



# REDWOOD SYMPHONY

Eric Kujawsky, Music Director

FOURTEENTH SEASON 1998-1999

## Gustav Mahler *Symphony No. 8*

(1860-1911) (1906) *"Symphony of a Thousand"*

Part I – Hymn: "Veni, creator spiritus"

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

Part II – Closing Scene from "Faust"

**Emily Breedlove**

soprano

Magna Peccatrix - Mater Gloriosa

**Heidi Waterman**

alto

Mulier Samaritana

**Wendy Loder**

soprano

Una Poenitentium

**Sally Mouzon**

alto

Maria Aegyptiaca

**Marc Lowenstein**

tenor

Doctor Marianus

**Ryan Taylor**

baritone

Pater Ecstasticus

**George Hernandez**

bass

Pater Profundus

**College of Notre Dame Campus-Community Chorus**

John Bush, Director

**Skyline College Choir**

Patricia Hennings, Director

**Peninsula Cantare**

Janice Gunderson, Music Director

**Peninsula Girls Chorus**

Catherine Wesolek, Director

**Ragazzi, The Peninsula Boys Chorus**

Joyce Keil, Artistic Director



**Sunday, April 11, 1999**

**3:00 P.M.**

**San Mateo Performing Arts Center**

**San Mateo, California**

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

## The Music Director



Eric Kujawsky is the Music Director of Redwood Symphony, now in its fourteenth 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, as well as an instructor at Cañada College.

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 included many major twentieth-century works by John 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 four 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  
[www.redwoodsymphony.org](http://www.redwoodsymphony.org).

We welcome your e-mail at [RedwoodSym@aol.com](mailto:RedwoodSym@aol.com).

Redwood Symphony  
CDs

Look for Redwood Symphony's recent CDs online  
at Amazon.com ([www.amazon.com](http://www.amazon.com)).

## The Soloists



Soprano **Emily Breedlove** (*Magna Paccatrix*) makes her debut with the Redwood Symphony in these performances. Ms. Breedlove has appeared in various local venues, both in opera and in concert performance. She has been seen locally in the roles of *Fiordiligi*, *Donna Elvira*, *Alice Ford* in *The Merry Wives of Windsor*, and *No. 2* in *Conrad Susa's Transformations*. She has performed with the Oakland Symphony Chorus in their *Night at the Opera Gala*, as well as with *Pocket Opera*. Emily has also appeared as a soloist with the San Francisco Symphony in Debussy's *Salut, Printemps* and Respighi's *Laud to the Nativity*. Ms. Breedlove was a featured soloist in the *Sing-It-Yourself Messiah* in the 1992-1994 performances. In 1997 she was honored with the *First Runner-Up* award in the Pacific Regional Metropolitan Opera National Council auditions. She debuted with the Washington Opera at the Kennedy Center in *The Ballad of Baby Doe* in 1997, and she has been an apprentice with *Glimmerglass Opera Company*, where she appeared as *Kate* in the *Yeoman of the Guard*. She is looking forward to returning to her home state of New Mexico this summer for her second season as an apprentice with the *Santa Fe Opera*.



Soprano **Wendy Loder** (*Una Poenitentium*) has delighted San Francisco Bay Area opera audiences with her vivid portrayals of *Adele*, *Adina*, *Blonde*, *Cunegonde*, the *Dew Fairy*, *Fanny*, *Frasquita*, *Fiorilla*, *Fiordiligi*, *Gilda*, *Gretel*, *Lauretta*, *Nanetta*, *Olympia*, *Queen of the Night*, and *Miss Sweetsong*. In addition to her operatic activities, Wendy was featured as soloist in Orff's *Carmina Burana*; in Poulenc's *Gloria*; and in Mozart's *Great Mass* with the San Francisco Choral Society and the *Magnificat Orchestra*. A frequent recitalist, Wendy recently collaborated with pianist Peter Bortfeldt to give her *European Debut Recital* in Bonn, Germany, where she was praised for her "effortless height of a voice that combined radiant power with great sureness in intonation and dynamics. Furthermore, she presents herself as a singer who knows how to be convincing with charming-capricious theatrics." (*General Anzeiger*, Bonn)

Wendy has been awarded many prizes, including: *Grand Prize* winner in the *Bella Resek* competition; regional finalist in the *MacAllister* competition; semi-finalist in the *Zachary Competition*; awards from the *Mann Symphony*; the *Mann Music Chest*; the *San Francisco Musical Club*; *Pacific Musical Society*; *San Francisco Chapter N.A.T.S.* Winner in two Divisions (*Opera* and *Art Song*), and winner of the *Edwin Barlow Memorial Award*.





Mezzo-soprano **Heidi L. Waterman** (Mulier Samaritana), a Petaluma native, attended Santa Rosa Junior College, where she majored in voice under Drs. Curtis Sprenger and Rudy Saltzer. She has been featured in performances with the San Francisco Symphony, Sanford Dole Ensemble, San Francisco Symphony Youth Orchestra, Vallejo Symphony, and various other orchestral and choral ensembles throughout the Bay Area. Although her primary training has been in the classical repertoire, she recently made her operatic debut as Fricka in the San Francisco Lyric Opera's production of *Das Rheingold* (in which she was also double-cast as Flosshilde). She returns to perform the title role in *Carmen* with SFLO in April and Wowlle in their July production of *La Fanciulla Del West*; she can also be seen in the San Francisco Opera Center's April production of *Così fan Tutte*.



Mezzo-soprano **Sally Mouzon** (Maria Aegyptiaca) is a native of Virginia, but well known to Bay Area audiences. She has sung roles with Opera San José, San Francisco Lyric Opera, Berkeley Opera, West Bay Opera, Pocket Opera, and the Lamplighters. Last season she made her solo debut with the San Francisco Opera as the Fisherwoman in *Peter Grimes*. She has also appeared elsewhere with Townsend Opera Players in Modesto, the New West Symphony in Ventura, and the Aspen Opera Theater Center. Some of her favorite roles include Cherubino in *The Marriage of Figaro*, Nicklausse in *Tales of Hoffmann*, Adalgisa in *Norma*, Mother Marie in *Dialogues of the Carmelites*, and Charlotte in *Werther*. Her work in Bay Area schools includes *Carmen* with the San Francisco Opera Guild, Musetta in *La Bohème* and Rosina in *The Barber of Seville* with West Bay Opera. Ms. Mouzon's oratorio credits include Handel's *Messiah*, Bach's *Mass in B Minor*, Respighi's *Lauda per la Natività del Signore* and the Duruflé *Requiem*.

Ms. Mouzon has won awards from the East Bay Opera League and the Gilbert and Sullivan Society of San Jose, as well as the Young Artist of the Year Award from the San Jose Opera Guild. She is a full-time member of the acclaimed San Francisco Opera Chorus. Her upcoming engagements include the *Mozart Requiem* with the Bay Area Lutheran Chorale, Bersi in *Andrea Chenier* with San Francisco Lyric Opera, and the Goal Gatherer and Marguerite in *Louise* with San Francisco Opera.



Tenor **Marc Lowenstein** (Doctor Marianus) is pleased to be making his third appearance with the Redwood Symphony. Previously with this group he has performed Don José in *Carmen* and Oedipus in *Oedipus Rex*. His other roles include Tom in *A Rake's Progress*, Pelleas in *Pelleas et Melisande*, Sandy in Peter Maxwell-Davies' *The Lighthouse*, Belmonte in *The Abduction from the Seraglio*, and about twenty others. A composer and conductor, he conducted the American premiere of Gavin Bryars' *By the Vaar* with Charlie Haden at the Getty Center in Los Angeles. He has completed his own opera based on the screenplay to the movie *The Fisher King* and hopes to produce it this next season either in LA or the Bay Area. Marc currently teaches conducting and composition at the California Institute of the Arts in Valencia.



Baritone **Ryan Taylor** (Pater Ecstaticus) is a native of Atlanta, Georgia where he graduated from The Lovett School. He went on to earn his Bachelors degree from the University of the South in Sewanee, Tennessee before leaving the South to pursue his Masters degree candidate at the San Francisco Conservatory of Music. Recently, he was heard as Escamillo in *Carmen* with West Bay Opera, Schaunard in *La Bohème* with North Bay Opera, and John Proctor in the Conservatory Opera Theatre production of Robert Ward's *The Crucible*. This past Christmas he sang two performances of Handel's *Messiah* in San Francisco's Davies Symphony Hall. Previously he appeared as Taddeo in *L'Italiana in Algeri* with West Bay Opera, and in Munich, essaying Figaro in *Il Barbiere di Siviglia* and Marullo in *Rigoletto*. Last year, he created the role of Jim in the world premiere of David Conte's opera, *The Gift of the Magi*, and has also performed the roles of Dr. Falke in *Die Fledermaus*, Anaeas in *Dido and Anaeas*, and Grosvenor in *Patience*. In addition, Mr. Taylor made his Atlanta Opera debut in their 1994 production of *Les Pêcheurs des Perles*, and went on to sing in nine other productions with the company. As a soloist, Mr. Taylor has performed in England, Germany, the San Francisco Bay Area, and the Southeastern United States in concerts including Stravinsky's *Pulcinella*, Schubert's *Mass in G Major*, Fauré's *Requiem*, and Durullé's *Requiem*. Mr. Taylor is the first prize winner of the 1999 East Bay Opera League Voice Competition, and has previously worked with conductors William Fred Scott, Jeffrey Thomas, Asher Raboy, and David Sloss. Upcoming engagements include a turn as Count Almaviva for the West Marin music festival, and then again with the Seattle Opera Young Artists Program. Mr. Taylor would like to gratefully acknowledge the kind support of Mr. & Mrs. Stewart W. Aiken, Ms. Cotton Hubbard, and Ms. Cathy Muzzy.



Bass-baritone **George Hernandez** (*Pater Profundus*) 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 Lehiateka Certamen 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 Competition.

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 S.F. Conservatory he was awarded first place in the Abramowitsch Lieder Competition in 1988.

He is currently coaching with Marcie Stapp and Dewey Camp. He has performed in several operas: Baron Douphol in *La Traviata* with Townsend Opera Players; Melchior in *Amahl and the Night Visitors* and Simone in *Gianni Schicchi* with the University of the Pacific Music Theatre; Sarastro in the *Magic Flute* and Simone in *La Finta Semplice* with the San Francisco Conservatory of Music Opera Theatre; Dr. Grevil in *La Traviata* with Bear Valley Music Festival; Le Morgue in *Bridges of Sighs* with Donald Pippin's Pocket Opera; Ferrando in *Il Trovatore* with San Francisco Lyric Opera. He also sang with the San Francisco Opera productions of *Ruslan*, *Lohengrin*, and *Prince Igor*. He recently performed as Count Ceprano with Bear Valley Music Festival's production of *Rigoletto* last year. 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*. He will also be singing with San Francisco Opera's production of Wagner's *Götterdämmerung* this year.



Mahler  
Symphony No. 8



*"Imagine that the Universe bursts into song. We hear no longer human voices, but those of planets and suns which revolve."*

— Gustav Mahler

Gustav Mahler was born in Kalischt, Bohemia, on July 7, 1860. At the time, Bohemia (later to form a major component of Czechoslovakia, and later the Czech Republic) was part of the Austro-Hungarian empire, then enduring its final fading glory, and the region where Mahler spent his youth was strongly associated with the Czech independence movement. However, Mahler also was a Jew, and Jews in the region were associated by ethnic Czechs with Germans. Mahler's famous quote: "I am thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world. Everywhere an intruder, never welcomed."

Mahler's professional career took hold in 1891 as chief conductor of the Hamburg opera. It is from this period that his reputation as one of the era's great conductors began: Brahms praised Mahler's conducting of Mozart's *Don Giovanni*, calling it the finest performance he had ever heard, and rushing backstage after Act 1 to embrace the conductor. Tchaikovsky wrote from Hamburg to his nephew: "the conductor here is not merely passable but actually has genius and ardently desires to conduct the first performance of *Eugene Onegin*... his name is Mahler."

From Hamburg in 1897 Mahler went to Vienna and became Director of the Vienna Hofoper (court opera). It was at this time that he converted to Catholicism, almost certainly a career choice and a device to make his appointment less controversial — Vienna was a hotbed of anti-Semitism at the time. The decade of Mahler's reign in Vienna is still acknowledged as a Golden Age, not merely of singing and playing, but of operatic staging. Mahler took control of everything, insisting that only thus could his conception of a work be brought to the composer's full intentions. Few opera directors before or since have had the power which Mahler had in Vienna, or wielded it so successfully. It has been said that he was "a Prospero among conductors, a profound and magical interpreter of Beethoven and Wagner, a poet who made other orchestral conductors look pedestrian."

Mahler sketched the *Eighth Symphony* in an intensive explosion of creativity during eight weeks in the summer of 1906 while in southern Austria, and orchestrated it the following year after having left Vienna. On January 1, 1908 Mahler made his American debut conducting *Tristan und Isolde* at the Metropolitan opera. The following year he was appointed conductor of the reorganized New York Philharmonic Orchestra.

The first performance of the *Eighth Symphony*, conducted by Mahler himself in Munich on September 12, 1910, marked the greatest triumph of Mahler's life. While Mahler was to complete two more symphonic works (*Das Lied Von der Erde* and the *Symphony No. 9*) and sketches for an unfinished Tenth Symphony, this performance not only marked the last time he would conduct in Europe, but he would never hear these later works performed. Mahler died eight months later of subacute bacterial endocarditis, resulting from years of congenital angina problems. The unqualified reception and acclaim he received for the premiere of the *Eighth Symphony* was a bittersweet triumph. The three hammer blows of fate in the last movement of his prophetic *Symphony No. 6* had prefigured his own destiny: the death of his 4½ year-old daughter Maria (memorialized by Alban Berg in his *Violin Concerto*); cruel and vindictive treatment at the hands of the Vienna Opera and the loss of his position there; and finally learning of the illness that would eventually take his life.

But for that moment in September of 1910, the premiere of Mahler's *Eighth Symphony* was the pinnacle of his career. By several accounts, the audience numbered such contemporary illuminaries as Karl Goldmark, Franz Schmidt, Arnold Schoenberg, Eugen d'Albert, Oskar Nedbal, Erich Wolfgang Korngold, Siegfried Wagner, Felix Weingartner, Karl Muck, Leo Blech, Anton Webern, Leopold Stokowski, Willem Mengelberg, Bruno Walter, Clemenceau, Thomas Mann, Stefan Zweig, Max Reinhardt, the King of Belgium, the Prince Regent of Bavaria and Henry Ford.

The *Eighth Symphony* requires an uncommonly large performing machine; enormous orchestra and organ, together with a double-mixed choir, a children's chorus and eight soloists. The premiere performance included, apart from the eight soloists, an orchestra of 171 (including 84 strings) and a chorus of 850, for a total of 1029 performers – hence the sobriquet "Symphony of a Thousand" given to the work by Emil Gutmann, the impresario responsible for the premiere (although Mahler, unimpressed by this title, referred to the event as the "Barnum and Bailey Show").

The experience which moves so deeply through the music of Mahler leans heavily on intrinsic attachment to German folk tune melody and his own inner exigencies and aspirations for the Christian mysteries. As with all of Mahler's works, musical inspiration was nascent in extra-musical resources, usually *lied*. Mahler's original plan for the *Eighth Symphony*, dating to the completion of the original sketches in August 1906 provided for the following movements:

1. Veni Creator
2. Caritas
3. Weihnachtsspiele mit dem Kindlein (Scherzo)  
(Christmas Games with the Little Child)
4. Schoepfung durch Eras (Hymns)  
(Creation through Eros)



The eventual decision to set the final (and lengthy) scene from Goethe's *Faust* necessitated the abandonment of Mahler's original four-movement plan, although the plan does survive, albeit in such a heavily disguised form as not to be recognized.

The final version of the *Eighth Symphony* was compressed into two movements, as in his *Third Symphony*, where a massive first movement is balanced by a second movement consisting of several, and in this case disguised and indistinct, shorter sections. This final version then coupled the *Veni, creator spiritus*, a Medieval Latin hymn, with the dramatic final scene of Goethe's *Faust*. Mahler forged the grandeur and humility of his music into an alloy of unmistakable spiritual association between the two texts, expressing his deepest religious impulses as well as his own artistic and cultural convictions.

The first movement, *Allegro impetuoso*, sets the ninth century *Veni, creator spiritus*, from the liturgy for Pentecost, the festival that commemorates the descent of the Holy Ghost upon the disciples. Through this hymn text, Mahler musically explores his vision that the meaning of spiritual life and of God was essentially one of love. Love, in Mahler's *Eighth Symphony*, is an awakening power which governs and forms all things. Love is invoked through the hymn as the creative and awakening force. In a formal sense, the first movement can be heard to correspond to the proportions and standards of a sonata form movement, with its main theme and second, lyrical theme clearly to the fore as the principle elements of the exposition.

Mahler's second movement begins with a remarkable brush of landscape painting: a hushed and slowly drawn prelude, whose elements are repeated and developed in the first words of the anchorites and angels. In the mystical closing scene from *Faust*, love reigns as the mediating power which progressively raises, purifies, redeems and transforms mankind. The original stage setting of Scene 2, Act 3 evokes the image of the final cantos of Dante's *Paradiso*:

"Mountain gorges inhabited by hermits who are named, in ascending order of divine knowledge, Pater Ecstaticus ["soaring high and low"], Pater Profundis ["Nether Region"], Pater Seraphicus, and Doctor Marianus ["in the highest, purest cell"]. Moving among these anchorites is a group of children who have died immediately after birth. Angels come bearing Faust's immortal essence, and we learn from younger angels that the roses which had played so critical a part in the capture of that essence were the gifts of penitent women.

The Virgin appears in glory, hailed by Doctor Marianus. The penitent donors of the roses — the sinner who bathed Christ's feet at the house of Simon the Pharisee; the

Samaritan woman who gave Christ water at Jacob's well and to whom he first revealed that he was the Messiah; and Mary of Egypt, who repented a life of sin after an invisible hand had kept her from entering the temple and who, at her death after forty years in the desert, wrote a message in the sand asking to be buried there – intercede with the virgin on behalf of Gretchen. One more penitent woman, (Una Poenitentium "once called Gretchen") thanks the Mater Gloriosa for having heeded her prayers on behalf of "my love of old." With Gretchen's reappearance, the immense circle of the poem is closed. The Mater Gloriosa grants to Gretchen that she may lead Faust "to higher spheres." In eight of the most celebrated and the most densely beautiful lines of Western poetry, a mystic chorus ("Chorus Mysticus") speaks of heaven as the place where parable becomes reality, where earthly inadequacy is made perfect, where the indescribable is achieved."

– Michael Steinberg

In the play *Faust*, Goethe himself addresses his listeners. Mahler quoted this address in a letter to his wife Alma as he discussed the close of his Symphony: "All that is transitory is nothing but images, inadequate, of course, in their earthly manifestations, but there, liberated from earthly inadequacy, they will become reality, and then we shall need no paraphrase, no figures, no images. What we seek to describe here in vain – for it is indescribable – is accomplished there. And what is that? Again, I can only speak in images and say: the Eternal Feminine has drawn us on – we have arrived – we are at rest – we possess what we could only strive and struggle for on earth. Christians call this 'eternal bliss,' and I cannot do better than employ this beautiful and sufficient mythology – the most complete conception which, at this epoch of humanity, it is possible to attain."

Mahler links the two movements motivically, allowing similar musical and textual themes to appear in both and then be drawn along their own separate paths. While the *Veni creator spiritus* is characterized in rigorous contrapuntalism and austere adherence to a prescribed formal pattern, the second movement is less constricted by framework, and follows its own lyrical dialect. The first movement is solidly built around a more homophonic choral idiom, the second explores an oratorio of multiple solo dialogs punctuated with choral and orchestra color. The connection between the two texts and contextual bridge comes in the line "Accende lumen sensibus, Infunde amorem cordibus," (*Kindle our reason with light, infuse our hearts with love*). These lines speak not only to the prayer for grace, but connect to the fulfillment of the Faust apotheosis and redemption in love.

An engaging, perhaps provocative, thought in considering Mahler's sculpturing of vast tonal masses and resources unfolding in the *Eighth Symphony*: Even Mahler's closest friends, people of high musical culture, were frequently amazed by the utter strangeness of his attitude toward the art. Mahler would stand outside the grounds of a country fair completely fascinated by the babel of tones issuing simultaneously from human throats, hurdy-gurdies, carousels and a brass band. In the confusion of these many tunes accidentally mingled, he claimed, lay the essence of true polyphony, which is an ensemble of independent voices, each singing in the manner best suited to it.

– Stephen Ruppenthal



Perhaps Leonard Bernstein was right about Mahler when he said that no composer better sums up the human condition in the 20th century. Mahler's music, in all of its extravagance, its bizarre juxtapositions of the banal with moments of Olympian grandeur, now seems emblematic of our times. I remember the thrill of discovering Mahler for the first time – a live performance of the Ninth – and the exhilaration of learning these incredible scores.

I've been blessed with a truly great orchestra. Over the past fourteen seasons, the musicians have done the miraculous, performing Stravinsky, Lutoslawski, Bartók, as well as stunning performances of Beethoven and Brahms. Today, we will join the ranks of a tiny number of non-professional orchestras who have performed all eleven of Mahler's symphonic works. I can truly say that my love and admiration for this orchestra is boundless. The musicians' enthusiastic dedication and ability continue to astound me. Performing any Mahler symphony requires more than just technical ability; it requires a level of dedication, attention to copious detail, physical endurance and love for the music. They have it, and I salute my long-time colleagues for it.

Because the Eighth poses special challenges, I began to approach choral organizations about ten years ago. It was just last year that the five choral groups agreed. This is one of the ultimate challenges for any chorus. The choir directors, John Bush, Janice Gunderson, Patty Hennings, Catherine Wesolek and Joyce Keil, have worked wonders. I am profoundly grateful to them for accomplishing so much, and for agreeing to this daunting project in the first place.

When I first decided to perform all of the Mahler symphonies, I had no idea in what order I would do them. It worked out very well; the Eighth is the perfect work to conclude the cycle. Not only is it the most "public" of Mahler's symphonies, the most ambitious and the one with the biggest impact in live performance, but it is also the one most removed from the 20th century. All of the other symphonies are notable for a vein of sarcasm, bitterness that gives them a particularly modern feeling. Not so the Eighth. This is the one symphony of Mahler that is unabashedly joyous. Because of this, I feel that this is Mahler's farewell to the 19th century, and it is fitting that Redwood Symphony would finish the cycle with it, because next season the orchestra will present a farewell to our own 20th century, featuring a survey of the major compositional trends of the last 100 years. And we will continue doing Mahler symphonies. Playing one of these incredible works is like climbing a mountain. A second performance is merely attempting the summit from a different route!

– Eric Kujawsky



# Mahler: Symphony No. 8

## Part I

### Veni, creator spiritus

Veni, creator spiritus,  
Mentes tuorum visita.  
Imple superna gratia,  
Quae te creasti pectora.

Qui Paraclitus diceris,  
Altissimi donum Dei,  
Fons vivus, ignis, caritas,  
Et spiritalis unctio.

Veni, Creator Spiritus, etc.

Infirma nostri corporis  
Virtute firmans perpeti,  
Accende lumen sensibus,  
Infunde amorem cordibus.

Hostem repellas longius,  
Pacemque dones protinus.  
Ductore sic te praevio  
Vitemus omne pessimum.

Tu septiformis munere,  
Dexteræ paternæ digitus.  
[Tu rite promissum Patris,  
Sermone ditans guttura.]

Per te sciamus da Patrem,  
Noscamus [atque] Filium,  
[Te utriusque] spiritum  
Credamus omni tempore.

Da gaudiorum præmia,  
Da gratiarum munera.  
Dissolve litis vincula,  
Adstringe pacis fœdera.

Gloria Patri Domino,  
Natoque, qui a mortuis  
Surrexit, ac Paraclito  
In sæculorum sæcula.

Come, creative Spirit,  
Visit the minds of Your followers.  
Fill with celestial grace  
Those hearts which you created.

You who are called the Comforter,  
Gift of God the most high,  
Living fountain, fire, charitable love  
And spiritual balm.

Come, Creator, etc.

Strengthening with lasting vigor  
The weaknesses of our body,  
Kindle a light in our senses,  
Infuse love in our hearts.

May You drive the enemy far from us  
And give us lasting peace.  
Thus with You as leader going before,  
Let us avoid every disaster.

Sevenfold in your gift,  
You are the finger of the Father's right hand.  
[Duly promised by the Father,  
You enrich our mouths with speech.]

Grant us knowledge of the Father through You,  
And [also] recognition of the Son,  
Let us always believe  
In [You as] the Spirit [proceeding from both].

Grant us joy as our reward,  
Grant us grace as our gift.  
Loosen the bonds of contention,  
Bind fast the covenants of peace.

Glory to the Lord our Father,  
And to the Son, who arose  
From the dead, and to the Holy Ghost  
Through all eternity.

*In setting the text to this ancient hymn,  
Mahler frequently altered the word order.  
In stanza eight he added and substituted some words.  
Moreover, he omitted the text printed in square brackets.*

Part II  
**Final Scene from Goethe's *Faust*, Part II**  
 (as abridged by Mahler)

CHOR UND ECHO

Waldung, sie schwankt herab,  
 Felsen, sie lasten dran,  
 Wurzeln, sie klammern an,  
 Stamm dicht an Stamm hinan.  
 Woge nach Woge spritzt,  
 Höhle, die tiefste, schützt.  
 Löwen, sie schleichen stumm-  
 freundlich um uns herum,  
 Ehren geweihten Ort,  
 Heiligen Liebeshort.

PATER ECSTATICUS

Ewiger Wonnebrand  
 Glühendes Liebe[s]band,  
 Siedender Schmerz der Brust,  
 Schäumende Gotteslust  
 Pfeile, durchdringt mich,  
 Lanzen, bezwinget mich,  
 Keulen, zerschmettert mich,  
 Blitze, durchwettert mich!  
 Daß ja das Nichtigste  
 Alles verflüchtige,  
 Glänze der Dauerstern,  
 Ewiger Liebe Kern!

PATER PROFUNDUS

Wie Felsenabgrund mir zu Füßen  
 Auf tiefem Abgrund lastend ruht,  
 Wie tausend Bäche strahlend fließen  
 Zum grausen Sturz des Schaums der Flut  
 Wie strack, mit eig'nem kraft'gen Triebe,  
 Der Stamm sich in die Lüfte trägt,  
 So ist es die allmächt'ge Liebe,  
 Die alles bildet, alles hegt.  
 Ist um mich her ein wildes Brausen,  
 Als wügte Wald und Felsengrund,  
 Und doch stürzt, liebevoll im Säusen,  
 Die Wasserfülle sich zum Schlund,  
 Berufen, gleich das Tal zu wässern;  
 Der Blitz, der flammend niederschlug,  
 Die Atmosphäre zu verbessern,  
 Die Gift und Dunst im Busen trug,  
 Sind Liebesboten, sie verkünden,  
 Was ewig schaffend uns umwält  
 Mein Inn'res mög' es auch entzünden,  
 Wo sich der Geist, verworren, kalt,  
 Verquält in stumpler Sinne Schranken,  
 Scharf angeschloss'nem Ketterschmerz.  
 O Gott! beschwichtige die Gedanken,  
 Erleuchte mein bedürftig Herz!

CHORUS AND ECHO

Woodland wavers into view,  
 Cliffs rest heavily alongside,  
 Roots grapple their flanks,  
 Trunk dense on trunk.  
 Wave after wave splashes;  
 Cave, the deepest, shelters.  
 Lions stalk silent  
 yet friendly around us,  
 Honoring the hallowed spot,  
 Refuge of sacred love.

PATER ECSTATICUS

Eternal flame of bliss,  
 Glowing bond of love,  
 Seething pain in the breast,  
 Effervescent delight in God.  
 Arrows, pierce me!  
 Lances, subdue me!  
 Clubs, shatter me!  
 Lightning, shoot through me!  
 So that everything trivial  
 May pass off in vapor  
 And the constant star may shine,  
 Nucleus of eternal love!

PATER PROFUNDUS

As the rocky abyss at my feet  
 Reposes its weight on a deeper abyss;  
 As a thousand brooks flow radiantly  
 Toward the awesome falls of the foaming stream;  
 As the tree, obeying its own strong urge,  
 Ascends upright into the air:  
 Thus it is almighty love  
 That shapes all things, protects all things.  
 Though all about me there is wild tumult,  
 As if the woods and rocky base were heaving,  
 Yet, lovely in its rushing noise,  
 The mass of water leaps into the gulf,  
 As though ordained to irrigate the valley;  
 The lightning bolt that crashed down in flames  
 Was sent to purify the atmosphere,  
 Which bore poison and miasma in its bosom:  
 These are love's messengers, who make known  
 The shaping force that ever flows around us.  
 May that force kindle my heart, as well,  
 Where my spirit, confused, cold,  
 Languishes in the confines of my dull senses  
 And the pain of tightly fastened fetters!  
 O God! Calm my thoughts  
 Illumine my needy heart!

## ENGEL

*Faustens Unsterbliches tragend*

Gerettet ist das edle Glied  
Der Geisterwelt vom Bösen:  
Wer immer strebend sich bemüht,  
Den können wir erlösen;  
Und hat an ihm die Liebe gar  
Von oben teilgenommen,  
Begegnet ihm die sel'ge Schar  
Mit herzlichem Willkommen.

## CHOR SELIGER KNABEN

Hände verschlinget euch  
Freudig zum Ringverein,  
Regt euch und singe  
Heil'ge Gefühle drein!  
Göttlich belehret,  
Düft ihr vertrauen;  
Den ihr verehret,  
Werdet ihr schauen.

## DIE JÜNGEREN ENGEL

Jene Rosen, aus den Händen  
Liebend-heiliger Büsserinnen,  
Halten uns den Sieg gewinnen  
Und das hohe Werk vollenden,  
Diesen Seelenschatz erbeuten.  
Böse wichen, als wir streuten,  
Teufel flohen, als wir trafen.  
Statt gewohnter Höllestrafen  
Fühlten Liebesqual die Geister,  
Selbst der alte Satans-Meister  
War von spitzer Pein durchdrungen.  
Jauchzet auf! es ist gelungen.

## DIE VOLLKOMMENEREN ENGEL

Uns bleibt ein Erdenrest  
Zu tragen peinlich,  
Und wär' er von Asbest  
Er ist nicht reinlich.  
Wenn starke Geisteskraft  
Die Elemente  
An sich herangerafft,  
Kein Engel trennte  
Geeinte Zwiennatur  
Der innigen beiden;  
Die ewige Liebe nur  
Vermag's zu scheiden.

## DIE JÜNGEREN ENGEL

Ich spur soeben,  
Nebelnd um Felsenhöb',  
Ein Geisterleben  
Regend sich in der Näh',  
Die Wölkchen werden klar:  
Ich sehe bewegte Schar

## ANGELS

*Bearing Faust's immortal soul*

Rescued from evil is the noble member  
Of the spirit world:  
Whoever constantly aspires and toils,  
That man we can redeem!  
And, indeed, from on high  
Love has taken interest in him,  
For the blessed troop is coming to meet him  
With a heartfelt welcome.

## CHORUS OF BLESSED BOYS

Clasp one another's hands  
In a happy round-dance;  
Bestir yourselves and add your song  
Of sacred feelings;  
Instructed by God,  
You may be confident,  
Him whom you honor  
You will behold.

## THE YOUNGER ANGELS

Those roses from the hands  
Of penitent women holy in their love  
Helped us achieve the victory  
And complete the lofty plan:  
By capturing this treasured soul,  
Evil ones gave way when we strewed them,  
Devils fled when we hit the mark.  
Instead of the accustomed punishments of Hell  
The spirits felt the pangs of love,  
Even the old master of the Satans himself  
Was pierced by sharp pain.  
Shout for joy! We have succeeded.

## THE MORE PERFECT ANGELS

There remains with us an earthly residue  
Painful to bear,  
And even if it were of asbestos,  
It is not completely pure.  
When strong spiritual power  
The elemental forces  
Has greedily clutched  
No angel is able to separate  
The united dual nature  
Of the two intimates;  
Only eternal Love  
Is able to part them.

## THE YOUNGER ANGELS

I have just perceived,  
Like a mist around the rocky heights,  
A spirit-life  
Bustling nearby.  
The little clouds disperse,  
I see an excited troop



Seliger Knaben,  
Los von der Erde Druck,  
Im Kreis gesellt,  
Die sich erlaben  
An neuen Lenz und Schmuck  
Der obern Welt.  
Sei er zum Anbeginn,  
Steigendem Vollgewinn  
Diesen gesellt!

CHOR SELIGEN KNABEN

Freudig empfangen wir  
Diesen im Puppenstand;  
Also erlangen wir  
Englisches Unterpfand.  
Löset die Flocken los,  
Die ihn umgeben!  
Schon ist er schön und groß  
Von heiligem Leben.

DOCTOR MARIANUS

Hier ist die Aussicht frei,  
Der Geist erhoben!  
Dort ziehen Frauen vorbei,  
Schwebend nach oben.  
Die Herrliche mittenin  
Im Sternenkranze,  
Die Himmelskönigin,  
Ich seh's am Glanze.  
Höchste Herrscherin der Welt,  
Lasse mich im blauen,  
Ausgespannten Himmelszelt  
Dein Geheimnis schauen!  
Bill'ge, was des Mannes Brust  
Ernst und zart bewegt  
Und mit heil'ger Liebeslust  
Dir entgegen trägt!  
Unbezwinglich unser Mut,  
Wenn du hehr gebietetst,  
Plötzlich mildert sich die Glut,  
Wenn du uns befriedest.

DOCTOR MARIANUS UND CHOR

Jungfrau, rein im schönsten Sinn,  
Mutter, Ehren würdig,  
Uns erwählte Königin,  
Göttern ebenbürtig.

CHOR

Dir, der Unberührbaren,  
ist es nicht benommen,  
Daß die leicht Verführbaren  
Traulich zu dir kommen.  
In die Schwachheit hingerafft,  
Sind sie schwer zu retten,  
Wer zerreißt aus eig'ner Kraft  
Der Gelüste Ketten?  
Wie entgleitet schnell der Fuß

Of blessed boys,  
Free from earth's pressure,  
Assembled in a circle,  
Taking delight  
In the new springtime and adornment  
Of the upper world.  
Let him as a beginning,  
And for his increasing perfection,  
Be joined to their company!

CHORUS OF BLESSED BOYS

Happily we receive  
This man in chrysalis form;  
Thus we receive  
an angelic pledge.  
Free him of the flakes  
that envelop him!  
He is already handsome and great  
through holy life.

DOCTOR MARIANUS

Here the view is unobstructed,  
The spirit exalted!  
There women are passing by,  
Soaring upward.  
The Splendid One is in their midst  
With her wreath of stars,  
The Queen of Heaven —  
I see it by her gleaming.  
Highest Mistress of the World,  
Let me, in the blue  
Expanse of Heaven's pavilion,  
Behold your secret!  
Grant that which earnestly  
And tenderly moves a man's heart  
And with the delight born of holy love  
Transports it toward you!  
Indomitable is our courage  
When you nobly command,  
All at once the raging heat slackens  
As you give us peace.

DOCTOR MARIANUS AND CHORUS

Virgin, pure in the finest sense,  
Mother, worthy of honors,  
Queen chosen for us,  
Equal to gods.

CHOR

To thee, Virgin unassailable,  
It is not denied  
That those who are easily led astray  
May approach you familiarly.  
Falling headlong into weakness,  
They are hard to save,  
Who can tear apart with his own strength  
The chains of desire?  
How swiftly our foot slips

Schielem, glatten Boden!

CHOIR DER BÜSSERINNEN  
und Una Poenitentium

Du schwebst zu Höhen  
Der ewigen Reiche,  
Vernimm das Flehen,  
Du Gnadenreicher  
Du Ohnegleicher!

MAGNA PECCATRIX  
St. Lucæ VII, 36

Bei der Liebe, die den Füßen  
Deines gottverklärten Sohnes  
Tränen ließ zum Balsam fließen,  
Trotz des Pharisäer-Hohnes;  
Beim Gefaße, das so reichlich  
Tropfte Wohlgeruch hernieder,  
Bei den Locken, die so weichlich  
Trockneten die heil'gen Glieder –

MULIER SAMARITANA  
St. Joh. IV

Bei dem Brunn, zu dem schon weiland  
Abram ließ die Herde führen:  
Bei dem Eimer, der dem Heiland  
Kühl die Lippe duft' berühren,  
Bei der reinen, reichen Quelle,  
Die nun dorthier sich ergießet,  
Überflüssig, ewig helle,  
Rings, durch alle Welten fließet –

MARIA AEGYPTIACA  
Acta Sanctorum

Bei dem hochgeweihten Orte,  
Wo den Herrn man niederließ,  
Bei dem Arm, der von der Pforte,  
Warnend mich zurücke stieß,  
Bei der vierzigjäh'gen Buße,  
Der ich treu in Wüsten blieb,  
Bei dem sel'gen Scheidegruße,  
Den im Sand ich niederschrieb –

ZU DREI

Die du großen Sünderinnen  
Deine Nähe nicht verweigerst,  
Und ein büßendes Gewinnen  
In die Ewigkeiten steigerst,  
Gonn' auch dieser guten Seele,  
Die sich einmal nur vergessen,  
Die nicht ahnte, daß sie fehle  
Dein Verzeihen angemessen!

UNA POENITENTUM

Neige, neige,  
Du Ohnegleiche,

On that smooth, sloping ground!

CHORUS OF PENITENT WOMEN  
and Una Poenitentium (Gretchen)

You soar in the heights  
Of the everlasting realms;  
Hear their supplication,  
You, rich in mercy!  
You, without equal!

MARY MAGDALENE  
Luke VII, 36

By the love that at the feet  
Of your divinely transfigured Son  
Let tears flow along with the balm,  
Despite the Pharisee's mockery;  
By the vessel that so richly  
Dripped down myrrh,  
By the tresses that so softly  
Dried the holy limbs –

THE SAMARITAN WOMAN  
John IV

By the well, to which once in the past  
Abram caused the flocks to be led,  
By the bucket that was allowed  
To touch the Savior's lips with its coolness;  
By the pure generous spring  
Which now gushes from that spot,  
Overflowing, eternally bright,  
Flows through all worlds roundabout –

MARY OF EGYPT  
Acts of the Saints

By the immensely holy place  
Where the Lord was laid to rest,  
By the arm that, from the gate,  
Warning, thrust me back,  
By the forty years' penance  
To which I remained faithful in the deserts,  
By the blessed words of farewell  
That I wrote in the sand –

ALL THREE

You, who to the women who have greatly sinned  
Your presence do not deny,  
And who augment the wages of penitence  
Into the infinite,  
Grant to this good soul, as well,  
Which forgot itself only once,  
Which was not aware it was doing wrong,  
Your forgiveness correspondingly!

UNA POENITENTUM (GRETCHEN)

Incline, incline,  
Unequaled one,

Du Strahlenreiche,  
Dein Antlitz gnädig meinem Glück!  
Der früh Geliebte,  
Nicht mehr Getrüble,  
Er kommt zurück.

SELIGE KNABEN

Er überwächst uns schon  
An mächt'gen Gliedern,  
Wird treuer Pflege Lohn  
Reichlich erwidern.  
Wir wurden früh entfernt  
Von Lebecähren,  
Doch dieser hat gelernt,  
Er wird uns lehren.

UNA POENITENTUM

Vom edlen Geisterchor umgeben,  
Wird sich der Neue kaum gewahr,  
Er ahnet kaum das frische Leben,  
So gleicht er schon der heil'gen Schar.  
Sieh, wie er jedem Erdenbände  
Der alten Hülle sich entrafft.  
Und aus ätherischem Gewande  
Hervortritt erste Jugendkraft.  
Vergönne mir, ihn zu belehren,  
Noch blendet ihn der neue Tag!

MATER GLORIOSA  
schwebend

Kommt! Hebe dich zu höhern Sphären!  
Wenn er dich ahnet, folgt er nach.

DOCTOR MARIANUS UND CHOR

Kommt!  
Blicket auf zum Retterblick,  
Alle reuig Zarten,  
Euch zu sel'gem Glück  
Dankend umzuarten!  
Werde jeder bess're Sinn  
Dir zum Dienst erbötig;  
Jungfrau, Mutter, Königin,  
Göttin, bleibe gnädig!

CHORUS MYSTICUS

Alles Vergängliche  
Ist nur ein Gleichnis;  
Das Unzulängliche,  
Hier wird's Ereignis;  
Das Unbeschreibliche,  
Hier ist's getan;  
Das Ewig-Weibliche  
Zieht uns hinan.

Radiant one,  
Your face favorably upon my happiness!  
The man I loved in my youth,  
The man no longer tarnished,  
He is coming back.

THE BLESSED BOYS

He outstrips us already  
On mighty limbs,  
He will our faithful care  
Amplly repay.  
We were removed at a tender age  
From the throngs of the living,  
But this man has learned,  
He will teach us.

UNA POENITENTUM (GRETCHEN)

Surrounded by the noble choir of spirits,  
The new arrival is scarcely aware of himself,  
Scarcely perceiving the fresh life within him,  
He already resembles the holy troop.  
See how he breaks his way out of  
All earthly bonds of his old husk,  
And how from the ethereal garment  
The pristine strength of youth comes forth!  
Allow me to enlighten him,  
He is still dazzled by the new daylight!

MATER GLORIOSA  
hovering

Come! Raise yourself to higher spheres;  
When he becomes aware of you, he will follow.

DOCTOR MARIANUS AND CHORUS

Come!  
Look up to the gaze of salvation,  
All you repentant frail ones,  
So that you can transform yourselves  
Thankfully to a blessed fortune!  
Let all your nobler thoughts  
Be in readiness to serve you!  
Virgin, Mother, Queen,  
Goddess, remain gracious!

CHORUS MYSTICUS

All that passes away  
Is but a likeness;  
The unfulfillable,  
Here it will happen;  
The indescribable,  
Here it is done;  
The eternal-feminine  
Draws us onward.



- April 25, 1999  
Sunday, 3:00 P.M.  
Cañada College  
**Family Concert — Bring the kids!**  
David Rimelís: *Phil Harmonic and his Fabulous Orchestra*  
narrated by Walter the Giant Storyteller
- June 13, 1999  
Sunday, 3:00 P.M.  
Cañada College  
**Symphonic Dances**  
Bernstein: *Three Dances from On the Town*  
Frank LaRocca: *Crossing the Rubicon*  
Rachmaninoff: *Symphonic Dances*
- July 17, 1999  
Saturday, 8:00 P.M.  
Cañada College  
**Summer Concert — Popular Classics**  
Beethoven: *Emperor Concerto* with David Korevaar, piano

## Announcing our 1999-2000 Season "A Farewell to the Twentieth Century"

- October 3, 1999  
Sunday, 3:00 P.M.  
Cañada College  
**Bartok Concerto for Orchestra**  
Ellington: *New World A'Comin'*  
John Williams: *The Five Sacred Trees* (Redwood Symphony  
Concerto Competition winner Maria Yuin, bassoon)  
Bartok: *Concerto for Orchestra*
- November 23, 1999  
Sunday, 3:00 P.M.  
Cañada College  
**Violinist Karen Bentley**  
Enesco: *Rumanian Rhapsody*  
Prokofiev: *Violin Concerto No. 2* (Karen Bentley, violin)  
Ives: *The Unanswered Question*  
Britten: *Young People's Guide to the Orchestra*
- January 9, 2000  
Sunday, 3:00 P.M.  
Cañada College  
**Family Concert**  
*Don't miss our annual Family Concert, specially aimed at our younger fans.*
- January 23, 2000  
Sunday, 3:00 P.M.  
Cañada College  
**Chamber Music Festival**  
Including Adams: *Gnarly Buttons* (Bob Marcus, clarinet), other chamber works, and music by **Tesseract**.
- February 27, 2000  
Sunday, 3:00 P.M.  
College of Notre Dame  
**College of Notre Dame Concerto Competition Winner**  
Stravinsky: *Symphony in C*  
*Also featuring a performance by the winner of the College of Notre Dame concerto competition and a world premier commissioned for the New Millennium.*
- April 15, 2000  
Saturday, 3:00 P.M.  
Cañada College  
**Gershwin's Porgy and Bess**  
*The complete American Classic in a concert performance*
- June 11, 2000  
Sunday, 3:00 P.M.  
Cañada College  
**Violinist Eugene Fodor**  
Miguel del Aguila: *Conga*  
Ravel: *Tzigane*  
Sibelius: *Violin Concerto* (Eugene Fodor, violin)  
Copland: *Suite from Billy the Kid*
- July 16, 2000  
**Summer Pops Concert**

## 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.

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contributions

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**Skyline College Choir**  
Patricia Hennings, Director

**Soprano I**

Carolyn Alexander  
Christina Chen  
Barbara Daley  
Peggy Dean  
Marian Hardin  
Teri Howard  
Lori Knoebel  
Elizabeth Phillips  
Linda Randall  
Kyle Solman  
MaryLouise Thomaston  
Johanne Weber

**Soprano II**

Donna Brewer  
Marilynne Genis  
Teresa Hoskins  
Kathryn Hunt  
Elizabeth Kunz  
Lisa Latta McNear  
Gundi McKean  
Johannah Newman  
Doris Nievera  
Michele Nigh  
Rosane Paterson  
Maureen Powell  
Sharon Sullivan

**Alto I**

Loretta Alkhatib  
Rose Marie Endersby  
Elizabeth Erchul  
Susan Hall  
Lisa Hane  
Jan Hardy  
Mary McCurry  
Kristina Rockhold  
Martina Rogers  
Pam Rubenstein  
Patti Szasz

**Alto II**

Liz Baker  
Rebecca Collins  
Beverly Colquhoun  
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Barbara Graham  
Rosa Maria Guzman  
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**Tenor I**

Paul Angelo  
Scott Choate  
Gary Jones  
Margie Klino  
Paul Morin  
Denice Rabun  
Eric Sorensen  
Paul Trombley

**Tenor II**

Stephen McVeigh  
David Meckler  
David Paterson  
Carl Rabun

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Charles Athill  
Keith Herbert  
Jim Leibson  
Angus MacLir  
Robin Parsons  
Blair Whitmer

**Bass II**

Buzz Brooks  
Scott Cammock  
Jeffrey Fox  
Don Giberson  
David Haney  
Bruce Huston  
Jay Kreuzer  
Joe Leary  
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Chuck Stuart  
Christian Wells

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Peninsula Cantare

Janice Gunderson, Music Director

**Soprano**

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Stephanie Batties  
Lynda Bertolucci  
Helen Caplan  
Shirley Fitzgerald  
Helene Freda  
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Gerí Actor  
Larry Baer  
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Mark Loy  
E. J. O'Suilleabhain  
Dave Peters  
J. H. Jack Peters  
Stephem Pursell  
Mark Rubin  
Jay Siedenburgh  
Ted Tilton  
Jim White  
John Unger Zussman

College of Notre Dame Campus-Community Chorus

John Bush, Director

**Sopranos**

Catherine Beegan  
Sonia Bon  
Marialina Bortolotti  
Jill Breckenridge  
Jennifer Miles  
Shriya Reddy  
Christina Sangervasi  
Gae Sares  
Tian Song  
Lillian Young

**Altos**

Skye Alexander  
Jane Bisbee  
Bianca Chow  
Bobbi Dean  
Phyllis Hechim  
June Hennig  
Laura Lahaff  
Paula McGibban  
Sr. Patricia McGlenn  
Masae Nagai  
Veronica Peiffer  
Helen Photopoulos  
Evelyn Seely

**Tenor**

Joyce Conklin  
Paul Hennig  
Alan Keely  
Jonathan Knott  
Paul Tally

**Bass**

Bin Liu  
John Warner

Children's Chorus

**Peninsula Girls Chorus**  
Catherine Wesolek, Director

Amanda Alland  
Trisha Bernstein  
Katie Blodgett  
Sarah Blodgett  
Cody Linden  
Liz Childers-Hicks  
Shane Crary-Ross  
Emma Elfving  
Laurel Fiske  
Meghan Flake  
Evelyn Goldchtein  
Kate Groundwater  
Jennifer Kim  
Siubhan Lynagh-Shannon  
Nova Maldonado  
Theresa Martinez  
Julia Miller  
Nicky Newman

Sam Osborne  
Lizzie Pace  
Olga Paley  
Margaret Pettigrew  
Ashley Porter  
Tiff Rechsteiner  
Jamie Romnes  
Lauren Rosenfield  
Caitlin Ross  
Lauren Slass  
Scarlet Stegemann  
Kimi Stephens  
Sabrina Sutherland  
Carrin Tanaka  
Jennifer Trezzo  
Jessica Van Rheen  
Lauren Wirnoche  
Victoria Wolffe

**Ragazzi,**  
*The Peninsula*  
**Boys Chorus**  
Joyce Keil,  
Artistic Director

Jeffrey Brizzolara  
Jesse Buddington  
Timothy Duncheon  
Jesse Glick  
John Melis  
Nathan Taylor  
Christopher Trezzo  
Jared Wells  
Jordan Wells

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