

Spring Newsletter

Dear Friends of the Symphony,

I feel hope. I feel that there is a light at the end of the tunnel. More and more of us are getting vaccinated and the weather is getting warmer, allowing for outdoor activities in a more comfortable manner. Restrictions are being lifted little by little. We are moving towards a brighter future.

Acting on that feeling, I have carefully been checking out places that could facilitate smaller outdoor chamber music concerts. This mini-series will be called "Opus al Fresca". Two or three such concerts are in the works for the end of July and August. It will hinge on county restrictions and recommendations on what is safe to do this summer. The next newsletter will have more information. In the meantime, know that SOR is actively working on bringing live classical music back, be it symphonic or smaller groups, to the coast whenever possible. Maybe that day is not too far away.

Stay safe,
Eva von Bahr

BOARD MEMBER PROFILE: Terry Knaus

Terry has been a board member since 2011. He not only serves as our Secretary, but he also takes care of a lot of the practical details in Cotton Auditorium as well as at our fundraisers. A cornerstone of



our community and a wonderful asset for our Board, Terry brings leadership with sensitivity, fantastic problem-solving skills and a great passion for the arts. Please read Terry's full [bio](#) on our website.

UP CLOSE and CLASSICAL

Episode Five: Beach and Price

focuses on two American composers born in the last decades of the 19th century. These



pioneering musician-composers opened the door for future generations forging their own voices within the world of classical music. Paralleling the reconstruction, new waves of immigration, and the suffrage movement in the U.S., these



mavericks tied the old with the new, representing the ever-developing American culture at the turn of the 20th century.

PODCAST BY DR PHILLIP LENBERG

With **Marcia Lotter**
& **Alan Kendall**

► *Marcia and Alan both play violin with SOR and they share the radio show, Ensemble, on KZYX on Tuesdays from 8 to 10 pm.*

Eva von Bahr: How long have you played with Symphony of the Redwoods?

Marcia Lotter: I was playing duets with Tyler Lincoln, SOR's original conductor, before the Symphony even had been formed, so I have been a part of SOR since it was founded in 1983. I have been the concertmaster most of that time.

AK: I have played with SoR since 1999. I had been

playing violin earlier but developed some shoulder problems so I had taken a break from violin and was playing bass guitar. I was backing up a local singer/songwriter in a gig at a cafe in Mendocino when Virginia Sharkey (violinist with SoR) came up to me and said she'd heard I played violin and told me that I should join SoR. I have no idea where she'd heard that, but I asked what they were going to perform next and she said "Sibelius 5th". I was in!

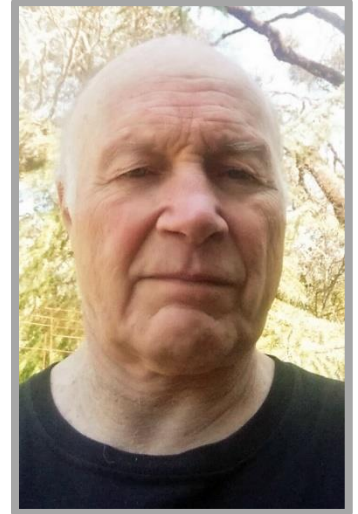
EvB: How long have you been living here and what brought you to the Mendocino coast?

ML: My ex-husband was a fighter pilot in Vietnam and when that was over we could move anywhere we wanted. We had been visiting the Mendocino coast and really liked it, so we settled in Gualala in 1974. It was about halfway between Seattle and Los Angeles where we have our respective families and we definitely wanted to be on the West Coast.

SoR 2021 Calendars are currently available for a donation at Out of This World in Mendocino.



Alan Kendall: Coincidentally, I also arrived in Mendocino in 1974. I was originally from New England (Vermont, New Hampshire, Boston) but had been living in Berkeley since 1969, pursuing a variety of musical interests, playing at one point with the Berkeley Free Orchestra. One day I was in a record shop where they were playing the Cat Mother album *Albion Doo-Wah*, which struck a chord with me so to speak. I learned that the band was living on the Mendocino coast, which provoked my curiosity about the area. One thing led to another and I eventually relocated to Mendocino.



EvB: What does SOR mean to you?

ML: SOR has introduced me to an amazing variety of music over the years. Because we spend a number of weeks preparing, we get to know it inside and out. Allan is really a genius at getting great performances from players at all levels of skill, and I have certainly benefited personally from working with him.

AK: Yes, I agree. It is the rehearsals that are really fun and interesting.

EvB: How did the KZYX Radio Show come about?

Have a Listen
to Marcia & Allan
on Ensemble



On KZYX [Jukebox](#). Scroll to Tuesdays 8-10 pm

AK: Well, I had been involved with KZYX for quite a while and one day one of the producers asked me if I

would be willing to fill in for other hosts like Walter Green with the *Wondrous World of Music*, and others. After having done this for some time I was offered to host my own show. That was really thrilling. That was the beginning of *Ensemble* on Tuesday night between 8 and 10 PM. I did this for many years but it started to be a bit much to produce a whole show every week so I was looking for someone to share it with. Over tea, at a Symphony rehearsal break, I was casually talking with Marcia and the subject came up. She was very enthusiastic about the prospect of radio.

ML: I had been thinking about it for a while because I had often talked with Richard Herr about his show and thought it would be fun to try. Alan did a great job of training me in use of the equipment and passing on the strategies he used to make sure the programs went smoothly.

EvB: What are the goals of the show?

AK: Well, we are not here to educate. However, we both like to play a lot of music that does not get very much airtime on other radio shows or on stage for that matter. I try for a mix of contemporary and classical pieces and it is always music that I like and wish was more known.

ML: After all, we do not want to play "wallpaper music". It needs to be uplifting and enriching and maybe something new to the audience. I describe my program as "From Brahms and Beyond" and very seldom play anything from composers earlier than

Brahms. Ideally, I want to play beautiful, interesting music that will expand people's taste.

EvB: How has Covid-19 affected the show, if at all, and how has it affected your music-making.

AK: I prerecord my shows so it has not affected me too much. But actually, it takes a lot more time to record the show in my own studio than going and doing it live in Philo. I tend to do several takes. However, I like this process and it works for me.

ML: I drive to Philo to do the show live there, mostly because I am not very tech-savvy. There is never anyone else there, and it is late at night. But KZYX has a great staff and there is always someone available to help by phone when necessary. A few times over the years I wasn't able to get there because of floods, snow, or trees across the road. But that is just a reality of country life.

ML: I have kept playing with Santa Rosa Symphony through Covid-19. We have been doing monthly concerts by zoom. It is possible with SRS because of its state-of-the-art facilities, high-tech recording equipment, and highly skilled technicians. I have also been able to do school assemblies with our string quintet through Zoom. We all appreciate being able to work, even under these conditions, but are certainly looking forward to having things return to normal. I have to say, though, that since I live so far from everywhere, having all these Zoom meetings has saved me a lot of time and long trips, which has been a silver lining in an otherwise rather bleak situation.

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