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# **Eric Kujawsky**

## **CONDUCTOR**



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# BIOGRAPHY

***“It is simply indisputable. Dr. Eric Kujawsky, music director of Redwood Symphony, has a foot in the first rank of orchestral conductors. His American directness and lack of affectation frame a directing technique that should be put on film and used for teaching purposes. Furthermore, the range of his interpretive skills, from the pre-classical to modernism, seems to have no limits.”--Redwood City Tribune***

Eric Kujawsky, a native of West Los Angeles, made his conducting debut with a youth orchestra at nineteen. After completing his B.A. and M.F.A. degrees respectively in Music Education and Conducting at UCLA, Kujawsky accepted a fellowship to study conducting at Stanford, where he completed his doctorate in Orchestral Conducting in 1985.

***“As a conductor, Kujawsky has grown into a dominating presence. With a simple, clear and strong baton technique, he exercises remarkable control over his performers. Control is the keyword here. He seems to reach right into the orchestra to draw out the most extremes of loud and push back in for the clearest of softness.”--RCT***

Dr. Kujawsky has developed a personal style that achieves a balance of clarity and expression. He has performed at the Aspen Music Festival as a member of the prestigious Conducting Master Class, and has studied with Samuel Krachmalnick, Paul Vermel and Andor Toth.

Dr. Kujawsky has performed throughout the West, including the Saratoga Symphony, Mesa (Arizona) Symphony, South Valley Symphony, Theaterworks and the San Francisco Concerto Orchestra.

A conductor of far-ranging abilities, Dr. Kujawsky has garnered acclaim for interpretations of works from every stylistic period, from the Baroque to the avant-garde. He has conducted all of the Mahler symphonies, and has presented many Bay Area and West Coast premieres of works by Bernstein, Elfman and Elvis Costello. In addition, he has done many works by Adams, Corigliano, Lutoslawski and other late 20<sup>th</sup> century composers.

Eric Kujawsky now has six compact discs with Redwood Symphony. Two feature the works of Stravinsky, including *The Rite of Spring* and *Petrushka*. Other recorded works include *Pictures at an Exhibition* and the complete *Rodeo* ballet. Dr. Kujawsky has appeared on six nationally distributed cable broadcasts.

An accomplished opera and theater conductor, Maestro Kujawsky has been the music director for productions of Gilbert and Sullivan's *Ruddigore*, Sondheim's *Sweeney Todd* and *Sunday in the Park with George*, (for which Kujawsky received the 1987 Bay Area Theater Critics' Circle Award and the Hollywood Dramalogue Award), *My Fair Lady*, *Kiss Me Kate*, and *Cabaret*. In 1996, Kujawsky initiated a series of concert operas with Redwood Symphony, beginning with *Carmen* and *La Bohème*.

***“Conductor Eric Kujawsky has a marvelous way of turning each Redwood Symphony concert into a music appreciation class. His often humorous way of explaining the intricacies of the music, giving background information on the composers and using the orchestra to demonstrate the various elements of the music he is discussing creates a warm feeling of intimacy between the folks in the audience and those on stage and greatly adds to the fun.” --Peninsula Times-Tribune***

Eric Kujawsky has been the Music Director of Redwood Symphony since he founded it in 1985. “The single accomplishment I'm proudest of is, without a doubt, Redwood Symphony. I never cease to be astounded at the ever-higher level of excellence this orchestra achieves.” Dr. Kujawsky lives in Redwood City with his wife, Valerie Sarfaty and their son, Aaron.

## **Redwood Symphony**

***“They’ve got the right stuff, they’re on a roll and there’s no stopping them now. Choose your cliché; all the positive ones apply. The Redwood Symphony and its exuberant director, Eric Kujawsky, set a higher standard for community orchestras with every performance, including last Sunday’s standing-room-only concert at Cañada College.”--Redwood City Tribune***

***“Dr. Eric Kujawsky, Musical Director of the Redwood Symphony has, in eleven years, from, scratch, fashioned an orchestra that has risen to a level of excellence rarely demonstrated in any community orchestra. In short, for the first time in my seventy-one years, I participated in a standing ovation for such an orchestra. They are that good! I was listening for some weaknesses in the ensemble, but, if there were any, I didn’t detect them.”--RCT***

Since its conception by Eric Kujawsky in 1985, Redwood Symphony has been an orchestra that is unique in its approach to making music. The ensemble performs music that is considered beyond the scope of a community orchestra: all of the Mahler symphonies, Lutoslawski’s *Third and Fourth Symphonies*, Corigliano’s *Symphony No. 1*, Stravinsky’s *The Rite of Spring*, *Petrushka*, *Oedipus Rex* and *Symphony in Three Movements*, Bartók’s *Concerto for Orchestra*, Ives’ *Symphony No. 4*, as well as music by John Adams and other late 20th century composers, in addition to the more standard repertoire. What makes this achievement truly remarkable is the fact that this is an all-volunteer community orchestra, made up of amateurs and professionals. No members are paid and “ringers” are not hired to fill out the ranks. The result is professional execution coupled with the amateur’s infectious delight in taking risks and doing exciting works for the first time.

***“It is true that all the members of the orchestra are without exception amateurs, but I am convinced that there is not one who could not earn his or her way in the professional symphony ranks.” --RCT***

Redwood Symphony has four CDs currently in release. These discs are professionally edited, state-of-the-art studio recordings that received high critical praise:

**On Redwood Symphony’s *Petrushka* (Clarity Recordings):** ***“Another great recording from Clarity...The performance and sonics are as good as there is.”--Bound for Sound***

**On Redwood Symphony’s *The Rite of Spring* (Clarity Recordings):** ***“Hobbled for 40 years by a cultural climate that demanded that a performance illuminate the music’s structure rather than its emotional content, the work has not been properly recorded since Muti and the Philadelphians’ electrifying reading on EMI--and even that was hampered by a mediocre recording with restricted dynamic range. Now there’s one that does Rite full justice. Don’t be put off by the unfamiliar performers; what matters is how familiar they are with the music, and they know it inside out. This is a stunning Rite, and the recording will blow your socks off.” --Stereophile Magazine, “Records to Die For,” (1997).***

In a region studded with major ensembles, Redwood Symphony, in a short period of time, has established itself in the forefront in quality and innovation.

***“Kujawsky and the Redwood Symphony have clearly become the benchmark for orchestral performance on the mid-Peninsula.”--RCT***

***“The Redwood Symphony is a must-see among community orchestras on the Peninsula with more than just strong, visionary leadership from the podium. The orchestra sets itself apart because of its ambition in programming and overall goals.” --San Mateo Times***

*“Kujawsky has an unbelievably coherent ensemble under his deft and sure control...This is an orchestra worthy of the name “symphony” and gave an accounting itself worthy of the best currently performing.” --Peninsula Times-Tribune*

## CRITICAL ACCLAIM

### Scaling The Heights In San Mateo

"No guts, no glory," read the sign on my former boss's desk. It's a lesson that has clearly been taken to heart by Eric Kujawsky, music director of the Redwood Symphony...Throwing caution to the wind, the intrepid maestro gathered his forces on Sunday afternoon to scale one of the more difficult peaks in the standard orchestral repertoire, Gustav Mahler's monumental *Symphony No. 8* (1906). Often called the *Symphony of a Thousand*, it requires a gigantic orchestra, two full mixed choruses, children's chorus, and as many as eight soloists.

The task would have seemed insurmountable to the average maestro in Kujawsky's situation, but during the fourteen years since his founding of the Redwood Symphony, he has made somewhat of a specialty of Mahler. This season he has culminated his exploration of all the Mahler symphonic works with this assault on the formidable Eighth Symphony...

Kujawsky led a well-paced performance marked more by exuberance than majestic sweep...Kujawsky was in fine control of his forces, ably supporting his large team of soloists.--**San Francisco Classical Voice**

The Stravinsky work was a genuine tour de force for Kujawsky and the orchestra. Kujawsky's clean, yet expressive podium technique elicited impressive results by maintaining a high level of excitement throughout the course of the work, with a panoply of sonic treats along the way.—**SMT**

If you ever want to see Kujawsky go "full-throttle" just hand him the music of his favorite composer, Igor Stravinsky. --**RCT**

As a conductor, Kujawsky has grown into a dominating presence. With a simple, clear and strong baton technique, he exercises remarkable control over his performers. --**RCT**

It is simply indisputable. Dr. Eric Kujawsky, music director of the Redwood Symphony, has a foot in the first rank of orchestral conductors. His American directness and lack of affectation frame a directing technique that should be put on film and used for teaching purposes. Furthermore, the range of his interpretive skills, from the pre-classical to modernism, seem to have no limits.

With eloquent pre-concert comments and excellent stage rapport with the audience, he batters away at that which separates those across the footlights from the music and musicians on stage and bonds all into a relationship that draws enthusiastic standing ovations at the conclusions of his concerts. --**RCT**

Historically, there have been variations of modern conducting styles that range from the extreme minimalist technique of the late Fritz Reiner--a pencil length baton beating the tempo while

eyebrow lifts and frowns controlled dynamics--to the manic style of Leonard Bernstein, who jumped two feet into the air at times conducting intense passages.

Happily, Kujawsky falls in the moderate center with an ambidextrous control of the orchestra: tempo with a smooth and clear right-handed baton and dynamic control with a remarkably expressive left hand.

Control is the keyword here. He seems to reach right into the orchestra to draw out the most extremes of loud and push back in for the clearest of softness.—**RCT**

### **On Eric Kujawsky's Clarity recording of Stravinsky's The Rite of Spring:**

Hobbled for 40 years by a cultural climate that demanded that a performance illuminate the music's structure rather than its emotional content, the work has not been properly recorded since Muti and the Philadelphians' electrifying reading on EMI--and even that was hampered by a mediocre recording with restricted dynamic range.

Now there's one that does Rite full justice. Don't be put off by the unfamiliar performers; what matters is how familiar they are with the music, and they know it inside out. This is a stunning Rite, and the recording will blow your socks off. --**Stereophile Magazine, in its 1997 listing of "Records to Die For."**

There is no question that Redwood Symphony entered the rank of the handful of top Northern California orchestras with a stellar performance of the Third Symphony by Lutoslawski...

The job of the conductor involves different left hand and right hand cues and incredible presence of mind. I have not often seen a conductor who can give such precise cues as Dr. Kujawsky, and it is a wonderment why this man is not taking on the kind of great orchestra that the media and the big newspapers limit themselves to exclusively. ---**Full Score**

Kujawsky has an unbelievably coherent ensemble under his deft and sure control...This is an orchestra worthy of the name "symphony" and gave an accounting itself worthy of the best currently performing. --**Peninsula Times-Tribune**

[Kujawsky's] strength as a music director is not just his high ambitions for himself and his orchestra, or his clear concept of the work he conducted, but his conducting itself...It was clean and concise. When he gave a cue, it was crystal clear. His style is energetic and enthusiastic without being excessive. --**SMT**

Conductor Eric Kujawsky has a marvelous way of turning each Redwood Symphony concert into a music appreciation class. His often humorous way of explaining the intricacies of the music, giving background information on the composers and using the orchestra to demonstrate the various elements of the music he is discussing creates a warm feeling of intimacy between the folks in the audience and those on stage and greatly adds to the fun. --**Peninsula Times-Tribune.**

### **Reviews of Redwood Symphony:**

It is true that all the members of the orchestra are without exception amateurs, but I am convinced that there is not one who could not earn his or her way in the professional symphony ranks.

By the way, there is hardly any orchestra that can outdo the sonority and focus of the Redwood Symphony brass in a triple forte! --**RCT**

Dr. Eric Kujawsky, Musical Director of the Redwood Symphony has, in eleven years, from, scratch, fashioned an orchestra that has risen to a level of excellence rarely demonstrated in any community orchestra. In short, for the first time in my seventy-one years, I participated in a standing ovation for such an orchestra. They are that good!

I was listening for some weaknesses in the ensemble, but, if there were any, I didn't detect them. I always like to compliment some individual performers, but I don't dare to do so in this case because I would most certainly miss someone. --**RCT**

They've got the right stuff, they're on a roll and there's no stopping them now. Choose your cliché; all the positive ones apply. The Redwood Symphony and its exuberant director, Eric Kujawsky, set a higher standard for community orchestras with every performance, including last Sunday's standing-room-only concert at Cañada College. --**RCT**

The augmented brass sections were sensational, and the percussion section proved again that it is just about the best around. The strings seemed capable of any nuance, from the naked interplay with the rest of the orchestra to the most lyrical and full-blown bowing imaginable. --**RCT**

Kujawsky and the Redwood Symphony have clearly become the benchmark for orchestral performance on the mid-Peninsula. --**RCT**

### **On Redwood Symphony's Clarity recording of Stravinsky's Petrushka:**

Another great recording from Clarity...The performance and sonics are as good as there is.--**Bound for Sound**

There is no question that Redwood Symphony entered the rank of the handful of top Northern California orchestras with a stellar performance of the Third Symphony by Lutoslawski...

The job of the conductor involves different left hand and right hand cues and incredible presence of mind. I have not often seen a conductor who can give such precise cues as Dr. Kujawsky, and it is a wonderment why this man is not taking on the kind of great orchestra that the media and the big newspapers limit themselves to exclusively. ---**Full Score**

At any performance of the Redwood Symphony, you can be certain of three things:

- It will be exciting
- You will hear music that is not in the standard orchestra repertory.
- You will be well-rewarded.

### ■ **SMT**

Kujawsky has an unbelievably coherent ensemble under his deft and sure control...This is an orchestra worthy of the name "symphony" and gave an accounting itself worthy of the best currently performing. --**Peninsula Times-Tribune**

The Redwood Symphony is a must-see among community orchestra on the Peninsula with more than just strong, visionary leadership from the podium. The orchestra sets itself apart because of its ambition in programming and overall goals. --**SMT**

# CURRICULUM VITAE

## Current Conducting Position

MUSIC DIRECTOR, REDWOOD SYMPHONY

1985-PRESENT  
Redwood City, CA

Founder and conductor of orchestra. Responsible for orchestra's artistic vision. Selects repertoire for seven-program season, including pops and family concerts, concert versions of operas, as well as for the orchestra's expanding catalogue of internationally-distributed CD's. Prepares all pre-concert lectures and concert demonstrations, and staging and supertitles of concert operas.

Redwood Symphony is considered one of the San Francisco Bay Area's finest community orchestras. Its all-volunteer membership of professionals and amateurs are attracted by the ensemble's unique mission: to perform repertoire that is more contemporary and ambitious than that of most community orchestras, in an innovative, informal and educational format. Highlights of past seasons include:

- Performances of all of Gustav Mahler's symphonies.
- Performance of Ives' *Symphony No. 4*, with four simultaneous conductors, three ensembles and chorus.
- West Coast premiere of Leonard Bernstein's last orchestral work, the *Concerto for Orchestra*.
- Bay Area premiere of *Every Good Boy Deserves Favor*, a play with actors and orchestra by Tom Stoppard and André Previn.
- West Premiere of Danny Elfman's first orchestral work, *Serenada Schizophrenia*.
- Benefit performance of Corigliano's *Symphony No. 1* ("*Of Rage and Remembrance*").
- Performance at Davies Symphony Hall of Stravinsky's opera, *Oedipus Rex*.
- Featured in Stereophile Magazine "1997 Records to Die For" for *The Rite of Spring* and *Les Noces*.
- Six critically acclaimed compact discs on two record labels, available on Amazon.com.
- Redwood Symphony's 1999-2000 "Farewell to the 20<sup>th</sup> Century" season.
- Performances of uncut operas in concert, including *Porgy and Bess*.
- Commitment to music education for all ages.
- Dr. Kujawsky's popular lectures, concert talks and concert demonstrations.

## Other Positions

MUSIC INSTRUCTOR (ORCHESTRA)

1987-2002, 2007  
ON.

*Cañada College*

*Redwood City, CA*

MUSIC INSTRUCTOR (CONDUCTING)

1998-2003

*Notre Dame de Namur University*

*Belmont, CA*

MUSIC DIRECTOR OF MANY PRODUCTIONS OF MUSICALS, including "*Sweeney Todd*," "*Sunday in the Park with George*," "*My Fair Lady*," "*Cabaret*," "*Kiss Me, Kate*" and "*Ruddigore*."

*George*," "*My Fair Lady*," "*Cabaret*," "*Kiss Me, Kate*" and "*Ruddigore*."

## Guest Appearances

*San Jose Chamber Orchestra (2008), Saratoga Symphony, Schola Cantorum (Mountain View), Rose City Chamber Orchestra (OR), Mesa Symphony (AZ), San Francisco Concerto Orchestra, Oakland Symphony Chorus, San Francisco Gay Men's Chorus, South Valley Symphony (San Jose, CA), San Mateo Symphony, Theatreworks (Palo Alto, CA), Ramshead Productions and Stanford Savoyards (Stanford University).*

## Compact Discs and Cable Broadcasts

- Miguel del Aguila: *Conga-Line in Hell* (world premiere recording), *El Salon Mexico, Prelude to "An Afternoon of a Faun," Till Eulenspiegel*
- Bartók's *Concerto for Orchestra*, Enesco's *First Rumanian Rhapsody*
- *Rodéo* (complete ballet score), *An American in Paris, Fanfare for the Common Man*
- *Pictures at an Exhibition, The Sorcerer's Apprentice, La Création du Monde*
- *The Rite of Spring, Les Noces* (in English, with the Oakland Symphony Chorus)
- *Petrushka* (combination of 1911 and 1947 versions by Kujawsky), suite from *The Soldier's Tale*
- Appearances in seven cable broadcasts, distributed nationally.

## Education and Conducting Training

DOCTORATE OF MUSICAL ARTS IN CONDUCTING  
*Stanford University*  
*Advisor: Andor Toth*

JUNE 1985  
*Stanford, CA*

MASTER CONDUCTING CLASS  
*Aspen Music Festival*  
*Instructor: Paul Vermel*

SUMMER 1982 AND 1980

MASTER OF FINE ARTS IN CONDUCTING  
*University of California, Los Angeles*  
*Advisors: Samuel Krachmalnick (Instrumental), Donn Weiss (Choral)*

JUNE 1982  
*Los Angeles, CA*

BACHELOR OF ARTS IN MUSIC EDUCATION  
*University of California, Los Angeles*

JUNE 1978

## Honors

COUNCIL OF THE ARTS, PALO ALTO ARTS RECOGNITION AWARD, 1990  
*For Outstanding Service and Support of the Arts Community*

BAY AREA THEATRE CRITICS CIRCLE AWARD, 1987  
*For Musical Direction of Sondheim's "Sunday in the Park with George"*

THE HOLLYWOOD DRAMALOGUE CRITICS AWARD, 1987  
*For Musical Direction of Sondheim's "Sunday in the Park with George"*

COLLEGE OF NOTRE DAME ALUMNI AWARD, 2000  
For

# REPERTOIRE

John Adams: Lollapalooza, Gnarly Buttons (clarinet concerto), The Chairman Dances, Short Ride on a Fast Machine

Ades: Asyla

Bach: Violin Concerto in A minor, Tocatta and Fugue in D minor (orch. by Stokowski), Brandenburg Concerto No. 4, St. Matthew Passion, Double Concerto, Violin Concerto in A minor

Bach, PDQ (Peter Schikele): Unbegun Symphony, Bach Portrait

Barber: Violin Concerto, Knoxville: Summer of 1915, Capricorn Concerto, Adagio for Strings

Bartók: Concerto for Orchestra\*, Violin Concerto No. 2, Piano Concertos 1, 3, Concerto for Two Pianos and Percussion Miraculous Mandarin Suite, Music for Strings, Percussion and Celesta

Beethoven: Symphonies 1-9, Violin Concerto, Piano Concerti 2 - 5, Triple Concerto, Egmont Overture, Creatures of Prometheus Overture

Berlioz: Symphonie Fantastique, Harold in Italy

Bernstein: Concerto for Orchestra (West Coast Premiere), Symphony No. 2 "Age of Anxiety", Symphonic Dances from *West Side Story*, Three Dances from *On the Town*, Candide Overture, Chichester Psalms

Bizet: Carmen (uncut original version), Carmen Suites 1 & 2, L'Arlésienne Suites 1 & 2

Borodin: In the Steppes of Central Asia

Brahms: Symphonies 1-4, Piano Quartet in G minor (orch. Schönberg,) Violin Concerto, Piano Concerti 1 and 2, Double Concerto, German Requiem, Haydn Variations, Academic Festival Overture

Britten: Young Person's Guide to the Orchestra, Serenade for Tenor and Horn

Bruckner: Symphony No. 9

Cantaloub: Songs of the Auvergne (various)

Copland: Appalachian Spring (both versions), Rodeo\* (complete,) Billy the Kid (suite), El Salon Mexico\*, Orchestral Variations, An Outdoor Overture, Fanfare for the Common Man\*

Corigliano: Symphony No. 1, The Red Violin

Daugherty: Metropolis Symphony, Spaghetti Western (West Coast premiere), Tombeau de Liberace, Dead Elvis

Davies: Mavis in Las Vegas

## - Conductor

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Debussy: Afternoon of a Faun\*, La Mer, Premiere Rhapsodie, Danses sacrée et profane

Del Aguila: Conga-Line in Hell\*, Clarinet Concerto No. 2 (West Coast premiere)

Dukas: Sorcerer's Apprentice\*

Dvorák: Symphonies 9, Slavonic Dances (selections), Mazurek

Elfman, Danny: Serenada Schizophrana (West Coast premiere)

Elliot: The Remarkable Farkle McBride

Enesco: Rumanian Rhapsody No. 1\*

Festinger: The View from Pont Marie (World Premiere)

Foss: Renaissance Concerto for Flute

Françaix: The Flower Clock

Gershwin: Porgy and Bess (complete opera), An American in Paris,\* Rhapsody in Blue, Cuban Overture

Gilbert and Sullivan: The Mikado, Ruddigore

Glazunov: Violin Concerto

Grieg: Per Gynt Suite No. 1

Gruber: Frankenstein!!

Handel: Concerti a due cori 2 & 3, Messiah, Music for the Royal Fireworks

Harrison: Symphony No. 3, Piano Concerto

Haydn: Symphonies 76, 82, 94, The Creation, Trumpet Concerto.

Hermann: Psycho Suite for Strings

Hindemith: Kammermusik No. 1, Concerto for Trumpet and Bassoon.

Holst: The Planets

Ives: Symphony No. 2, 4

Jaffe, David: Whoop for Your Life (World Premiere)

Janacek: Sinfonietta

**- Conductor**

Kander and Ebb: Cabaret (musical)

Kernis: New Era Dances

Khachaturian: Piano Concerto

Kodaly: Dances of Galanta, Hary Janos Suite

La Rocca: The Right Road Lost (World Premiere), Crossing the Rubicon

Larsen, Libby: Water Music

Lee, Paul Yeon: Phoenix (World Premiere)

Lerner and Loewe: My Fair Lady (musical)

Liszt: Les Preludes, Hungarian Rhapsody No. 2, Piano Concerto #1

Lutoslawski: Symphonies 3, 4 (Bay Area premiere), Concerto for Orchestra, Variations on a Theme by Paganini

Mahler: Symphonies 1-9, 10 (Cooke version,) Das Lied von der Erde, Kindertotenlieder, Songs of a Wayfarer

Mendelssohn: Symphony No. 4, Music from A Midsummer Night's Dream, Hebrides Overture, Violin Concerto

Messiaen: Un Sourire

Milhaud: La Creation du Monde,\* Piano Concerto No. 2, Percussion Concerto

Mozart: Symphonies 40, 41, Magic Flute Overture, Marriage of Figaro Overture, Don Giovanni Overture, Clarinet Concerto, Horn Concerto No. 4, Bassoon Concerto, Violin Concerto No. 4, Sinfonia Concertante, Eine Kleine Nachtmusik, Piano Concerti 15 & 21

Mussorgsky: Pictures at an Exhibition (orch. Ravel)\*, Night on Bald Mountain

Nielsen: Flute Concerto

Orff: Carmina Burana

Previn & Tom Stoppard: Every Good Boy Deserves Favor (Play with orchestra)(Bay Area Premiere)

Prokofiev: Symphonies 1, 5, Suite from Romeo and Juliet (arr. by Kujawsky), Violin Concerti 1, 2, Piano Concerti 1-3, Lt. Kije Suite, Peter and the Wolf

Puccini: La Bohème

Rachmaninoff: Symphonic Dances, Piano Concerto No. 3, Rhapsody on a Theme by Paganini

Ravel: La Valse, Daphnis et Chloe Suite 2, Concerto for the Left Hand, Concerto in G, Tombeau de Couperin, Bolero, Introduction et allegro, Trois Poèmes de Malarmé, Tzigane, Pavanne

Respighi: The Pines of Rome

Rimelis: Phil Harmonic and His Fabulous Orchestra

Rimsky-Korsakov: Scheherazade, Capriccio Espagnol

Rodrigo: Fantasia para un gentilhombre

Rossini: Overtures to William Tell, La Gazza Ladra, Barber of Seville, Semiramide, La Cenerentola, La Scala de Seta

Saint-Saëns: Symphony No. 3, Piano Concerti No. 2 & 5, Carnival of the Animals

Saxe: Dance Suite for Solo Violin and Orchestra (World Premiere)

Schikele: Unbegun Symphony

Schönberg: Five Pieces for Orchestra, Pierrot Lunaire, Brahms' Piano Quartet in G minor.

Schubert: Symphonies 8, 9

Schumann: Piano Concerto, Cello Concerto

Shostakovich: Symphonies 5, 9, Piano Concerti 1, 2

Sibelius: Symphonies 2, 5, 7, Violin Concerto, Swan of Tuonela

Smetana: Bartered Bride Overture

Sondheim: Sweeney Todd, Sunday in the Park with George

Strauss, R.: Don Quixote, Till Eulenspiegel\*

Stravinsky: Firebird Suite (1919), Petrushka (combination of 1911 and 1947 versions by Kujawsky), The Rite of Spring, Les Noces, Symphony in Three Movements, Symphony in C, Œdipus Rex, The Soldier's Tale (Fully staged and suite), Octet, Ragtime for 11 Instruments, Concertino for 12 Instruments, Circus Polka, Greetings Prelude

Sullivan: The Mikado, Ruddigore

Tchaikovsky: Symphonies 4, 5, 6, Violin Concerto, Rococo Variations, Romeo and Juliet, 1812 Overture, Capriccio Italien, Marche Slav, Nutcracker Suite, Swan Lake Suite, Serenade for Strings

Verdi: Requiem

Wagner: Preludes to Tristan und Isolde, Die Meistersinger, 3rd Act Prelude to Lohengrin, Ride of the Valkyries, Siegfried Idyll.

Webern: Symphony.

Weill: Little Threepenny Music, Berlin Requiem

Williams: The Five Sacred Trees (bassoon concerto), Suites from E.T. and Star Wars, Tuba Concerto

Zappa: G-Spot Tornado

Zwilich: Celebration

## REFERENCES

John Friesen, Former Dean of Humanities, Cañada College (Redwood City, CA)  
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Concertmaster, Redwood Symphony  
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