. He joined San Francisco's Lamplighters chorus in 1977 and later sang principal roles with them. He has sung more than two dozen roles with the Stanford Savoyards and San Jose Lyric theatre over a twenty-year period. Todd sang the role of the Sacristan in West Bay Opera's 1989 production of *Tosca*. He organized the Bay Blues barbershop quartet in 1978 and performed at Disneyland with them. Todd also participated in the 1995 International Gilbert and Sullivan festival as Don Alhambra Del Bolero in the Stanford Savoyard production of *The Gondoliers*. With his performance of the title role in last year's Stanford *Mikado*, Todd has performed all four of the baritone roles in the comic opera (Pish-Tush, Ko-Ko, and Pooh-Bah being the others). Todd was asked by Ken Malucelli, our Ko-Ko, to be a member of a new "portable" touring group of G&S. singers called Savoy Express in 2001, and together with some of the best local voices to be found has performed a show of "Love-themed" hits culled from the Savoy works coast to coast across the country. Todd's next goal? Taking Savoy Express international! After all, Japan has finally discovered Gilbert and Sullivan's take on their beloved Mikado this last year by lifting a 118-year ban!! Long life to you, *Mikado*!



Catherine Sheldon (Katisha) started her Gilbert and Sullivan career with Light Opera of Manhattan and the Highfield Theatre on Cape Cod. Trained in NY at Hofstra University and HB Studios, Cath was a theatre professional on the East Coast before moving to California. She has appeared with Lyric Theatre San Jose, American Musical Theatre of San Jose, 42nd Street Moon, Foothill Musical Theatre, Cabrillo Stage, Hillbarn Theatre, Bus Barn Theatre, West Valley Light Opera, and Palo Alto Players, among others. Favorite roles include Marie (*Most Happy Fella*), Desiree (*A Little Night Music*), Pitti-Sing (*Mikado*), Jenny Diver (*Threepenny Opera*), the Housekeeper (*Man of La Mancha*), Mme. Dubonnet (*The Boyfriend*), Luisa (*Nine*, for which she received a Bay Area Theatre Critic's Circle nomination for Best Actress in a Musical), Stella (*The Good Companions*), Marjorie (*Allegro*) Susan (*Company*), The Witch (*Into the Woods*), Golde (*Fiddler on the Roof*), Mrs. Peachum (*Beggar's Opera*) and Public Opinion (*Orpheus in the Underworld*). Cath's last appearance at the San Mateo Performing Arts Center was as an Aristocrat in Broadway by the Bay's *Evita*. Ongoing gigs include Savoy Express, The Merrie Olde Christmas Carolers and Mystery by Design, where her favorite role is as a French/German double agent in a Casablanca casino.



Entering the world of Gilbert and Sullivan for the first time, **John Warner** (Pish-Tush) is thrilled at this opportunity to be in the *Mikado*, an operetta he's loved for many years. Although new to G&S, he has appeared previously portraying comic characters such as Papageno in *The Magic Flute*, Jupiter in *Orpheus in the Underworld*, and the Mayor in *Dr. Miracle*. No stranger to more complex roles, John has appeared as David in Barber's *A Hand of Bridge*, Pistol in Getty's *Plump Jack*, and Aeneas in Purcell's *Dido and Aeneas*. Other roles have included Stephen Hawking in *Falling through a Hole in the Air*, the Father in *Hansel and Gretel*, George Jones in *Street Scene*, and Phillip Glass in *Phillip Glass Buys a Loaf of Bread* among others. John is wrapping up his Master of Music degree this fall at Notre Dame de Namur University where he earned his B.M. in Voice performance in 2000 and where he studied conducting with Maestro Kujawsky as an undergraduate. John is extremely proud of and thankful for his beautiful wife Claudia and his beloved dog Rayci.



Like his character (Pooh-Bah), **Paul Zawilski** has performed in many capacities. As a singer, he performed many Gilbert and Sullivan roles with The Lamplighters, Lyric Theatre of San Jose, and Stanford Savoyards, and non-G&S roles with San Francisco Opera, Oakland Opera, and Marin Civic Light Opera. As conductor and music director, Paul led *Man of La Mancha* with Peninsula Center Stage, *Ernest in Love* with Ross Valley Players, *The Haunted Manor* with Berkeley Opera, and *Camelot* with Saratoga Drama Group. He will conduct Saratoga Drama Group in *The King and I* this fall. As a pianist, Paul holds B.M. and M.M. degrees from San Francisco State University in piano performance and music education, and has accompanied many singers and instrumentalists as well as performed in solo recitals throughout California. An accomplished organist as well as a Nationally Registered Music Educator, Paul is music teacher at Corte Madera School in Portola Valley, and organist and choir director at St. Elizabeth's Episcopal Church in South San Francisco. Paul thanks his wife Jen and their three children, Benjamin (5) and Rachel (3), and Lydia Jane (1½) for their encouragement and love.

Special Guests

Adam Lang appears as "A," etc.

Michael Cuddy appears as "B," etc.

Props

Fans and props provided by Stanford Savoyards
Additional props by Barbara Heninger and Andrew Lowd

Sound

Ron Ho

Supertitles

Text entry by Rachel Harvey and Eric Kujawsky
Presentation by George Yefchak

Let us know who you are!

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- Here's a donation. (Thank you!)
- I'm interested in volunteering for Redwood Symphony.

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“With joyous shout!”

A word about *The Mikado* by Ken Malucelli, Director

Easily the most popular and beloved comic opera of all time, *The Mikado*, or *The Town of Titipu*, debuted at the Savoy Theatre, London, on March 14, 1885 – making tonight’s performance fall exactly 118 years and 3 months to the day after its world premiere!

And what prompted Gilbert to write the libretto to this, his ninth of fourteen collaborations with Sullivan? Several years before Gilbert set pen to paper, a colony of Japanese settled in Knightsbridge, a district of London. There they opened curio and tea shops and wore their quaint native costumes. Gilbert, a collector of art, owned a Japanese samurai sword, which, so the story goes, came crashing down from its mooring in his studio on a day he was contemplating a theme for his latest collaboration. Gilbert used the services of these Knightsbridge Japanese in supplying him with words and phrases for his new libretto and for teaching the Savoyards (his actors) the proper way to use hand fans, how to dress properly as Japanese, and how to walk in characteristic Japanese manner.

That the work was written at all is a minor miracle. Prior to *The Mikado*, the libretti of all the Savoy Operas, as they’ve come to be known, were based upon supernatural, incredible concepts. Not that this is a fault; such ideas are still in use today: witness the success of *The Matrix*! Yet Sullivan, weary of lyrics that dealt with highly improbable situations and wanting to pursue his career as a serious composer, flatly announced he’d had enough of setting fairytales to music and wanted out. That he’d also just been knighted exacerbated the problem and left the sensitive, slighted Gilbert in a jealous, resentful funk, which led to a series of heated arguments between the two that ultimately broke the spirit, if not the back, of the partnership. (Gilbert eventually was knighted.) The rift was mended when an unusually acquiescent Gilbert, ceding to Sullivan’s desire to create a work of human interest, pathos and probability, was stuck with the story line for *The Mikado*, and, as they say, “the rest is history!”

What should also be pointed out is the fact that, at the onset of his collaboration with Sullivan, Gilbert was determined to create a chorus that would be much more than “part of the scenery;” that would become a vital character – or characters – and add to the overall drama of the piece ... something unheard of at the time. As early as *Thespis*, the first G&S opera, when one of the principals indignantly said, “Really, Mr. Gilbert, why should I stand here? I am not a chorus girl!” he shot her down with, “No, madam, your voice is not strong enough, or no doubt you would be!” Eight operas later, we find our chorus, the citizens of Titipu, to be equally as vital as the principals, especially in the first act finale, while standing up to the belligerent and demanding Katisha.

And why the lasting quality of these works... *HMS Pinafore*, *The Pirates of Penzance*, *The Gondoliers*...? Simply, Gilbert was a brilliant writer of situations and dialog, and his satirical barbs

never seem to date; while Sullivan's glorious, sumptuous music perfectly matches Gilbert's word-for-word ingeniousness. Indeed, it's highly likely that 118 years and 3 months from today, people will still be laughing and singing along to these marvelous creations...and to quote the Mikado himself, "Nothing could possibly be more satisfactory!"

The original *Mikado* production ran for a record 672 performances...a record unbroken until 1922. It was the first of the Savoy Operas to be recorded on disk (1907), and has been translated into German, Italian, Russian, Hungarian and other languages. This production celebrates 118 years of nearly non-stop performances of *The Mikado* all over the world. It is arguably the most produced and most beloved comic opera ever written.

The action takes place in the city of Titipu, which, despite its alluring name, cannot be found on any map of Japan. On March 10, 2001, in Japan, young men beat the drums for a new event in Chichibu's history, a performance of *The Mikado*. A town enfolded in steep mountains seems an unlikely venue for the famous opera; however, some local boosters claim Chichibu is Gilbert & Sullivan's "Titipu." The argument continues.

Glossary of terms found in *The Mikado*:

Capstan (Nanki-Poo's solo) = a revolving barrel worked by men walking round and pushing horizontal levers, for winding in the cables for sail or to heave the anchor.

a-trip (*ibid*) = when an anchor is loosened from the bottom prior to sailing.

a-lee (*ibid*) = when the ship's steering apparatus is turned toward the sheltered side of the ship.

ablutioner, diminutioner (Pooh-Bah's solo) = words of Gilbertian coinage, from "ablutions" (bathing regularly) and "diminution" (from "diminish;" to make smaller).

Marine Parade (Pitti-Sing to Yum-Yum) = a waterfront resort, similar to an American boardwalk.

Tremendous Swell (Ko-Ko to Pitti-Sing) = English slang for "personage of note."

(There's also a comical little tale attached to the misinterpreted usage of the phrase: On one occasion there was a rough sea at Blackpool, a seaside resort in Lancashire, when a cotton operative was refused the hire of a rowboat because, as the boatman said, "There's a tremendous swell on the ocean." The cotton operative indignantly exclaimed: "Well, ain't my money as good as his'n?")

Lucius Junius Brutus (Nanki-Poo to Yum-Yum) = a Roman patriot c/501 B.C.

And for *jam I should get toko!* (Yum-Yum to Nanki-Poo) = "jam" is old English slang for "good stuff;" "toko" is punishment by being caught (from a Japanese children's game); hence = "I would get caught for having a good time!"

O ni bikuri shakuri to! (Chorus to Katisha) = also from a Japanese children's game, literally, "Oh, tagger, how you have surprised me!"

gay gambado (Katisha to Chorus) = a fun-filled caper or fanciful action.

Miya sama, miya sama, On n'm-ma no mayé ni, Pira-Pira suru no wa Nan gia na, Toko tonyaré, tonyaré na? (Chorus at the Mikado's entrance) = "O Prince! O Prince! What is that glittering in front of your horse? Tarantara! Hurrah!"

mystical Germans (The Mikado's song) = itinerate German preachers/Lutheran evangelists whose long discourses were inclined to be tiresome.

'ops' (*ibid*) = contraction of "opus;" a musician's separate composition.

finger stalls (*ibid*) = long sticks, called "rests," which are used in English billiards, when the playing ball is too far away to reach with an ordinary cue.

snickersnee (Ko-Ko to Mikado) = jocular term for "long knife."

Courtesy The Gilbert and Sullivan Operas,
a Concordance, Frederick J. Halton; Bass, 1935.

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visit the clever G&S Web archive at
<http://math.boisestate.edu/gas>

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Savoy Express

directed by Ken Malucelli and featuring stars
from *Lamplighters & Lyric Theatre of San Jose*
presents an afternoon of Gilbert & Sullivan

Sunday, June 29, 3:00pm

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July 19, 2003
Saturday, 8 P.M.
Notre Dame Theatre

Summer Pops Concert

Bernstein: *Candide Overture*
Beethoven: *Triple Concerto* with Claudia Bloom, violin;
Jonathan Bloom, cello; and Madeline Bloom, piano
Bach/Stokowski: *Toccatina and Fugue in D Minor*
Tchaikovsky: *Capriccio Italien*

September 20, 2003
Saturday, 7 P.M.
Los Altos United
Methodist Church

Frank Zappa: *G-Spot Tornado*
Beth Anderson: *Minnesota Swale*
George Yefchak, conductor
Edgard Varèse: *Density 21.5*
Michelle Davis, flute
P.D.Q. Bach: *Bach Portrait*
Eric Kujawsky, narrator; Kristin Link, conductor
W.A. Mozart: *Symphony No. 40*

November 15, 2003
Saturday, 8 P.M.
San Mateo
Performing Arts
Center

Jason Klein, guest conductor

Lou Harrison: *Parade*
J. Rodrigo: *Concierto de Aranjuez*
Michael Bautista, guitar
Gustav Mahler: *Das Lied von der Erde*

February 22, 2004
Sunday, 3 P.M.
Notre Dame de
Namur University
Theatre, Belmont

Hector Berliz: *March from Les Troyennes*
Kristin Link, conductor
H.K. Gruber: *Frankenstein!!*
Notre Dame de Namur University Concerto Competition Winner
Johannes Brahms: *Symphony No. 2*

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Redwood Symphony is a non-profit organization. All contributions are tax-deductible and will be acknowledged in future programs. Donations will gladly be accepted in the lobby at intermission, or they can be sent to: Redwood Symphony, 1031 Sixteenth Avenue, Redwood City, CA 94063.

We gratefully acknowledge these generous contributions

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Janice Gunderson, Director
Alexander Bootzin, Accompanist

Soprano

Jane Bensen
Debby Hamburger
Vicki Hanson
Kristine Klein
Mindy Morton
Mary Ann Notz
Ou-Dan Peng
Sharon Rice
Kathleen Roscher
Barbara Scott
Ruth Sitton

Alto

Deborah Bennett
Marge Cox
Barbara Heninger
Robyn Peters
Diane Reeve
Brenda Siddall

Tenor

Matthew Blum
Max Capestany
Emery Gordon
David Kirby
Joseph Kresse
Paul Reeve
Valerie Sarfaty
Benjamin Scott
Robert Way

Bass

Bernard Buice
Eldon Ellis
John Friesen
Peter Gunderson
Ronald Hodges
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Andrew Lowd
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Mark Loy
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Peninsula Cantare's next performance:

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Sunday November 23, 2003, 4 P.M.
Messiah Lutheran Church Redwood City

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

Heather Katz
co-principal concertmaster
Birgitte Moyer-Vinding *ℓ*
co-principal concertmaster
Vicky Greenbaum
Barbara Ild *ℓ*
Karen Kenrick
Tommy Kuo
Lydia Leong *ℓ*
Ralph Morrison
Carla Moussavi
Grace Reim
Caren Shapiro
Kim Williams *ℓ*
Elaina Cook *A*

Violin II

Danny Coward *
J. SAMUEL JONES CHAIR
Mia Astar
MARJORIE O'MALLEY CHAIR
Kathrin Berkner *ℓ*
Catherine Habiger *ℓ*
Kate Hearn *ℓ*
Andrea Heck *ℓ*
Diane Honda
Jennifer Lawry
Kristin Link
DalRae Murray
Carole Nakamura
Bea Song
Ann Yvonne Walker
Susan Coyle *A*

* *principal*
A acting member
ℓ on leave

*Wind principals rotate
throughout the season*

Viola

Doug Tomm * *ℓ*
Peter Haas
acting principal
Kathy Bukstein *ℓ*
Tanya Buxton *ℓ*
Alison Corson
Margaret Elliott
Sally Fundakowski
Becky Gertmenian
Anne Mark
Laura Pasternack
Louise Pasternack

Cello

Carol Reitan * *ℓ*
Elizabeth Morrison
acting principal
Amy Brooks *ℓ*
Lynda Bloomquist
Tom Diskin
David Haney
Jim Leatherman
Julian Schafer
Janet Sloan

Bass

Brian Link *
Steve Auerbach
George Belle *ℓ*
Ken Laxer
Jeff Raby

Flute

Michelle Davis *
Patricia Harrell
piccolo
Lynn Klauda *ℓ*

Oboe

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

Clarinet

Joan Hebert
Richard Steinberg *
Bell Menkin *ℓ*
bass clarinet

Bassoon

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

Horn

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

Trumpet

Larry Heck
Stephen Ruppenthal
Dan Swinehart *ℓ*

Trombone

Carl Martin *ℓ*
Garo Gagliano *
Chris Lambert
bass trombone
Gregory Tyler *A*

Tuba

Peter Govorchin *ℓ*

Timpani/Percussion

Lydia Derugin
David Stork *ℓ*
Doug Wyatt
Ryan Friedman *ℓ*
Delphean Quan *ℓ*

Harp

Suki Russack *ℓ*

Keyboards

Julia Greer *ℓ*

**Please join Maestro Kujawsky and members
of the cast in the lobby after the concert.**

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