Christian Baldini, music director

D. Kern Holoman, conductor emeritus

Jonathan Spatola-Knoll, graduate conductor

Shawyon Malek-Salehi, UC Davis Symphony Orchestra concerto competition award winner

Alex Van Gils, UC Davis Symphony Orchestra composition award winner

SUNDAY, JUNE 2, 2013  7:00 PM
Jackson Hall, Mondavi Center
Many thanks for joining us for the last concert of the season!

It is always very exciting to reach the end of a UC Davis Symphony Orchestra season. Between September and June every year, we hold approximately sixty rehearsals together, and we present seven or eight concerts. We also occasionally work with professional coaches in sectional rehearsals, with each orchestra section working separately with a member of our performance faculty and sometimes also with members of the San Francisco Symphony.

So many things happen every year! We put so much effort and dedication into what we do to bring you performances of the highest artistic quality, and we enjoy the ride together very much. The conclusion of each season is also a moment that brings a slightly bittersweet taste. After spending several years with us, many of our members graduate, and with that they give their final UC Davis Symphony Orchestra performance. We have learned so much together, and we have become a family. This is a moment for saying goodbye to one another, and for wishing the very best to these members. I personally hope to see them again before too long, and I know that their love and passion for music will be present throughout their lives.

What I say to them is: it has been a real privilege to have you with us. Know that you will be missed, and stay in touch!

With all best wishes,

Christian Baldini
Music Director, UC Davis Symphony Orchestra
Rachel Ferris is graduating with a Bachelor of Science degree in wildlife fish and conservation biology and a minor in Spanish. This summer she will spend time in Guatemala working with veterinarians at a zoo and on farms. She will be starting veterinary school this fall at the UC Davis School of Veterinary Medicine. Rachel has been in the orchestra for three years, including traveling with the group for their Spain tour. She says she has “had a wonderful time making new friends and growing as a musician.”

Abigail (Abby) Green will graduate with a bachelor’s degree in music performance with a minor in French. She plans to pursue a master’s in music performance at San Francisco State University. Abby was with the UCDSO for four years, having arrived in Davis the same year as Professor Baldini, and has “greatly enjoyed working with him over these four years.” She says that “of her special experiences with the UCDSO, the highlight was the Spain tour in 2012,” during which she got the chance to play Debussy’s Prelude to the Afternoon of a Faun in several famous concert halls. Her time with the UCDSO shaped her music playing in many ways, for which she will “always be grateful.”

Stephen Hudson graduates as a double major in music and mathematics. He will begin work in the fall on a PhD in music theory and cognition at Northwestern University. He played with the UCDSO for five years.

Thomas Ivy is graduating with a degree in mechanical engineering. He has plans to apply for jobs and possibly graduate school in the future, but not right away. He really enjoyed his three years in the UCDSO with the orchestra and the music program. It kept him sane through all his stressful engineering classes and helped him meet new people. He says “getting to go to Spain was cool” and thanks Professor Baldini for being a great conductor.

Shawyon Malek-Salehi is graduating as a double major in pharmaceutical chemistry and music (violin performance). His plan is to finish his remaining courses in pharmaceutical chemistry as well as applying to medical schools. His time with the UCDSO began freshman year; he thanks his colleagues for their wonderful music these past four years and will always remember performing with them at the Mondavi Center.

Clinton Ngan studied psychology and music, and is looking for psychology related jobs so that, as he says, “he isn’t forced to return to Hong Kong.” He has enjoyed playing with the UCDSO for one year and learned a lot in the orchestra, and says he “loved every piece of music.”

Robert Glenn (Bobby) Olsen is graduating with a Bachelor of Science in aerospace and mechanical engineering. He will be employed by the Boeing Company, Puget Sound, Washington. He played for four years with the UCDSO. “Spain. Enough said,” he says.

Meredith Powell graduates as a physics major and music minor. Next year she is going to Yale to pursue a PhD in astrophysics. She has enjoyed four years of great memories with the UCDSO, especially the trip to Spain.

Kevin Sakamoto is graduating with a bachelor’s degree in music performance, and this summer will marry his soul mate, Kayla Moxley. They will be moving to Long Beach, where he will study at the Cole Conservatory at Long Beach State University for a master’s degree in percussion performance. He played with the UCDSO for three years. His most memorable experiences with the orchestra include, as he says, “performing the Rite of Spring to a sold-out Mondavi Center audience, and working with professionals from the San Francisco Symphony and the St. Louis Symphony.”

Nicole Tanner is earning a bachelor’s in music performance (trombone and voice) and in geology. This summer she plans to adventure around California as much as she can, then travel around the UK and Europe before beginning graduate studies at the University of Leeds in England, where she will be pursuing a master’s degree in structural geology and geophysics. For three years she played with the UCDSO, and she says she “loved every bit of it, particularly the tour of Spain, and will always remember and treasure the great experience.”

Yuji Yamaguchi studied English at UC Davis as an international exchange student, while pursuing a degree in law in Japan, and would like to enter graduate school in the United States. She played with the UCDSO for the spring quarter, 2013, only, but says she “is happy to have played with the orchestra, finding a lot of differences from Japanese orchestras,” and feels that her experience with the UCDSO is “precious.”

Edith Yuh graduates with a Bachelor of Arts in political science and music, with a minor in Chinese. After graduating, she will teach English in Japan for a few years before going to graduate school in international development. She says that in her three years with the UCDSO she has “learned a lot from the orchestra experience and will miss it.”

Melissa Zerofsky is graduating with a PhD in nutritional biology. Her plan for the summer is to finish writing her dissertation. She played with the UCDSO for six years. She says “it has been a real joy to work with both maestros Holoman and Baldini, and to play with this amazing ensemble.” She adds that she doesn’t think she would have survived graduate school without the support of her friends in the orchestra.
7 PM SUNDAY, JUNE 2, 2013
JACKSON HALL, MONDAVI CENTER

UC DAVIS SYMPHONY ORCHESTRA
CHRISTIAN BALDINI, MUSIC DIRECTOR
D. KERN HOLOMAN, CONDUCTOR EMERITUS

PROGRAM

Violin Concerto in D Major, op. 35
Allegro moderato

Pyotr Ilyich Tchaikovsky
(1840–93)

Shawyon Malek-Salehi, violin, competition award winner

cosmic dancer, blade of fire

Alex Van Gils
(b. 1987)

Jonathan Spatola-Knoll, graduate conductor

INTERMISSION

Symphony No. 7 in D Minor, op. 70
Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

Antonín Dvořák
(1841–1904)

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 may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, and audiovisual recording are prohibited during the performance.
For solo violin; flutes I–II, oboes I–II, clarinets I–II, bassoons I–II, horns I–IV, trumpets I–II; timpani; strings

Composed
March 17–April 11, 1878, in Clarens, Switzerland

First performed
December 4, 1881, by the Vienna Philharmonic Orchestra, Adolf Brodsky, violin, Hans Richter conducting

Published by P. I. Jurgenson (Moscow, 1879)

Duration 35 minutes

Tchaikovsky’s great Violin Concerto is a work of rebound from his ill-advised marriage and his ensuing psychological collapse. Its genesis was nourished by the arrival in Switzerland of the young violinist Joseph Kotek, Tchaikovsky’s go-between in his relationship with Madame von Meck. Together they had played Édouard Lalo’s *Symphonie espagnole* for violin and orchestra, and in April 1878 they began to work through the drafts of the concerto. Thereafter the saga is like that of the Piano Concerto: declared unplayable by one who should have known better, first performed outside Russia, and adopted as a pillar of the repertoire. The original dedicatee, Leopold Auer, who taught at the St. Petersburg Conservatory, assured Tchaikovsky that the solo part was “awkward, unpleasant, and impracticable” and refused to play the work. Thus it was that the first performance fell to Adolf Brodsky.

In a repertoire already brimming with difficult solo parts, the Tchaikovsky concerto manages to propose a new level of pyrotechnic display: in the great rapidity of the passagework, the extremes of register, the multiple stops, the ceaseless trills and motion by chromatics. This is especially true in the immense first movement, which overwhelms the rest of the work. A storyteller’s beginning in the orchestra serves mostly to get things underway; within a few measures the timpani roll makes it clear that the soloist’s entry is at hand, first in a short recitative, then with the magnificent theme proper. Longing, tender, wide of phrase, and given to darting away in improvisatory drifts, this principal theme is one of Tchaikovsky’s great achievements. It goes through extended episodes before reaching the second subject, still in the solo violin. When the orchestra tutti is finally reached, it merely suggests strains of a march, then turns at once toward the development. The very similar tutti that comes next sets the stage for the big cadenza, followed by a recapitulation that begins quietly in the flute and gathers energy toward the close. It is not what one would call an intimate marriage of soloist and orchestra: the solo part ends up dominating every section.

—D. Kern Holoman

Van Gils: cosmic dancer, blade of fire

When I was growing up, my parents had a great book of Picasso’s artwork. The first pages were full of his light-drawings: as the camera’s shutter opened, Picasso quickly swung his flashlight through his darkened room, painting an image that could only be seen in his mind’s eye, until the film was developed. This past summer, I attended a meditation retreat during which I meditated upon the inherent bravery and goodness a human being possesses. Spontaneously, there arose in my mind the opening of this orchestral music, accompanied by an image of a cosmic dancer, moving gracefully and confidently through the expanse of space with her blade aflame, and leaving in her wake a fantastic calligraphy of light.

In the first minute of the piece, you will hear a great deal of activity—many melodies overlapping and passing very quickly through all the instruments of the symphony orchestra. As the music progresses, its energy begins to slow and expand, until, by the end, the musicians are instructed to imagine that they are space itself: the cosmic space that houses the dancer, and also the vast space that is our mind.

—Alex Van Gils
Like Mozart’s three last symphonies, Dvořák’s Seventh, Eighth, and Ninth pretty well overwhelm, in magnitude of achievement, what had come before. These were opus 70 in D minor, 1885; opus 88 in G major, 1889; and opus 95 in E minor, 1893, called “From the New World.” We like to claim, from this last work and from the composer’s sojourn in New York and Iowa, that Dvořák was internationalized in and by America. But in fact that began to happen in England a decade before, when the London performance of his Stabat mater in 1883 begat splendid visits the following year and the London Philharmonic’s commission of this new symphony. Among the orchestral musicians encountering the Stabat mater at the Three Choirs Festival in Worcester was the young Edward Elgar. “I wish you could hear Dvořák’s music,” he wrote an acquaintance. “It is simply ravishing, so tuneful and clear and the orchestration is wonderful: no matter how few instruments he uses it never sounds thin. I cannot describe it, it must be heard.”

The D-Minor Symphony, moreover, reflects a particular moment in Czech nationalism, as artists gathered at the newly completed National Theatre in Prague in flamboyant support of their cultural agenda. Finally, to judge from a note in the autograph score of the second movement—“from the sad years”—there may be reference to a sequence of deaths in the immediate family. I think the Seventh one of the great panoramic symphonies, as one evocation of the out-of-doors yields to the next over the course of four taut movements. (“Not a single superfluous note,” remarked the composer.) Note especially the great watery surge and ebb at the climax of the slow movement and the dozens of decorative figures in the sylvan mode: that of the Bohemian forest. Together these summarize two disparate artistic goals: to achieve an international style—a form of musical tourism, perhaps—appropriate to the commissioning audience, and to probe themes of patriotism at home: “God, Love, and Country,” as he put it.

Both the first and second movements suggest Dvořák’s infatuation with the new Third Symphony of Johannes Brahms: the compact sonata form and sextuple meter of the Allegro, for instance, and the warm woodwind chorale that begins the slow movement (as well as its overall pastorality). Dvořák’s is perhaps the richer in color, primarily by virtue of the strong hold of minor-mode pallets but also owing to the foreboding, ominous qualities built into the leading motive. French horns have the prominent solo work in the second movement, with richly ornamented lyric melodies and multi-octave arpeggios to be savored.

The scherzo is in the same idiom as the Dvořák Slavonic Dances, a Furiant to be exact, its metric fabric featuring prominent hemiola (three-against-two); the G-major trio is given over to dialogue of the solo wind players. In the finale, the dark D-minor opening march reaches for and at length achieves a victorious stance to conclude in D major—a common-enough device by this point in the nineteenth century. Dvořák suggested that the movement, like a number of others from his pen, was meant as a promise of eventual victory over the (Austrian) oppressor.

—D. Kern Holoman

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**NOTES**

**Dvořák: Symphony No. 7 in D Minor, op. 70**

For flutes I–II (piccolo), oboes I–II, clarinets I–II, bassoons I–II; horns I–IV, trumpets I–II, trombones I–III; timpani; strings

**Composed** December 13, 1884—March 17, 1885, in Prague, for the London Philharmonic Society, to which it is dedicated

**First performed** April 22, 1885, by the London Philharmonic Society, the composer conducting, St. James Hall, London

**Published by** N. Simrock [Fritz Simrock], Berlin, 1885 (as “Symphony No. 2”)

**Duration** about 40 minutes
Shawyon Malek-Salehi, violin, is currently a fourth-year double major in music and pharmaceutical chemistry. He began studying the violin at the age of five and has been concertmaster of the UCD Symphony Orchestra for the past three years. He won the Concerto Competition at UC Davis in 2010, 2012, and most recently, this year. In addition to solo performances at the University, he participated in the Aldeburgh World Orchestra at the London 2012 Festival last summer during the Olympic Games, performing at the BBC Proms, the Amsterdam Concertgebouw, and other European venues. While in London, he worked with acclaimed conductor Sir Mark Elder and was under the tutelage of violinists Markus Däunert and Daniel Giglberger. Malek currently studies with Dan Flanagan and has performed in chamber groups at UC Davis. He also studied at the Castleman Quartet Program in 2011, under Charles Castleman. In addition to participating in University ensembles, Malek has substituted with the Sacramento Philharmonic Orchestra and the Berkeley Symphony Orchestra and appeared in master classes with Rachel Barton Pine, Ida Kavafian, Alexander Markov, Fritz Gearhart, and David Halen.

Alex Van Gils is a composer and bassist whose music is influenced by his love of classical music and jazz and especially by his practice and study of Tibetan Buddhism under Sakyong Mipham Rinpoche. He holds a Bachelor of Music degree from the University of North Carolina at Chapel Hill where he studied composition with Allen Anderson and Stephen Anderson. He has attended master classes with composers Michael Gandolfi, Pat Metheny, Terence Blanchard, and Joseph Butch Rovan. In summer 2010 he traveled to the Czech Republic to take part in the International Music Academy Pilsen, where he studied composition and orchestration with composers Jiri Bezdek and Bright Sheng. His piano solo Something Electric was the 2011 winner of the Emil and Ruth Beyer Composition Award, presented by the National Federation of Music Clubs. Van Gils currently studies composition at UC Davis with Laurie San Martin. More information, discography, and samples of his music can be found at alexvangils.com.

Jonathan Spatola-Knoll is a first-year graduate student working toward an MA in conducting and a PhD in musicology at UC Davis. He graduated Phi Beta Kappa from Whitman College in 2011, where he produced critical editions and organized premiere performances of two works by Swedish composer Elfrida Andrée (1841–1929). His edition of her String Quartet in D Minor has been accepted for publication by Hildegard Publishing. His current research and performance interests include Russian nationalism, opera, and German Lieder. An active collaborative pianist, Spatola-Knoll has served as a staff accompanist and vocal coach at St. Martin’s University in Lacey, WA, where he acted as musical director for a production of Menotti’s The Old Maid and the Thief. He has also appeared as a rehearsal pianist for a production of La Traviata and The Dream of Gerontius and as a violinist and violist in various symphonic and chamber ensembles. Spatola-Knoll’s primary piano instructors include Mary Jane Clarke and Lee Thompson, and he currently studies conducting with Christian Baldini, Jeffrey Thomas, and D. Kern Holoman.
Violin I
Shawyon Malek-Salehi, concertmaster *
Alison Muller, asst. concertmaster *
Sean Ang, asst. concertmaster *
Shin Ting Chang *
Kuan-I Du *
Krista Chun
Raphael Moore *
Hewett Lan
Meredith Lee
Julian Enis
Meghan Teague
Milenie Hanick
Morgan McMahon
Dan Woo
Kristen Lee
Brian Favetti

Violin II
Cynthia Bates, principal *
Christopher Liao, asst. principal *
Sharon Inkelas
Melanie Ngan
Amanda Decker
Rachel Ferris
Kevin Lee
Jackie Levin
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Kelly Moss
Pamela Tedjo
Shebani Dandekar
Jason Laico
Catherine Fu

Viola
Meredith Powell, principal *
Wayland Whitney *
Ariel Chien
Yelin Hu
Grace Leng
Francisco Garcia-Vanegas
Tessa Lewis
Margaret Hermle
Matthew Slaughter

Cello
Stephen Hudson, principal *
Nathan Leber *
Bill Flynn *
Chris Allen *
Clinton Ngan
Victor Choi
Wesley Cohen
Becky Yang
Enoch Lin
Jesse Erandio

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Taylor Hunkucker
Michael Dohn
Robert Comarow
Tom Derthick

Flute
Edith Yuh, principal *
Abby Green, principal *
Helen Chmura, principal *
Seojung Kang

Oboe
Sunaina Kale, principal
Samuel Price, asst. principal
Britney Satow
Colleen Pitman
Alison Ang

English Horn
Britney Satow, principal

Clarinet
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Sarah Schale, principal *
Thomas Ivy
Jon Woodbury
Janine Wong
Josephine Han

Bass Clarinet
Robert Brosnan

Bassoon
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Kimia Nader-Tehrani
Andy Clausen

Contrabassoon
Andy Clausen

Horn
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Gabrielle Chwalik, asst. principal
Timothy Witbeck
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For information about the Classroom and Recital Hall and how to support it, please visit the Recital Hall website (recitalhall.ucdavis.edu) or call Debbie Wilson, Director of Development for the Division of Humanities, Arts & Cultural Studies in the College of Letters & Science, at (530) 754-2221.

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| Frederick and Lucinda March, Theresa Mauer, Gary and Jane Matteson, Robert and Margaret McDonald, John and Norma Meyer, Maureen Miller, Teresa Paglieroni, Sarah and Thomas Pattison, Philip and Shirley Penland, David and Dair Rausch, Elizabeth and Eugene Renkin, G. Thomas and Joan Sallee, Catherine Schimke, Maxine Schalenberger, J. Tracy and Sally Schreiber, Roy and Polly Sheffield, Suzette Smith, Ronald and Rosie Soochoo, Joe and Betty Tupin, Laura and Richard Van Nostrand, Elisabeta Vivoda, Richard and Shipley Walters, Noel and Pamela Warner, Robert and Christine Wendin, Debbie B. Wilson, Robert and Joyce Winters, Donald and Diane Woods, St. Helena Hospital Foundation. | **In memory of Kenneth N. MacKenzie** |
| Clyde and Ruth Bowman, Elizabeth Bradford, Karen and Irving Brodo, Paul and Nancy Caffo, Laura Cameron, Bruce and Mary Carswell, Linton and Carol Corruccini, Mary and George Dahlgren, Allen and Mary Lou Dobbins, John and Catherine Dumway, Robert and Ann Edmondson, Andrew and Judith Gabor, Government Affairs Consulting, Paul and June Gulyassy, Charlene R. Kunitz, Russell and Suzanne Hansen, John and Marylee Hardie, Benjamin and Lynette Hart, John and Patricia Hersheberger, Bette Gabhard Hinton, Dirk and Sharon Hudson, James and Patricia Hutchinson, Barbara K. Jackson, Jerry and Teresa Kaneko, Kit and Bonita Lam, Ruth Lawrence, Jerry and Marguerite Lewis, ||||
FRIDAY, OCTOBER 4, 2013 8:00 PM
Rising Stars of Opera
Featuring Brian Jagde, tenor, in selections from Puccini’s Tosca,
Donizetti’s Don Pasquale, and Verdi’s Don Carlos
Free, ticketed | Standard Seating

SUNDAY, MARCH 9, 2014 7:00 PM
Spiritual Ascension
University and Alumni Choruses, Jeffrey Thomas, conductor
Beethoven: Consecration of the House Overture
C. P. E. Bach: Heilig
Brahms: Alto Rhapsody
Mozart: Requiem
$8 Students & Children, $12/15/17 Adults | Standard Seating

SATURDAY, NOVEMBER 23, 2013 7:00 PM
The Sea and Heaven
Britten: Four Sea Interludes from Peter Grimes
Bartók: Piano Concerto No. 3, with Michael Seth Orland, piano
Brahms: Symphony No. 2
$8 Students & Children, $12/15/17 Adults | Standard Seating

FRIDAY, DECEMBER 6, 2013 7:00 PM
University Chorus, Jeffrey Thomas, conductor
Britten’s Saint Nicolas and selected holiday carols.
$8 Students & Children, $12/15/17 Adults | Standard Seating

SUNDAY, FEBRUARY 16, 2014 7:00 PM
The World and Les Ballets Russes
Featuring world-renowned Lucy Shelton, soprano (artist-in-residence)
Schumann: Genoveva Overture
Berio: Folk Songs
Sibelius: Luonnotar
Ravel: Daphnis et Chloé Suite No. 2
$8 Students & Children, $12/15/17 Adults | Standard Seating

SUNDAY, JUNE 1, 2014 7:00 PM
Love and the “Apotheosis of the Dance”
Featuring award-winning soprano Tony Arnold (artist-in-residence)
and the winners of the UCDSO Concerto Competition and Composition Award
Lieberson: Neruda Songs, with Tony Arnold, soprano
Beethoven: Symphony No. 7
$8 Students & Children, $12/15/17 Adults | Standard Seating