



**Redwood
Symphony
Members'
Handbook**

*Twenty-second Season
2006-07*

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Welcome to Redwood Symphony!

A message from Music Director Eric Kujawsky

Welcome to Redwood Symphony! You may not realize it yet, but you have joined a unique group, a community orchestra that is different from all others, and one of the best around.

There are sections later in this handbook about the orchestra's history and me. Let me just say now that Redwood Symphony is designed to appeal to the best musicians by playing adventurous, ambitious, varied repertoire, by eschewing most musician ranking, and by promoting a spirit of fun and musical adventure.

From the beginning, Redwood Symphony has taken risks and tried innovative ways to capture the audience's imagination. Redwood Symphony's spirit is iconoclastic, fun, egoless, egalitarian, and "all-for-one-and-one-for-all." People who play in the orchestra tend to fit a particular profile.

Who plays in Redwood Symphony?

- Experienced musicians from all over the Bay Area
- Professional-caliber musicians, semiprofessionals and talented amateurs
- Teenagers, seniors, and everyone in between
- People with more sophisticated musical tastes and a desire for musical adventure
- Musicians who are still in love with music, who haven't become jaded
- People without big egos, willing to share solos and seating
- People who like to help out
- People who are responsible and honor their commitments

Let's have a great season together!

Eric

Our Mission

Here is our 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.

What does this mean to orchestra members? It means we are committed to being a musicians' orchestra, a group that is fun and exciting to be part of, yet challenging and exacting in its musical standards.

In addition, our mission includes establishing and nurturing relationships in the community. We seek to reach out to families, performers, music educators, and everyone interested in symphonic music. We hope to involve local governments and businesses in our effort. With your help, we can fulfill our mission.

Making the Orchestra a Success

Your Responsibility

When you become a member of Redwood Symphony, you join an extraordinary family of musicians. We are people who care about great music, and love rehearsing and performing it. When players or parts are missing or late, it diminishes the experience for **everybody**, not just the Music Director or Orchestra Manager. You have an obligation to **all** your fellow musicians to make Redwood Symphony a high priority.

So to be clear, here is what your fellow musicians expect of you when you agree to play in Redwood Symphony.

Redwood Symphony Attendance Standard

*Please note that the following is not a rigid limit, but rather a guide for Members on what is acceptable to ensure the ensemble's playing quality. It is not a "quota system;" you are **not** encouraged to go up to the limits stated below. Obviously the ideal is for everyone to be at all rehearsals and concerts, on time.*

1. Upper limit on **missed rehearsals**: Strings: **seven** absences per season. Winds and percussion: **five** absences per season.
2. Upper limit on **missed sets**: **two** per season.
(The limits above don't apply to sets or rehearsals for which a Member isn't needed, of course.)
3. **Tardiness**: To be avoided! Members should arrive at least ten minutes before the start of rehearsal. Percussionists may require up to one half hour.
4. **More than one absence** in a set is excessive. In the event this happens, the Music Director has the right to drop the musician from the set if it is determined that the quality of the performance may markedly suffer.
5. Winds and percussion have an obligation to **obtain subs** and **get their music to rehearsals**. Failure to do either counts as an additional absence.
6. All musicians are requested to **give notice** of a missed set at the earliest possible time, to facilitate obtaining a sub.
7. In the event that a player is dropped in the middle of a set because of excessive absences, both the absences prior to the dropping and the missed set will be recorded, because of the grave inconvenience this causes the orchestra. In these cases, it is usually too late to replace string players, and the subs found for wind and percussion players are rarely as good as the originals. If the player knows about the absences in advance, it is far better to drop out of the set beforehand.
8. Members who have temporary personal issues (illness, pregnancy, etc.) may take a **leave of absence** without incurring any penalty. See Maestro Kujawsky.

Please contact Orchestra Manager Joan Hebert (clarinet) if you'd like to see your attendance record. You can keep your own records as well.

Remedial Action. When Members exceed the above limits, a dialogue will be initiated by the Music Director. In the event that the Member is asked to downgrade from Member to Acting Member, he or she may appeal to the Board of Directors.

Attendance Tips

- If you must miss a rehearsal or set, please let the Orchestra Manager know as far in advance as possible.
- Wind and percussion players can ask Dr. Kujawsky for help finding substitutes for rehearsals they'll miss. He maintains lists of potential subs.
- Strings, if you will be missing a rehearsal, please coordinate with your stand partner to make sure the right parts are there.
- In case of a sudden illness or other emergency, please let the Orchestra Manager know as early as you can. We may be able to arrange for a nearby Member to pick up your part for the rehearsal.
- Before each set begins, check the rehearsal schedule to be sure you can make **all** the rehearsals. If you have any conflicts, or suspect they might pop up, **tell the Orchestra Manager** (in writing or e-mail). Please be honest. We may ask you to skip the set if there are too many conflicts or you can't make the dress rehearsal, but that's much better than starting the set, missing rehearsals, and then being dropped.
- Play as many sets as you can. We need to build cohesiveness and ensemble, but that won't happen if musicians choose to sit out sets based on musical preferences or other considerations. Please help us maintain the continuity vital to our success.

IMPORTANT: We assume **you will play every set** unless you tell the Orchestra Manager otherwise. If you know you'll be missing a set, please inform us well before the set begins so we'll have time to find a substitute for you.

Dues

Redwood Symphony is a self-funding, non-profit organization. Our expenses are considerable. We pay for rehearsal and performance space, music rental, liability insurance, advertising, mailings, and so on. Ticket sales and donations cover only part of this, so we ask orchestra Members to pitch in as well. Annual dues are \$75, payable at the beginning of the season. This is the highest level at which required dues can be tax-deductible. It does not cover our needs, however, so we ask for an *additional* \$75 voluntary donation, for a total of **\$150, all of which is tax-deductible**. Checks payable to Redwood Symphony should be given to Treasurer Richard Steinberg (clarinet). Please see board member Patti Harrell (flute) if you have questions about dues, or if paying them would pose a hardship.

Acting Members

Non-Member musicians who appear with Redwood Symphony are designated Acting Members. Acting Members are not required to pay dues, and may pick and choose which sets to play. However, they are not guaranteed a place in the orchestra for any given set. Members are always given priority over Acting Members. While Members are assumed to play every set unless they notify the orchestra otherwise, Acting Members must let Eric know if they would like to play for each set.

Checklists for Orchestra Events

Rehearsals

- √ **Be on time.** Please try to be warmed up and ready to play right at **7 P.M.** We understand that daytime commitments can occasionally make us late. But don't let lateness become routine.
- √ **Bring your stuff.** Remember your music, pencil, any required mutes or other paraphernalia, and all those other good things.
- √ **Bring snacks** if you've volunteered to do so. Thanks (*burp!*)
- √ **Bring a stand**, just in case. We share Hillsdale High's music stands with other school ensembles, and they are occasionally unavailable for our rehearsals.
- √ **Have fun** during rehearsals, but please try to keep noise and other disruptions to a minimum, out of respect for your fellow musicians. The Hillsdale High band room can be particularly difficult to hear in, so use special discretion there.
- √ **Work on the fundamentals.** Rehearsals offer an opportunity to hone your ensemble skills. If you find yourself just going through the motions, listen to how your part fits into the orchestra. Being more aware of the whole sound helps your intonation, rhythm, dynamics, and phrasing. You'll get more out of rehearsals, and you'll be amazed at the difference it makes!

Dress Rehearsals

- √ **Be on time.** Saturday dress rehearsals start right at **10 A.M.** Missing players can delay the start of the rehearsal. And the later we start, the later we'll get out.
- √ **Bring a lunch.** Saturday dress rehearsals run past 1 P.M.; you'll need food.
- √ **Concentrate and listen** to the rest of the orchestra. The more you can think like it's a performance, the easier the actual performance will be.

Concerts

- √ **Make the call.** Our concert call, **30 minutes before curtain**, is quite generous. Please don't make us panic; be there on time. Better yet, come one hour before curtain and sit in on the pre-concert lecture. In an emergency, Eric's cell phone number is (650) 766-3509.
- √ **Dress.** Redwood Symphony concert attire is less stuffy than traditional orchestras. It's dressy, solid, colorful tops with black bottoms. **Men** should wear a dress shirt in a bright, solid color with black trousers. No jackets, tuxedos or white shirts. **Women** should wear a bright, solid-color top over a black skirt (below the knees, please) or pants. No casual clothing (e.g., jeans). No white or prints; no tank tops. If you're in doubt about an outfit, ask our official fashion consultant, Mia Astar (violin).
- √ **Warm up.** Most players warm up in designated warm-up room(s). You may use a practice room, but be sure to leave rooms open for any soloists.
- √ **Decorum.** When on stage or mingling with the audience, please behave in a manner befitting a symphonic musician. No, you don't have to act like it's a fu-

neral; let your spirit come through. But be thoughtful; you never know when a critic may overhear what you say.

- √ **Play beautifully and with feeling.** Your talent and spirit make our live performances the surpassing experiences they are for the audience, your fellow musicians and you.

On the Internet

Electronic Mail

We send important announcements to orchestra members by e-mail. You don't have to have electronic mail to be in Redwood Symphony, but it does help you stay better informed. If you don't have e-mail, ask a friend who does to notify you of any important messages. Some useful e-mail addresses are listed on the back cover of this handbook.

The orchestra maintains these mailing lists for instrumental sections:

strings	strings@redwxxxxmphony.org
woodwinds	woodwinds@redwxxxxmphony.org
brass	brass@redwxxxxmphony.org
woodwinds + brass	winds@redwxxxxmphony.org
percussion	percussion@redwxxxxmphony.org

E-mail addresses have been obscured in the online version of this handbook.

To avoid spam, these lists are **access-controlled**: only members of each list can send to it. If you need to send a message to a section you're not in, ask George Yefchak (george@yefchak.com) to forward it. George continues to work on the spam vs. access paradox, and may have periodic updates, so stay tuned. *Update: A web-based form is now available for sending mail to any given orchestra section – look for it in the Backstage area.*

The mailing list for the entire orchestra, orchestra@redwxxxxmphony.org, is for Maestro Kujawsky's use only. Ask him to forward any messages intended for the entire ensemble (maestroek@sbcglobal.net).

To add or change your e-mail address, send a message to George (george@yefchak.com).

World Wide Web

The orchestra maintains a website at **www.redwoodsymphony.org**. The site contains our concert schedule, audio clips of the orchestra in performance, pictures and sounds from our compact discs, and a list of orchestra members (with links to their web pages or e-mail addresses) The **Backstage** area contains rehearsal schedules, policies, and important announcements. Tickets can also be purchased online. Stop by and browse our site some time! Our webmaster is George Yefchak (oboe).

2006–07 Season Schedule

SET 1: A Celtic Journey

Mendelssohn: The Hebrides Overture

Peter Maxwell Davies: An Orkney Wedding, with Sunrise

Elvis Costello: Il Sogno

Wednesday Rehearsals: August 23, 30; September 6, 13, 20, 27, October 4

Dress Rehearsal: Saturday, October 7, 10 A.M. to 1:30 P.M. at BayPAC

Concert: Sunday, October 8, 3 P.M. at BayPAC

SET 2: Intimate Gems

Haydn: Symphony No. 86

Saint-Saëns: Introduction and Rondo Capriccioso (soloist TBA)

Sibelius: Andante Festivo, with conductor Kristin Link

Sibelius: Symphony No. 6

Wednesday Rehearsals: October 11, 18, 25; November 1, 8, 15

Dress Rehearsal: Saturday, November 18, 10 A.M. to 1:30 P.M. at BayPAC

Concert: Saturday, November 19, 3 P.M. at BayPAC

SET 3: Schola Cantorum's Sing-Along Messiah

Rehearsals: Dates and location to be announced

Concert: Monday, December 11, 8 P.M. at Mountain View Center for the Perf. Arts

SET 4: 1945: Two Russian Views

Stravinsky: Symphony in Three Movements

NDNU Concerto Competition Winner

Shostakovich: Symphony No. 9

Wednesday Rehearsals: January 3, 10, 17, 24, 31

Friday Rehearsals: January 12 and 26

Dress Rehearsal: Saturday, February 3, 10 A.M. to 1:30 P.M., at NDNU Theatre

Concert: Sunday, February 4, 3 P.M. at NDNU Theatre, Belmont

SET 5: The Three B's?!

Bach, P. D. Q.: 1712 Overture

Berio: Rendering for Orchestra (a completion of Schubert's Symphony No. 10)

Brahms: Violin Concerto, with violinist Karen Bentley Pollick

Wednesday Rehearsals: February 7, 21, 28; March 7, 14, 21

Friday Rehearsal: March 9

Dress Rehearsal: Saturday, March 24, 10 A.M. to 1:30 P.M. at BayPAC

Concert: Sunday, March 25, 3 P.M. at BayPAC

SET 6: Family Concert

Mussorgsky/Ravel: Pictures at an Exhibition (selections)

Honnegger: Pacific 231

Kleinsinger: Tubby the Tuba, with narrator Valerie Sarfaty

Sousa march

Wednesday Rehearsals: April 11, 18

Concert: Sunday, April 23, 2 P.M. (one hour earlier than usual) at BayPAC.

Look for early call for brush-up and sound check

SET 7: Celebration

Dvorak: Carnival Overture, with conductor Kristin Turner Link

Bartok: Rhapsody No. 2, with violinist Heather Katz

Copland: Symphony No. 3

Wednesday Rehearsals: May 2, 9, 16, 23, 30; June 6

Dress Rehearsal: Saturday, June 9, 10 A.M. to 1:30 P.M. at BayPAC

Concert: Sunday, June 10, 3 P.M. at BayPAC

SET 8: An Evening at Pops

Overture TBA

Saint-Saëns: Violin Concerto No. 3, with violinist Aaron Requiero

Dvorak: Symphony No. 9 ("From the New World")

Wednesday Rehearsals: July 11 and 18, probably at Menlo-Atherton High School

Dress Rehearsal: Friday, July 20, 7 to 10 P.M. at Carrington Hall, Redwood City

Concert: Saturday, July 21, 8 P.M. at Carrington Hall, Sequoia High School, 1201 Brewster Ave. at Broadway, Redwood City

2007-08 Season planning is just getting underway. Please feel free to share any ideas for repertoire or events with Eric.

Posters and Mailings

At most rehearsals there are posters, flyers or postcards available for that set's concert. Please take these and post them at work, school, place of worship, gym, or wherever potential audience members might see them. This will help us fill the hall. We also have season brochures so you can advertise our entire season.

Concert flyers are usually available online for you to print (in Adobe Portable Document Format, aka PDF), in our web site's Backstage section at www.redwoodsymphony.org.

We have an extensive mailing list of folks to whom we send flyers for each concert. Everyone you know with an interest in music should be on it. Send addresses (e-mail and/or snail-mail) for the list to George Yefchak (george@yefchak.com). You can also ask interested parties to sign themselves up; a link is provided on our home page.

Donations and Grants

We are always happy to receive **donations**, cash or otherwise. See Treasurer Richard Steinberg (clarinet). Redwood Symphony is a 501(c)(3) non-profit organization, so donations are tax-deductible. Donors will be acknowledged in program booklets, and will receive acknowledgment letters for tax purposes.

If your company (or any company you know of) has a corporate **grant** program, please advise Development Director Stephen Ruppenthal (trumpet) how Redwood Symphony can apply. We can work together to make it happen. Thanks!

Tickets

Want to play to a full house? Sell some tickets! It's easy to do. Prices:

Season subscription:

\$65.00 for all five regular 2006–07 season concerts (Oct. 8, Nov. 19, Feb. 4, Mar. 25, Jun. 10). Includes free coffee at concerts, and free admission for one friend at one concert. Please give the names and addresses of season pass holders to treasurer Richard Steinberg (clarinet) so we can tell them about subscriber-only events.

55.00 seniors' discounted season subscription

45.00 children's discounted season subscription (under 16)

Single tickets for all concerts (excluding the Schola Cantorum events on 12/12 & 6/11):

\$20.00 adults, at the door

15.00 adults, if purchased in advance

10.00 students with ID and children under 16

Tickets to all concerts are also available for **purchase** by orchestra members at the advance price. There is no limit to the number of tickets you may purchase at these prices. See Diane Honda (violin).

You may check out tickets on **consignment** at any rehearsal. Sell them to your friends, coworkers, family, or complete strangers. Return the money and unused tickets to the orchestra by the dress rehearsal.

Redwood Symphony provides **one complimentary** (comp) ticket to each member for each event; see Diane at any rehearsal.

We are also happy to provide tickets for special guests or VIPs, and to provide special **group rates** when appropriate. Please see Patti Harrell (flute) to arrange this.

Logo Merchandise

Redwood Symphony logo goodies are available for purchase at most rehearsals and concerts. Prices:

T-shirts **\$5** (\$7 to public), adult sizes S–XXL and children's sizes XS–L

Golf shirts **\$12** (\$15 to public), adult sizes S–XXL

Sweatshirts **\$8** (\$10 to public), adult sizes M–XXL

Tote bags **\$8** (\$10 to public)

Recordings

Studio Recordings

Redwood Symphony has issued six CDs: two on Clarity Recordings, producer of some of the most highly acclaimed audiophile recordings in the industry, and four on its own label, Redwood Recordings. All are digitally recorded, edited, and mastered. All are on sale (\$15 for Discs 5-6, \$10 for all others) at every concert, and online at **amazon.com**.

Every musician who plays on a CD has his or her name listed in the liner notes, and is entitled to one free copy of the disc. All orchestra members may purchase additional

Clarity and Redwood CDs for **\$10** (sorry, no orchestra-member discount). See Treasurer Richard Steinberg (clarinet).

Disc 1: Stravinsky: *Petrushka* and *The Soldier's Tale*. Recorded at Cañada College in February 1992, this *Petrushka* is Dr. Kujawsky's own blend of Stravinsky's original 1911 orchestration and his 1947 revision. *The Soldier's Tale*, for chamber ensemble, was recorded at Stanford shortly after *Petrushka*.

Disc 2: Stravinsky: *The Rite of Spring* and *Les Noces*, with the Oakland Symphony Chorus. Recorded at Cañada in February 1993, this *Rite* is powerful enough to merit a warning label on the disc: don't blow out your speakers! *Les Noces*, for four vocal soloists, four pianos, six percussion and mixed chorus, tells the tale of a Russian wedding. Our recording is sung in a rare English translation.

Disc 3: Mussorgsky/Ravel: *Pictures at an Exhibition*, Dukas: *The Sorcerer's Apprentice*, and Milhaud: *Le Creation du Monde*. Recorded in 1994, these dazzling pieces come through in startling fidelity.

Disc 4: Copland: *Rodeo* (complete ballet score), *Fanfare for the Common Man*; Gershwin: *An American in Paris*. Recorded in 1995-6, these American classics shine. Listen for the rarely heard honky-tonk piano interlude in *Rodeo*, and the taxi horns in *Paris*.

Disc 5: Enesco: *Rumanian Rhapsody No. 1*, and Bartók: *Concerto for Orchestra*. Recorded in 1999, these eastern European-flavored works show off Redwood Symphony's emerging maturity in recording great works.

Disc 6: Debussy: *Prelude to the Afternoon of a Faun*, Copland: *El Salón México*, del Aguila: *Conga-Line in Hell*, and Strauss: *Till Eulenspiegel*. Recorded in 2000-2002, this festive album's recording of *Conga* drew raves from the composer.

NakedMan: Redwood Symphony also appears on the San Francisco Gay Men's Chorus's recording of *NakedMan*. Two dozen orchestra members premiered the work at Davies Symphony Hall in June 1996, and recorded it a few weeks later at Skywalker Ranch in Marin County. *NakedMan* is an affecting song cycle by Robert Seely about the lives of chorus members, colored with equal parts tragedy, humor, anger and love. Orchestra members may purchase one copy for **\$10.70**, and additional copies for **\$15**.

Concert Recordings

Bob Porter, our superb recording engineer, makes excellent digital recordings of all our concerts. You may **obtain a copy** of any of these on compact disc. Simply complete the online order form (in the Backstage section of redwoodsymphony.com). Tom Diskin (cello) will make your CD when his busy schedule permits, so please limit your requests. Pay Tom when you receive your recordings.

Videotapes

From time to time our concerts are videotaped for broadcast over the air and on cable. The most recent, the Mahler Eighth Symphony (1999), showed on most local cable systems. Previous performances have been aired on stations across the United States.

Who We Are

Orchestra Staff

Redwood Symphony's staff, like its musicians, consists of a dedicated corps of talented volunteers. They're here to help you be the best orchestra member you can be. They can do their jobs much better if you keep them informed. See the back cover for contact information. Here's a Who's Who:

Eric Kujawsky, *Music Director and Founder*

Eric is the authority in all matters musical. He has the last word on repertoire, artistic interpretation, admission to the orchestra and seating. Eric plans our concert season and chooses the soloists and others with whom we perform. See Eric if you have any musical concerns or suggestions.

Joan Hebert, *Orchestra Personnel Manager*

Joan's mission as Orchestra Personnel Manager is to get all the musicians' fannies in their seats, on time, for every rehearsal and concert we do. This is a big job, and she needs your help. Please let Joan (clarinet, jhebert@genome.stanford.edu) know well in advance of any rehearsal or event you'll be missing. If you don't, she will be calling you to find out why you made her fail at her mission.

Kristin Link, *Assistant Conductor*

Kristin frequently conducts the orchestra at rehearsals, sectionals and concerts. She is prepared to step in whenever Eric is unavailable. When you see her on the podium, please give her your undivided attention.

Michael Henry, *Librarian*

Michael works with the Maestro to order, receive, collect and return our sheet music, most of which is rented. It is very important that you return your music after each concert; if you don't, the orchestra is charged the replacement cost. See Michael (horn) if you can't find your music at the start of a set, or if you've been bad and forgotten to return your part after a set.

Richard Steinberg, *Treasurer*

Richard does our Accounts Payable and Receivable, taxes, progress-against-budget analysis, and budget planning. He also collects your dues each season. See Richard (clarinet) to donate to Redwood Symphony. Also see Richard if you need a receipt for a donation, or need reimbursement for expenses you have incurred on the orchestra's behalf. (Be sure to obtain authorization from an orchestra officer before you spend.)

Juliet Barrera, *Volunteer Coordinator*

Juliet recruits and manages the lobby staff for our concerts, including ushers, snack, CD and merchandise salespeople, and box office staff. She is always happy to find people to help out, particularly members on leave, and family and friends of musicians. See Juliet (bassoon) if you or someone you know would enjoy helping the orchestra run a concert event smoothly.

Diane Honda, *Orchestra Ticket Manager*

Diane distributes complimentary tickets to musicians for our concerts. She will also be happy to sell or check out on consignment any additional tickets you need (see **Tickets**, above). See Diane (violin) to obtain season tickets and advance sale tickets for any concert, or to add someone to the will-call list.

Joe Hustein, *Board President*

As Board President, Joe runs our board meetings and plays a major role in setting orchestra policy. Joe knows what's going on behind the scenes, and he generally has Eric's ear. When Joe makes announcements at rehearsals, please give him your courteous attention; whatever he has to say is important. See Joe (not an orchestra musician) if you have questions about the orchestra's policies or operations, have an idea for a special project, know someone who would like to get involved with Redwood Symphony, or are interested in helping out in any way.

George Yefchak, *Publications & Graphics; Marketing Committee Chair; Webmaster*

George produces and distributes our concert flyers, concert program booklets, and the season poster and/or brochure. See George (oboe) if you have a name to add to our concert announcement mailing list or wish to correct the spelling of your name in the program. George also chairs our Marketing Committee, and is in charge of raising Redwood Symphony's visibility. His team contacts the local media for advertising, feature stories and special interest pieces. See him if you'd like to contribute to our marketing efforts, or if you have ideas on how we can more effectively publicize our unique programs. And George maintains our presence on the World Wide Web at www.redwoodsymphony.org. See him if you have questions about our online identity, or if you would like us to add a link to your personal web page or e-mail.

Stephen Ruppenthal, *Development Director; Contemporary Music Advisor*

Steve oversees all of Redwood Symphony's grants, donation solicitations, and other fund-raising efforts. These account for a large part of the orchestra's budget, and are crucial to keeping us growing. If your company has a community or matching grant program, please let Steve (trumpet) know; he'll help you make that grant happen. Steve is also Eric's advisor on contemporary music, and helps plan our repertoire each year to introduce both the orchestra and our audiences to the latest trends in symphonic music.

Patricia Harrell, *Operations Committee Chair; Board Past President*

As Operations Committee Chair, Patti is in charge of making our concerts run smoothly and professionally. Please see Patti (flute) if you have ideas for event planning, or know someone who could help make our concerts more enjoyable. Patti is also our Board Past President and sits on the Marketing and Budget Committees, so she knows the inside scoop on orchestra management. Feel free to talk to her about any of the above.

Valerie Sarfaty, *Box Office; Public Relations*

One of the founders of Redwood Symphony, Valerie acts as the orchestra's ambassador at concerts, graciously greeting our devoted regular patrons. In addition, she helps behind the scenes by handling all orchestra mail, answering the Redwood Symphony telephone, and assembling the will-call list for each concert.

Barbara Heninger, *Publications; Program Notes; Photography*

Barbara and George Yefchak together are BarbWired Designs, which produces our marvelous season posters and brochures. Barbara also writes the superbly researched notes for our concert programs, and contributes her considerable graphic design and proofreading skills. And she is the orchestra's official photographer,

Bob Porter, *Recording Engineer*

One of the outstanding recording engineers in the industry, Bob has been recording Redwood Symphony events for many years. His work on the first two Redwood Symphony CDs has earned wide acclaim in audiophile circles. We are truly privileged to have Bob digitally preserving our performances.

Tom Diskin, *Recordings*

Tom can make you a personal compact disc of any of our concerts. Simply print and complete the handy form online (www.redwoodsymphony.org/backstage/orch_cds.htm), and give it to Tom (cello) with your payment. Tom has a busy schedule, so please keep your orders reasonable.

Peter Stahl, *Handbook Editor*

Peter prepares the Members' Handbook each season, and is one of Redwood Symphony's founders. See Peter (oboe) with questions about the orchestra's history or policies, or to suggest changes or additions to the Handbook.

Open Staff Positions

We are always looking for talented, dedicated people to help run Redwood Symphony. Staff members need not be musicians. Some jobs are permanent, while others are temporary, ad hoc or sporadic; we have all kinds of fun and interesting projects. You might love doing one of these jobs. You probably know someone who would enjoy one of these jobs. Let us know about them!

Grant Writer

This person will work with the Development Director to reapply for grants that we have relied upon in years past. Most of the grants have been written and just need to be updated. In addition, this person can help identify new foundations, corporations and other funding sources that might support our efforts.

Joining the Orchestra

We're always looking for talented new players. Often we need a substitute player for a rehearsal or set; sometimes we need increased forces for a Mahler symphony or other large work; occasionally we need to replace players who leave the orchestra. Often there is no audition involved, although we are moving towards holding auditions for permanent positions in the woodwinds and brass. If you know of someone who would love to play in Redwood Symphony, ask him or her to give Dr. Kujawsky a call at the orchestra's number, 650-366-6872.

Who Sits Where?

Strings: Principals and Seating Rotation

Dr. Kujawsky appoints the principal string players on a long-term basis because continuity is crucial in leading these sections. Principals are in charge of conveying musical interpretation, consistency and bowings; leadership is key. If a principal is absent from a rehearsal or a whole set, another member of the section can have the opportunity to lead. Let Eric know if you're interested in filling in sometime!

Within each string section Dr. Kujawsky changes the seating every set. Rotating seating encourages new friendships and musical growth for all players. Switching stand partners results in more uniformly excellent musicianship throughout the string sections, as players learn from the strengths of more colleagues. And the lack of explicit rankings prevents feelings of competitiveness one sometimes sees in ranked orchestras.

The plan is flexible. Please let the Dr. Kujawsky know if your eyesight requires a seat closer up, if you have a preferred stand partner, or if you have a comment or special request. Some people even prefer to sit in the back; that's okay too.

Woodwinds, Brass and Percussion: Co-Principals

Dr. Kujawsky has found that dividing principal parts among all wind and percussion players results in higher quality throughout each section. When everyone's a principal, the musicianship is more uniformly high, and there's less competitiveness and ego involved. There is also less fatigue when one person doesn't have to play principal for an entire concert.

In printed programs, members of wind and percussion sections are listed as co-principals, with symbols indicating who plays principal in which pieces. We recognize that skill levels vary and that players have different strengths and weaknesses. Dr. Kujawsky is ultimately responsible for the assignment of principal parts. He may delegate that authority to a section leader, or to the section as a whole. We encourage a spirit of openness and cooperation to keep everyone happy.

The Concerto Competition

Regular members of Redwood Symphony are eligible to compete for the opportunity to perform a solo or small ensemble concerto on one of our concerts. The concerto competition is usually held in January or February. Entrants should provide their own keyboard accompanists (if a piano reduction is available), and additional scores for the judges. If you think you might like to enter, please see Dr. Kujawsky.

Past winners:

1986 **Karen Froberg**, clarinet. Debussy: *Première Rhapsodie*

1987 **Lauraine Carpenter**, trumpet. Haydn: Trumpet Concerto

1988 **Ellen Brodsky**, piano. Saint-Saëns: Piano Concerto No. 2

Sandy Mabee, percussion. Milhaud: Percussion Concerto

1989 **Richard Palm**, bassoon. Mozart: Bassoon Concerto

1990 **Frank Davis**, trumpet and **Peter Stahl**, English horn. Copland: *Quiet City*

- 1991 **Susan Dayton**, oboe. Françaix: *The Flower Clock*
David Stork, percussion. Thärichen: Timpani Concerto
- 1992 **Patricia Harrell**, flute, **Peter Stahl**, oboe and **Bruce Dresser**, trumpet. Barber: *Capricorn Concerto*
Lisa Zadek, violin, **Joanne Wright**, cello and **Nicki Petruzzella**, piano. Beethoven: Triple Concerto
- 1993 **Kristin Speer Rosenthal**, bassoon. Ray Luke: Bassoon Concerto
- 1994 **Michelle Davis**, flute. Nielsen: Flute Concerto
- 1995 **Fara Zucker** and **Colin Ware**, violins. Bach: Double Concerto
Peter Govorchin, tuba. John Williams: Tuba Concerto
- 1996 **Tricia Hansen**, flute. Lukas Foss: *Renaissance Concerto*
- 1997 (no entrants)
- 1998 **Stephen Ruppenthal**, trumpet and **Douglas McCracken**, bassoon. Hindemith: Concerto for Trumpet and Bassoon
- 1999 **Maria Yuin**, bassoon. John Williams: *The Five Sacred Trees*
- 2000 **Doug Tomm**, viola. Walton: Viola Concerto
- 2001 **Lydia Leong**, violin. Prokofiev: Violin Concerto No. 1
- 2002 **Danny Coward**, violin. Vaughan Williams: *The Lark Ascending*
Garo Gagliano, trombone. Grondahl: Trombone Concerto
- 2003 **Julia Greer**, piano. Shostakovich: Piano Concerto No. 1
- 2004 (competition suspended for Twentieth Season)
- 2005 **Michelle Davis**, flute. Rodrigo/Galway: *Fantasia para un gentilhombre*
Julia Greer, piano. Brahms: Piano Concerto No. 2
Heather Katz, violin. Bartok: First Rhapsody for Violin and Orchestra

Our Mahler Cycle

Redwood Symphony has a special affinity for the music of Mahler, and has performed the complete cycle of the composer's symphonies. Here's when:

- 1 **April 20, 1997**, Cañada College, Redwood City
- 2 **May 13, 1990**, Flint Center, Cupertino. Elyn Peabody, soprano; Marcia Gronewold, mezzo; San Francisco Choral Society, Adrian Horn, Music Director
- June 12, 2005**, Bayside Performing Arts Center, San Mateo. Deborah Berioli, soprano; Theresa Cardinale, alto; Schola Cantorum, Gregory Wait, Music Director
- 3 **April 2, 1995**, San Mateo Performing Arts Center. Marcia Gronewold, mezzo; Peninsula Women's Chorus; Ragazzi, The Peninsula Boys Chorus
- 4 **March 22, 1989**, Cañada College. Susan McClelland Taylor, soprano
October 15, 2000, Cañada College. Shawnette Sulker, soprano
- 5 **April 10, 1994**, Cañada College
- 6 **August 2, 1987**, Cañada College
November 18, 2001, Cañada College
- 7 **November 21, 1991**, Cañada College
April 9, 2006, Bayside Performing Arts Center

- 8 April 11, 1999**, San Mateo Performing Arts Center. Emily Breedlove & Wendy Loder, sopranos; Heidi Waterman & Sally Mouzon, altos; Marc Lowenstein, tenor; Ryan Taylor, baritone; George Hernandez, bass; College of Notre Dame Campus-Community Chorus, John Bush, Dir.; Peninsula Cantare, Janice Gunderson, Music Dir.; Skyline College Choir, Patricia Hennings, Dir.; Peninsula Girls Chorus, Catherine Wesolek, Dir.; Ragazzi, The Peninsula Boys Chorus, Joyce Keil, Artistic Dir.
- 9 July 27, 1986**, Dinkelspiel Auditorium, Stanford
November 23, 1997, Cañada College
- 10** (Deryck Cooke's completion) **April 4, 1993**, Spangenberg Auditorium, Palo Alto
Das Lied von der Erde: March 23, 1991, Dinkelspiel Auditorium, Stanford. Marcia Gronewold, mezzo; Daniel Harper, tenor
November 15, 2003, San Mateo Performing Arts Center. Delia Voitoff-Baumann, mezzo; Mark Adams, tenor; Jason Klein, guest conductor

Redwood Symphony Year By Year

Pre-history. 8/10/83: Stanford doctoral student Eric Kujawsky's pick-up summer orchestra plays Brahms's First. 8/16/84: The group, now the Palo Alto Summer Orchestra, belts out Mahler's First. 7/25/85: PASO returns with *The Rite of Spring*. It's such a success that Eric, now Dr. Kujawsky, decides to take it full-year. At a meeting attended by Lynn Klauda, Steve and Rachel Harvey, Peter Stahl and others, Redwood Symphony is born. Lynn designs the logo.

1985-86. With a helping hand from choral instructor Nile Norton, the orchestra moves to Foothill College. San Jose Symphony concertmaster Mary Lou Galen and principal violist Andrew Berdahl play the Mozart *Sinfonia Concertante* in the inaugural concert. The season concludes with an unfortunately-timed performance of Mahler's Kindertotenlieder on Mother's Day.

1986-87. Music from *Fantasia*, an All-American Concert, and the world premiere of David Jaffe's *Whoop for Your Life*, inspired by the near-extinct whooping cranes. Outdoor pops at Stanford's Escondido Village. The orchestra moves from Foothill to Cañada College, starting with a bombastic Mahler Sixth 8/2/87.

1987-88. Brahms/Schoenberg, *Symphonie Fantastique*, *La Mer*, and the Stravinsky Symphony in Three Movements. 7/31/88: Mischa Lefkowitz performs the Bartók Violin Concerto No. 2; the orchestra records the work, but the CD is never issued.

1988-89. San Francisco Symphony Assistant Principal Cellist Peter Wyrick and violinist Yvette Leybin perform the Brahms Double. Two concerts per set: *The Rite of Spring* at San Francisco and Redwood City; *Chichester Psalms* at San Bruno and Redwood City; *Carmina Burana* with the San Francisco Choral Society at Redwood City and San Francisco, to huge and enthusiastic crowds.

1989-90. 11/4/89: A reduced-size orchestra makes its way past an earthquake-devastated Oakland to play Beethoven, Britten and Mendelssohn in Berkeley. Music from *Fantasia* in San Francisco and Redwood City. The huge Janacek *Sinfonietta* at San Bruno and Palo Alto. 5/13/90: Our Flint Center debut, Mahler's Second Symphony, with the San Francisco Choral Society.

1990-91. Redwood Symphony goes huge: *The Planets*, *Das Lied von der Erde*, Beethoven's Ninth. Flint Center for an all-American concert of Bernstein, Zwilich, Barber and Copland. Cellist Eric Gaenslen wows everyone with a gorgeous *Don Quixote* at Dinkelspiel. Violist Stanley Evans is *Harold in Italy*.

1991-92. The west coast premiere of Leonard Bernstein's last major orchestral work, *Concerto for Orchestra* ("Jubilee Games"), at Flint. More huge: Mahler's Seventh, Bruckner's Ninth, Bartók Concerto for Orchestra. 2/2/92: The orchestra records *Petrushka* for its first Clarity CD. A July pops concert to end all pops concerts, including *Bolero*, *1812 Overture*, *Rhapsody in Blue*, *Ride of the Valkyries*, Pachelbel's Canon, and on into the night.

1992-93. The orchestra is an actor in the Bay Area premiere of Tom Stoppard's play "Every Good Boy Deserves Favor," a drama set in a Soviet psychiatric ward, with music by Andre Previn. The orchestra hammers out *The Rite of Spring* for its second Clarity CD. Deryck Cooke's completion of the Mahler Tenth brings a quizzical reaction. Four pianists and six percussionists trek to Oakland to perform Stravinsky's *Les Noces* with the Oakland Symphony Chorus, later recorded for CD 2. 6/13/93: An ensemble from the orchestra plays Mendelssohn's *A Midsummer Night's Dream* in the forest for the wedding of oboist Peter Stahl and cellist Janet Sloan, who met in Redwood Symphony.

1993-94. In conjunction with Ellipse Peninsula AIDS Services, the orchestra performs John Corigliano's moving Symphony No. 1, a memorial to those lost to the disease. 2/94: Recordings of *An American in Paris*, *Rodeo* and *Le Creation du Monde*, for CD 4. The first Family Concert invites kids of all ages to sit onstage with the orchestra.

1994-95. October: *Pictures at an Exhibition* recorded for CD 3. 2/5/95: Robert Marcus solos in Mozart's Clarinet Concerto, then returns to squeal the fiendishly difficult e-flat clarinet part in *Till Eulenspiegel*, completing the daily double. *The Sorcerer's Apprentice* on the same program is recorded for CD 3. Mahler's Third at the San Mateo Performing Arts Center.

1995-96. 9/30/95: Tenth Anniversary Gala Concert, featuring violinist Eugene Fodor, who dazzles with his Lalo *Symphonie Espagnole*. The orchestra delivers a raspberry (as written) at the end of the Ives Second. Our first opera in concert: *Carmen*, with a slew of vocal soloists, two choirs, and narration by KDFC-FM's Bill O'Connell. 6/8/96: Davies Symphony Hall debut, with the San Francisco Gay Men's Chorus. Stravinsky's *Oedipus Rex* and the world premiere of song cycle *NakedMan*, later released on CD.

1996-97. *Stereophile Magazine* names CD 2 one of its forty "Records to Die For," adding, "This is a stunning Rite, and the recording will blow your socks off." A double orchestra plays the gloriously long Schubert Ninth, with all the repeats. Over a dozen extra brass contribute to a dazzling finale for Mahler's First. 6/8/97: Eugene Fodor returns with a master class and virtuoso performances of Tchaikovsky and Paganini.

1997-98. The Chamber Concert debuts with a brass choir, a woodwind sextet, and Copland's original *Appalachian Spring*. The indescribable Ives Fourth at Spangenberg, with four conductors, three ensembles, and Peninsula Cantare, attracts attention. SJ Mercury: "Redwood Symphony thrives on the impossible." 4/19/98: An SRO crowd thrills to a stunning *La Bohème*; not a dry eye in the house. Run-outs to San Francisco for a *NakedMan* reprise, the Norway Day Festival, and "Sensuous Summer Sounds" with the SF Gay Men's Chorus.

1998-99. Redwood Symphony and the College of Notre Dame initiate a new partnership with a February concert in Belmont featuring the CND Concerto Competition winner, the Hary Janos suite and Brahms's Third. Walter the Giant Storyteller enlivens the Family Concert with *Phil Harmonic and his Orchestra*. 4/11/99: The Symphony of a Thousand climaxes our Mahler cycle at SMPAC, with double orchestra, seven vocal soloists, five choruses, antiphonal brass, and Griff Derryberry on the mandolin.

1999-2000. A Farewell to the Twentieth Century season, with every work composed after 1900. Recording of the Bartók Concerto for Orchestra for CD 5. The Chamber Concert becomes a festival of genres, from serialism to minimalism to rock 'n' roll. Gershwin's *Porgy and Bess* dazzles two sell-out crowds. 6/11/00: World premiere of high-octane *Phoenix* by Paul Yeon Lee is followed by Eugene Fodor's sublime stylings. Audience demands orchestral encore at July's all-Hollywood pops concert.

2000-01. Themed concerts mark a return to Redwood Symphony's usual eclectic programming: "Heaven and Hell" (*Don Giovanni* Overture and Mahler's Fourth), "If Music Be the Food of Love" (*Romeo and Juliet* Overture, Scheherazade), "This Scepter'd Isle" (Holst and Walton). Musician jokes and Schickele's *Unbegun Symphony* open April Fools' Day concert. Summer pops concert, a tribute to Duke Ellington, features guest appearance by the Lyratones jazz ensemble.

2001-02. The orchestra commissions two new works: *The View from Pont Marie* by San Francisco composer Richard Festinger, and *Dance Suite for Violin and Orchestra* by Swede Ole Pullar Saxe, the latter featuring an electrified, dancing, whooping Karen Bentley. The polished recording of Miguel del Aguila's *Conga Line in Hell* brings raves from the composer. Verdi *Requiem* at SMPAC kicks off a partnership with Schola Cantorum. Pianist Clint Cancio dazzles a Pops audience with *Rhapsody in Blue*, and also tackles the challenging keyboard parts to *The Red Pony* and *Harry Potter*!

2002-03. Michael Daugherty's *Metropolis Symphony*, based on the Superman legend, challenges the orchestra with rhythmic complexity and unusual textures, such as a police whistle quintet and a duet of crash cymbals. RWS does its first Respighi, a stirring *Pines of Rome*. The starter's pistol in Aaron Jay Kernis's *New Era Dance* scares some musicians. A long and varied Chamber Concert features Kurt Weill's shocking *Berlin Requiem*. A semi-staged *The Mikado* in San Mateo leaves everyone humming.

2003-04. The orchestra leaves Cañada for Hillsdale High in San Mateo, with performances at LAUMC, SMPAC, CSM and NDN. The full ridiculous/sublime spectrum in Los Altos, spanning Mozart, Varese, Frank Zappa and PDQ Bach. Guest conductor Maestro Jason Klein leads Redwood Symphony in a marvelous *Das Lied von der Erde*. H. K. Gruber's sinister *Frankenstein!!*, with chansonnier Ken Malucelli, gives everyone the wil-lies. 6/13/04: A mammoth Beethoven's Ninth caps a spectacular season.

2004-05. New concert home at Bayside Performing Arts Center in San Mateo. English hornist Peter Stahl plays Daugherty's *Spaghetti Western* concerto in Clint Eastwood regalia. In April, *The Rite of Spring* performed for adults, then for kids. A mammoth Mahler Second mesmerizes all in June. NDN Soprano Ann Assarsson sparkles at July Pops.

2005-06. West Coast premiere of Danny Elfman's *Serenada Schizophrana* at the Twentieth Anniversary program is nearly derailed by a power failure, but comes off nicely. Thomas Adès's *Asyla* stretches musicians' techniques and ears. "A Musical Diaspora" at Temple Beth Jacob in Redwood City has an all-Jewish program, including flutist Michelle Davis playing Bernstein's *Halil*. Summer Pops swelter at AC-less Carrington Hall.

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