THE UC DAVIS DEPARTMENT OF MUSIC PRESENTS THE

UC DAVIS Symphony ORCHESTRA

Christian Baldini, music director and conductor
D. Kern Holoman, conductor emeritus

8 PM, SUNDAY, FEBRUARY 6, 2011
Jackson Hall, Mondavi Center
UC DAVIS SYMPHONY ORCHESTRA
CHRISTIAN BALDINI, MUSIC DIRECTOR AND CONDUCTOR
D. KERN HOLOMAN, CONDUCTOR EMERITUS

WITH
ANDREA SEGAR, VIOLIN, AND DAVID RUSSELL, CELLO

PROGRAM

Concerto for Violin, Cello, and Orchestra in A Minor, op. 102
Johannes Brahms (1833–97)
Allegro
Andante
Vivace non troppo

Andrea Segar, violin
David Russell, cello
D. Kern Holoman, conductor

INTERMISSION

Symphony No. 7 in C Major, op. 105 (in one movement)
Jean Sibelius (1865–1957)
Adagio—Vivacissimo—Presto—Largamente

Christian Baldini, conductor

At the conclusion of tonight’s performance please join Andrea Segar, David Russell, and members of the orchestra in the Yocha Dehe Grand Lobby (the ground floor).

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers in any way may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, or audiovisual recording is prohibited during the performance.
Cellist Robert Hausmann commissioned Johannes Brahms to write a Double Concerto in an attempt to reconcile the composer with his former companion-at-arms, the celebrated violinist Joseph Joachim. Composed during the summer of 1887, the work was given a private reading at Clara Schumann’s villa in Baden-Baden on 23 September 1887, then offered to the public on 18 October in nearby Cologne, with Joachim and Hausmann as soloists and the composer conducting. The Concerto for Violin, Cello, and Orchestra in A Minor, op. 102, was Brahms’s last orchestral composition.

Brahms professed to be uncomfortable with the idea of composing for the two solo string instruments, yet he managed the two-in-one situation splendidly, with duos, solos, pursuits, extremes of the high violin and low cello, and, more interestingly, intersections of the high range of the cello with the low of the violin. The concerto’s particular color—its play of light and shadow—results in part from the A-minor key but mostly from the unique choice of solo instruments. There is a new concision carefully nourished since his Fourth Symphony.

The Allegro opens with a four-measure tutti. A recitative for the solo cello is extended by the winds in the entry of the solo violin, and together the soloists work through what is the only serious cadenza in the concerto. The full orchestra exposition of themes follows, commencing from the material with which the work opened and strong on triplet gestures. Once the soloists return they dominate the movement. Their first statement peters out; after an empty measure, the secondary key is reached and the cello states the new theme, rich with peaks and musings. The violin turns this material to more conclusive purpose, and the exposition ends in great wedgings in and out of the soloists: first a strongly marked tumble with violin double-stops, then the soloists alight on the same pitch and stretch outward in long, smooth syncopation. Much is made of this figure, especially at the end of the development. The recapitulation slides into the major mode, and the coda thrusts it back into minor.

The Andante begins with a horn call and its echo, to establish the new key area of D major. Throughout the continuously evolving theme the soloists double each other at the octave. The second section lifts in key and register and is primarily a passage for woodwinds ornamented by the soloists. The Vivace is a strong rondo with a range of sonorities that fluctuates from the skeletal to the familiar Brahmsian abundance, as in the glorious second theme begun in the solo cello. After the first big section winds down chromatically, new material reminiscent of a melody from the Academic Festival Overture is heard from the soloists, succeeded by an episode for clarinets and bassoons in a long chain of syncopations. Then the way is cleared for the return of the opening material and a reflection before the inevitable vigor of the closing measures of music.

—D. Kern Holoman

Jean Sibelius, Symphony No. 7 in C Major, op. 105 (revised 1980 Hansen edition). There are numerous examples of musicians who initially trained in different professions other than music. One may think of Herbert von Karajan as a young engineering major, or Pierre Boulez pursuing a degree in mathematics. There are also a number of composers who trained to become lawyers. Among these, one must point out Tchaikovsky, Stravinsky, and Sibelius.

Jean Sibelius, arguably the most important composer of Finland, lived a very long life (1865–1957). He established himself as a prominent symphonist of the twentieth century, and most major orchestras throughout the world have recorded his works. He composed his First Symphony at age thirty-three and his last, the Seventh Symphony, at age fifty-nine, in 1924. After this symphony, Sibelius wrote only four other works: The Tempest (incidental music, 1925), Väinö’s Song (for chorus and orchestra, 1926), Tapiola (tone poem, 1926), and the famous Andante Festivo (a 1938 arrangement of a String Quartet from 1922). In short, he lived the last thirty-one years of his life without composing any new music. He had plans and sketches for an Eighth Symphony, which he had promised to Serge Koussevitzky for a premiere in 1931, and again in 1932. He also intended the new symphony to be finished in 1933 for Basil Cameron, the English conductor who would become the Music Director of the San Francisco Symphony. But the Eighth Symphony...
never came out of Sibelius’s desk. In fact, no manuscript of any of the sketches survives. Sibelius himself said, “If I cannot write a better symphony than my Seventh, then it shall be my last.” His wife, Aino, recalled that in the 1940s “my husband collected a number of manuscripts in a laundry basket and burned them on the open fire in the dining room. . . . I did not have the strength to be present and left the room. I therefore do not know what he threw on to the fire. But after this my husband became calmer and gradually lighter in mood.”

The Seventh Symphony is extremely original and luminous. It is written in the key of C major, which was a rather daring statement in 1924, since tonality had been destroyed for nearly two decades, and composers tended to think that nothing new could be said in this key. The composer Ralph Vaughan Williams remarked that “only Sibelius could make C major sound completely fresh.”

The idea that innovation and conservatism are total opposites in a specific music era is a truly simplistic statement. There is a constant interaction between these two concepts in such parameters as form, style, technique, rhythm, and expression. Two great examples to consider are Brahms and Schoenberg. Simplistically speaking, one could say that Brahms was conservative and Schoenberg an innovator. One could also argue that Brahms was incredibly original and truly revolutionary in his use of rhythmical structures and in the sense of where he took the symphonic world. One could also add that Schoenberg was highly conservative in his approach to form. Composers in general make use of both, innovation and conservatism. There exists a certain balance between them.

Sibelius wrote music that was entirely sincere and natural to his heart, but to others, his harmonic language seemed often restrained and conservative, compared to many of his contemporaries who were clearly experimenting with musical Modernism. Three composers who influenced him deeply were Wagner (Sibelius attended a performance of Parsifal in Bayreuth), Tchaikovsky, and Bruckner. One striking feature of Sibelius’s music results from his progressively stripping away the formal markers of sonata form in his works. Instead of multiple themes that contrast with one another, he focused on the idea of organic, continuously evolving cells and motives. His music is episodic, yet the elements follow one another in a nonconventional way. The Symphony No. 7 presents a paradigm of this procedure, which builds a large form out of a number of episodes that eventually intertwine. Even though it consists of different movements, it is performed with no interruptions, in a similar way to Schumann’s Fourth Symphony. In Schumann’s case, the movements follow one another without interruptions, yet the movements themselves are completely closed forms. In Sibelius’s case, the whole piece is a closed form, with no smaller entities that can be separated. The transitions are smooth and natural, rather than angular and well defined. In short, they resemble those found in nature but not questioned, just like a tree growing out of the ground, for example. The transitions themselves become an essential part of the work rather than a bridge from one place to another.

The Seventh Symphony has one of the most remarkable endings ever written. It is perhaps the most tragic—and yet hopeful!—way of resolving to a C-major chord in music history. The entire work is a great example of an ever-changing behavior. Sibelius’s way of asking for changes is by negation. In the score, he often notates “poco a poco meno Adagio” (little by little less slow), or “poco a poco meno moderato” (little by little less moderate), instead of the more traditional indication “poco a poco più mosso” (little by little faster). Usually these changes take place over a long time and so they need to happen very gradually, a process that is in complete harmony with his “organic” method of building the form itself. Over time, all things evolve into something else, in a very subtle way. Sibelius described his own understanding of this process very well when he said: “I love the mysterious sounds of the fields and forests, water and mountains. . . . It pleases me greatly to be called an artist of nature, for nature has truly been the book of books for me.”

—Christian Baldini

NOTES
ABOUT THE ARTISTS

Davis native **Andrea Segar**, violin, has appeared internationally as a soloist and chamber musician. She studied at the San Francisco Conservatory of Music Preparatory Division, where she won the Heifetz Violin Competition for three consecutive years and was granted the use of the “Heifetz ex-David” Guarneri del Gesu violin for recitals at the San Francisco Palace of the Legion of Honor. Segar’s other awards include first prizes in the Washington International String Competition and the American String Teachers Association National Solo Competition, second prize and the “Most Promising Talent” award in the California International Young Artists Competition, and two first prizes in the Pacific Musical Society Competition. Segar is also a past recipient of a Williamson Foundation festival grant and a Dorothy Richard Starling scholarship. Her performances have been broadcast on National Public Radio, Vermont Public Radio, and WGBH Boston.

Segar has appeared as soloist with ensembles across the country, including the Oakland-East Bay Symphony, Desert Hills Musicfest Festival Orchestra, ProArt Symphony, and New England Conservatory Bach Ensemble, in such prestigious venues as the Kennedy Center in Washington, D.C. and Jordan Hall in Boston. She also appears at international music festivals including IMS Prussia Cove (Cornwall, United Kingdom), Festival de San Miguel de Allende (Mexico), and the Bedford Chamber Music Festival (United Kingdom) and as a chamber musician in festivals including the Olympic Music Festival, Music at Menlo, Music Academy of the West, Jigsaw Players (United Kingdom), Yellow Barn Music Festival, and the Chamber Music Society of Sacramento. Recent chamber music collaborations include performances with the Doric Quartet, members of the Peabody Trio and Mendelssohn Quartet, Jean-Michel Fonteneau, Peter Frankl, Grammy award-winning artists Roger Tapping and Susan Narucki, and members of the London Philharmonic Orchestra.

Segar received her B.M. and M.M. with honors from the New England Conservatory of Music, where she served as the teaching assistant to violin professor Donald Weilerstein. She was previously on the violin faculty in the New England Conservatory Preparatory Division and now resides in New York and serves as the head violin teaching assistant at SUNY Stony Brook. She is thrilled to return to the Mondavi Center after having given the first solo performance in Jackson Hall in October of 2002.

**David Russell**, cello, is a busy Boston area performer who has also toured extensively in France, Germany, Italy, and England. Russell last performed with the UC Davis Symphony Orchestra for Laurie San Martin’s Cello Concerto premiere in 2007. He was assistant principal cellist with the Tulsa Philharmonic, faculty member at Oklahoma City University from 2001 to 2003, a member of the Grammy-nominated Eaken Trio, formerly in residence at Dickinson College, and played principal cello with Opera Boston and the Hingham Symphony. Regular appearances include Pro Arte Chamber Orchestra of Boston, the New England String Ensemble, Cantata Singers and Ensemble, and Emmanuel Music. A strong advocate of new music, he has performed with Phantom Arts Ensemble for American Music, Dinosaur Annex, Collage New Music, Boston Modern Orchestra Project, Music on the Edge, AUROS Group for New Music, Firebird Ensemble, the Cleveland Chamber Symphony, Stony Brook Contemporary Chamber Players, and the Fromm Foundation Players at Harvard. He is a founding member of Furious Band, an ensemble devoted to the exploration and performance of works by young composers. His recent projects include the premiere of Ricardo Zohn-Muldoon’s chamber opera “Comala” in Mexico City, performances at Miller Theater at Columbia University, the American Academy in Rome and the Rotterdam Conservatory, U.S. premieres of works for solo cello by Harold Meltzer and Judith Weir, master classes at the University of California, Davis, University of Wisconsin-Madison, and University of Alaska-Fairbanks and residencies at the University of South Carolina-Columbia and Tufts University. He was appointed to the Wellesley faculty in 2005.

Russell earned his D.M.A. in cello performance at the State University of New York at Stony Brook, studied with Timothy Eddy, and holds degrees from Eastman School of Music, University of Akron, and Brandeis University. He has studied with Steven Doane, Michael Haber, and Rhonda Rider. His recordings include new works by Eric Moe, Eric Chasalow, Laurie San Martin, Allen Anderson, and Edward Knight, on Albany Records, New World Records, and Composers Recordings labels.

The dynamic work of Christian Baldini, conductor and composer, has taken him around the world as a guest conductor with the Buenos Aires Philharmonic (Argentina), the San Francisco Contemporary Music Players, conducting opera for the Aldeburgh Festival (United Kingdom), and as a featured composer at the Acanthes Festival in France. After he conducted the Sao Paulo Symphony Orchestra (OSESP, Brazil), critic Arthur Nestrovski from the *Folha de Sao Paulo* praised this “charismatic young conductor” who “conducted by heart Brahms’s First Symphony, lavishing his musicality and leaving sighs all over the hall and the rows of the orchestra.”

Baldini’s music has been performed throughout Europe, South America, North America, and Asia by orchestras and ensembles including the Orchestre National de Lorraine (France), Southbank Sinfonia (London), New York New Music Ensemble, Memphis Symphony Orchestra, Daegu Chamber Orchestra (South Korea), Chronophonie Ensemble (Freiburg), and the International Ensemble Modern (Frankfurt). His music appears on the Pretal Label and has been broadcast on SWR (German Radio) as well as in the National Classical Music Radio of Argentina. He has also conducted and recorded contemporary Italian music for the RAI Trade label.

Baldini’s work has received awards in several competitions including the top prize at the Seoul International Competition for Composers (South Korea, 2005), the Tribune of Music (UNESCO, 2005), the Ossia International Competition (Rochester, NY, 2008), the Daegu Chamber Orchestra International Competition (South Korea, 2008), and the Sao Paulo Orchestra International Conducting Competition (Brazil, 2006). He has been an assistant conductor with the Britten-Pears Orchestra (England) and a cover conductor with the National Symphony Orchestra (Washington, D.C.). After teaching and conducting at the State University of New York in Buffalo, Baldini is now an assistant professor at the University of California, Davis, where he serves as the Music Director of the UC Davis Symphony Orchestra. He regularly appears as a guest conductor with ensembles and orchestras throughout South America and Europe. Forthcoming projects include performances with the Israel Contemporary Players and Ensemble Plural (Spain), and conducting engagements with the BBC Symphony Orchestra in London.
UC DAVIS SYMPHONY ORCHESTRA

Christian Baldini, music director and conductor
Abby Green, general manager
Caitlin Murray, librarian

Names appear in seating order.

**Violin I**
Shawyon Malek-Salehi, *concertmaster*
Drew Cylinder *
Jonathan Chan *
Sophie Tso *
Margaux Kreitman
Maya Abramson
Raphael Moore *
Hewett Lan
Alex Milgram
Hannah Chung
Vanessa Rashbrook
Clairelee Bulkley *
Victoria Wu
Meghan Teague
Ye Chen

**Violin II**
Cynthia Bates, *principal*
Tulin Gurer, *assistant principal*
Sharon Inkelas
Emily Crotty
Rachel Ferris
Francisco Ortega
Jason Lee
Lisa Cheung
Morgan McMahon
Stephanie Hartfield
Christina Mao
Kathryn Azarvand
Vi Truong

**Viola**
Andy Tan, *principal*
Caitlin Murray, *assistant principal*
Meredith Powell, *assistant principal*
Andrew Benson
Giuliana Conti
Matthew Slaughter
Alice Chou
Margaret Hermle
Michaela Duyar

**Cello**
Isaac Pastor-Chermak, *principal*
Stephen Hudson *
Carolyn Anderson *
Han-ah Sumner *
Chris Allen
Rachel Back
Tobias Munch
Paul Phillips
Jimmy Yo

**Double Bass**
Melissa Zerofsky, *principal*
Thomas Mykytyn
David Sachs
Alex Keeve
Thomas Adams-Falconer

**Flute**
Abby Green, *principal*
Chris Brown *
Edith Yuh
Jonathan Martinez

**Oboe**
Sunaina Kale, *principal*
Stacey Habroun, *co-principal*
Britney Satow
Russell Eisenman

**Clarinet**
Robert Brosnan, *principal*
Aaron Hill, *co-principal*
Thomas Ivy
John Park

**Bassoon**
Adam Taylor, *principal*
Diane Royalty
Allison Peery
Matt Wong, *co-principal and contrabassoon*

**Horn**
Bobby Olsen, *principal*
Grant Fjastad
Adam Morales, *co-principal*
Katherine McLain

**Trumpet**
Andrew Neish, *principal*
Angelica Cortez, *principal*
Dillon Tostado
Ben Hiebert

**Trombone**
Sean Raley, *principal*
Ethan Rosenberg *
Nicole Tanner

**Bass Trombone**
John Matter *

**Tuba**
Adam Brover *

**Percussion**
Wyatt Harmon, *section leader*
Dan Eisenberg
Victor Nava
Kevin Barr
Kevin Sakamoto

**Harp**
Emily Ricks, *principal*
Brittany Huynh

**Piano/Celesta/Organ**
Peter Kim *

*Holder of endowed seat.*

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Presented by Herman & Diane Phaff

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Presented by Eldridge & Judith Moores

Han-ah Sumner — Louise McNary cello
Presented by Don McNary

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Abby Green — principal flute
Presented by “Babs” Sandeen & Marty Swingle

Chris Brown — Phyllis & Thomas Farver flute / piccolo

Sunaina Kale and Stacey Habroun — Wilson and Kathryn Smith principal oboe

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Presented by Vicki Gumm & the Kling Family Foundation

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Presented by Vicki Gumm & the Kling Family Foundation

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Presented by Richard & Gayle Simpson

Andrew Neish and Angelica Cortez — Andrew Mollner principal trumpet
Presented by Joseph Dean Mollner & Andrew Mollner

Sean Raley — Rebecca A. Brover principal trombone

Ethan Rosenberg — Michael J. Malone trombone
Presented by Brian McCurdy & Carol Anne Muncaster

John Matter — Brian McCurdy bass trombone
Presented by Barbara K. Jackson

Adam Brover — Robert B. Rucker Tuba
Presented by Robert & Margaret Rucker

Wyatt Harmon — Friedman Family principal percussion
Presented by Marvin & Susan Friedman

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