# TABLE OF CONTENTS

**VOICES OF BRITTEN, VOICES OF BRITAIN** ............................................................................. 4
By Beth E. Levy

**NOVEMBER**
9 Saturday, Early Music Ensemble ......................................................................................... 5
   Episcopal Church of St. Martin, 640 Hawthorn Lane, Davis
22 Friday, Empyrean Ensemble: *American Voices* ................................................................. 9
   Vanderhoef Studio Theatre, Mondavi Center
23 Saturday, UC Davis Symphony Orchestra: *The Sea and Heaven* ................................... 15
   Jackson Hall, Mondavi Center

**DECEMBER**
4 Wednesday, UC Davis Concert Band ................................................................................... 20
   Jackson Hall, Mondavi Center
6 Friday, University Chorus and UC Davis Symphony Orchestra: *Saint Nicolas* .............. 22
   Jackson Hall, Mondavi Center

**RECITAL HALL** ...................................................................................................................... 24

**JANUARY**
10 Friday, London-Haydn String Quartet and Eric Hoeprich, basset clarinet ...................... 36
   Jackson Hall, Mondavi Center

**UC DAVIS SYMPHONY ORCHESTRA ENDOWMENT** ....................................................... 37

**UC DAVIS CHORUS ENDOWMENT** .................................................................................... 39

**BIOGRAPHIES** ..................................................................................................................... 40

**UPCOMING 2014 CONCERTS** ............................................................................................ 47

---

**Cover:** “The Scallop” (2003) by Maggi Hambling (Aldeburgh, England), inscribed with these words from Benjamin Britten’s *Peter Grimes*:

  *I hear those voices
  that will not be drowned.*
Welcome

Whether you are attending a Department of Music concert for the first time or returning as a seasoned concertgoer, we are glad you are here. This November 9–January 10 concert guide contains relevant programs, notes, and biographies for many of our ticketed concerts. Our free Shinkoskey noon concerts and recitals will have separate printed programs.

Looking ahead to late January–April, we have several great concerts planned. Among them are the Berlin Philharmonic’s Octet, called the Scharoun Ensemble (March), which will perform a new piece of music by our own Kurt Rohde and Beethoven’s often-performed Septet. In February the UC Davis Symphony Orchestra will feature the world-renowned soprano Lucy Shelton in Luciano Berio’s Folk Songs and Sibelius’s rarely heard Luonnotar. Mozart’s Requiem, as completed by Süßmayr, has never been performed in the Mondavi Center, so we are all looking forward to its performance in March by our Alumni and University choruses, the UC Davis Symphony Orchestra, and soloists from the San Francisco Opera’s Adler Fellowship program.

I’m sure you’ll agree that the hundreds of hours of study and practice that UC Davis students, faculty, and guest artists have devoted to preparing these concerts will be well worth the effort. Thank you for joining us.

—Henry Spiller, Chair, Department of Music
Voices of Britten, Voices of Britain

It would be easy for the centennial of Benjamin Britten's birth to get lost amid the other lucky anniversaries of 2013. Though he remains most famous for his operas, Britten has not achieved the repertoire-saturation of Giuseppe Verdi (1813–1901), and he deliberately eschewed the titanic weight of Richard Wagner (1813–83) and his music dramas. He never aspired to the riotous controversy that met the 1913 premiere of Igor Stravinsky's Rite of Spring. Instead, Britten's œuvre captures less noisy but equally important aspects of twentieth-century musical life, especially but not exclusively in his native Britain. Although the late Philip Brett, the preeminent scholar of Britten's life and works, wrote partly tongue-in-cheek when he dubbed the composer's most productive decades "the Britten Era," Britten is nonetheless representative of the principled balance sought by a not-so-silent majority of twentieth-century artists: "remaining accessible as a composer, rejecting the modernist ideology of evolution towards a 'necessary' obscurity and developing a distinctive tonal language that allowed amateurs and professionals alike to love his work and to enjoy performing and listening to it."

In Britten's works we find a typical mid-century engagement with the music of past composers—in his case William Byrd, John Dowland, and particularly Henry Purcell, whose songs he arranged and from whom he took the theme of his famous orchestral teaching piece, The Young Person's Guide to the Orchestra (1946). His operas and some of his sacred music bear witness to a distinctly twentieth-century personal and national politics—sometimes subtle, as in the trenchant exploration of individual and communal guilt in Peter Grimes (1945) or the tortured power relations of Billy Budd (1951); sometimes forceful as in the anti-imperial opera Gloriana (1953) or the War Requiem (1962), perhaps the most compelling musical monument to pacifism ever set down in score. With the fanciful ballet Prince of the Pagodas (1957) and the parable opera Curlew River (1964), based on the Japanese Nō drama Sumidagawa, Britten offers luminous examples of a notable trend among contemporary composers to engage with the sounds of Asia, most notably in his case the Balinese gamelan and Japanese gagaku ensembles. Above all, Britten's music displays a triumphant (re)discovery of the human voice as an expressive element in twentieth-century music.

Even taking into account such metaphors as “the voice of the sea” (best represented in the “Four Sea Interludes” from Peter Grimes), “the voice of the nation,” or even the “voice of English folksong,” the chief voice in Britten's life would still be the tenor Peter Pears, the composer's lifelong partner. They met in 1937 and solidified their relationship during a long sojourn in the United States, in reality a form of wartime exile dictated by the composer’s committed pacifist stance. It was Pears who sang the title role in the career-making premiere of Peter Grimes and the adult saint in the cantata St. Nicolas (1948); Pears for whom Britten wrote some of his most stunning song cycles—the Seven Sonnets of Michelangelo (1940), Serenade (1942), and Nocturne (1958), among others; and Pears who for so many years helped administer the Aldeburgh Festival that continues to be an important part of Britten's legacy. If Pears's clear, agile, and sometimes reedy tenor takes pride of place in Britten's sonic imagination, next in line might be the sound of the treble boys' choir. Tapping into England's rich and varied choral traditions, Britten wrote exquisitely beautiful music for choirs of all types. Yet he had a special fondness for children's voices, both singly and in groups, treating them in two children's operas and a wide range of other dramatic contexts: the angelic voices of the War Requiem, Peter Grimes's miserable boy apprentices, the haunted children of The Turn of the Screw (1954), the ghostly apparition of Curlew River, and the fairy throng of A Midsummer Night's Dream (1960).

Regardless of voice type, or literary source, one can hear in every instance Britten's careful attention to the patterns and inflections of the spoken word. In the program book for Peter Grimes, he declared his intent to restore "to the musical setting of the English language a brilliance, freedom and vitality that have been curiously rare since the death of Purcell." Some forty years later, Myfanwy Piper, who wrote the libretti for several of Britten's operas including the valedictory Death in Venice (1973), concurred: “Every word is set to be heard for its part in the unfolding of the story and for its quality as part of the human instrument.” In the end, it is by calling attention to human qualities—of dramatic characters and performing musicians alike—that Britten's music claims its true power. In Brett's words, "for anyone inclined to explore beyond its deceptively 'conservative' and desperately inviting surface, it offers not only a rigorous critique of the past but also the vision of a differently organized reality for the future."

—Beth E. Levy
N O V E M B E R  9 ,  2 0 1 3  ~  7 : 0 0  P M
E P I S C O P A L  C H U R C H  O F  S T .  M A R T I N

Early Music Ensemble
William David Cooper, director

PROGRAM

L’homme armé

Missa l’homme armé super voces musicales
  Kyrie
  Gloria

Intemerata Dei mater

Missa l’homme armé super voces musicales
  Credo

INTERMISSION

Missa l’homme armé super voces musicales
  Sanctus—Benedictus

Nymphes des bois

Missa l’homme armé super voces musicales
  Agnus Dei

EARLY MUSIC ENSEMBLE

SOPRANO
Carole Ham
Sarah Messbauer
Sarah Nitzan
Jocelyn Olander
Alice del Simone
Evangeline Zhang

ALTO
Jillian Andersen
Melita Anastasia Denny
Leslie Gilhooly
Helen Nutter
Erin Opray
Kathryn Willson
Allison Peraza

TENOR
Dominick DiCarlo
Andrew Hudson
Tatz Ishimaru
Dan Phillips
Geoff Zovickian

BASS
Jacob Hendrix
Terrence Huang
Jonathan Spatola-Knoll
Derek Truong
Neil Willits
Jonathan Youngs

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers that cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.
**TEXT AND TRANSLATION**

*Missa L’homme armé voces musicales*

**Kyrie**

Lord, have mercy. Christ, have mercy. Lord have mercy.

**Gloria**

Glory to God in the highest, and on earth peace to men of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thee thanks for thy great glory. Lord God, heavenly king, almighty father. Only begotten son of God, Jesus Christ. Lord God, lamb of God, son of the father. Who taketh away the sins of the world, have mercy on us. Who taketh away the sins of the world, receive our prayer.

**Intemerata Dei mater**
Intemerata Dei mater, generosa puella
Milia carminibus quam stipant agima divum,
Respice nos tantum, si quid jubilando meremur.
Tu scis, virgo decens, quanto discriminate agatur
Exulibus, passimque quibus jactemur arenis
Nec sine te manet ulla quiues, spes nulla labori;
Nulla salus patriae, domus aut potiunda parentis,
Cui regina praes, dispensans omnia: laeto
Aspiciat facito miseros pietatis ocello
Et facis assiduos epulis acumbere sacris
Suscipis ore pios, dulci quos nectare potas
Divi virgo manu, tutos et in arce locato.

Undefiled Mother of God
Undefiled mother of God, noble maiden, whom a thousand columns of angels attend with songs, be but mindful of us, if we deserve anything for jubilating. Thou knowest, fair virgin, in what great danger life is lived by exiles, and on what sands we are cast far and wide. Nor without thee remaineth any rest, no hope in toil, No salvation in the fatherland, or our parental house to be obtained over which O queen thou presidest, steward of all things: with a glad smile thou receivest the pious, whom thou givest sweet nectar to drink and makest to recline perpetually at the sacred banquets. Make thy son look upon the wretched with the eye of pity (thou thyself canst); snatch the weary up hence, virgin, with a divine hand, and set them safe in the citadel.

**Credo**
Credo in unum Deum, patrem omnipotentem, factorem caeli et terrae, visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saeula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.

I believe in one God, the father Almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, only-begotten Son of God, born of the Father before all worlds. God from God, light from light, true God from true God.

Genitum, non factum, consubstantiali Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu sancto ex Maria Virginis, et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum scripturas.

Begotten, not made, of one substance with the Father, through whom all things were made. Who, for us men, and for our salvation descended from heaven, was incarnate of the Holy Spirit by the Virgin Mary, and was made human. He was crucified for us, suffered under Pontius Pilate and was buried. On the third day he rose again, according to the scriptures.


He ascended into heaven, and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his reign shall have no end. I confess one baptism in forgiveness of sins. I look for the resurrection of the dead, and the life of the world to come. Amen.
**Sanctus–Benedictus**
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Translation*
Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he, who comes in the name of the Lord.
Hosanna in the highest.

**Nymphes des bois**
Nymphes des bois, déesses des fountaines,
Chantres experts de toutes nations,
Changez vos voix tant clères et haultaines
En cris trenchans et lamentations.
Car Atropos, très terrible satrape,
A vostre Ockeghem attrapé en sa trappe.
Vraiy trésorier de musique et chef d’ouvre,
Doct, élégant de corps et non point trappé
Grant dommaige est que la terre le couvre.

*Translation*
Nymphs of the woods, goddesses of the fountains
Skilled singers of all nations,
Change your voices so clear and proud
To sharp cries and lamentation.
For Atropos, terrible satrap
Has caught your Ockeghem in her trap,
True treasurer of music and chef d’ouvre,
Learned, handsome in appearance, and not stout.
Great pity that the earth should cover him.

Acoustre vous d’habits de deuil
Josquin, Pierson, Brumel, Compère,
Et plourez grosses larmes d’oeil :
Perdu avez vostre bon père.
Requiescat in pace. Amen.

*Translation*
Clothe yourselves in mourning.
Josquin, Piersson, Brumel, Compère
And weep great tears from your eyes.
For you have lost your good father.
May he rest in peace. Amen.

**Agnus Dei**
Agnus Dei, qui tollis peccata mundi, miserere nobis
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*Translation*
Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, grant us peace.
Perhaps here Josquin borrows these ideas from his older colleague and combines them, adding his own unique style. Ockeghem used both modal transposition and mensuration canon in his own Masses, compositional techniques that Josquin uses in this Mass is in some way Josquin's tribute to Johannes Ockeghem. Numerological studies suggest a possible reference to the name Okeghem (a variant spelling) in the structure of the Mass. There may be good reason to conjecture that turn, Josquin seems to be showing off his prodigious technical skill as a composer, which bassus, altus, and superius derive three parts from one, each working in its own proportional ratio to the others. At every canonic section, the canonic sections work independently of the cantus firmus. These canons are mensuration canons, whereby the parts work in imitation but with a difference of proportion between them (the effect of diminution or augmentation). Toward the end of the Mass, the canonic sections work independently of the cantus firmus. Other temporal structuring includes diminution, augmentation, and retrograde. This large-scale structuring is reminiscent of an older style, harkening to the isorhythmic motets of previous generations. Further manipulations of the cantus firmus are organized in transposition. The poem upon which it is based is particularly notable in its use of large-scale formal structure, showing mastery of both abstract form and musical style. The composition's most virtuosic aspects are found in the canonic constructs, structuring the cantus firmus, a backbone for the polyphonic texture, but the tune is often clouded in layers of structural manipulation. The first layer of manipulation is in transposition. The cantus firmus is transposed for each section of the Mass, working through the notes of the natural hexachord (C–A) and transforming the mode of the tune at each transposition. Around these modal changes, Josquin maintains a constant pitch center for the whole work. It is interesting to hear the cantus firmus gradually moving upward in the polyphonic texture, starting in the tenor and ending in the superius. Further manipulations of the cantus firmus are organized in temporal structuring. Every statement of the tune includes a mensuration change (from triple to duple and back to triple). Other changes include diminution, augmentation, and retrograde. This large-scale structuring is reminiscent of an older style, harkening to the isorhythmic motets of previous generations. The composition's most virtuosic aspects are found in the canonic constructs that sometime interact with the cantus firmus and sometime work independently. The beginning of the Mass uses a set of three canons between the tenor and each of the other voices in turn. These canons are mensuration canons, whereby the parts work in imitation but with a difference of proportion between them (the effect of diminution or augmentation). Toward the end of the Mass, the canonic sections work independently of the cantus firmus. The Benedictus unfolds in a sequence of three more mensuration canons (this time in reduced scoring), and the middle section of the Agnus Dei offers a virtuosic triple mensuration canon, in which bassus, altus, and superius derive three parts from one, each working in its own proportional ratio to the others. At every turn, Josquin seems to be showing off his prodigious technical skill as a composer. There may be good reason to conjecture that this Mass is in some way Josquin's tribute to Johannes Ockeghem. Numerological studies suggest a possible reference to the name Okeghem (a variant spelling) in the structure of the cantus firmus. More convincing evidence of a tribute might be found in the compositional techniques that Josquin uses. Ockeghem used both modal transposition and mensuration canon in his own Masses. Perhaps here Josquin borrows these ideas from his older colleague and combines them, adding his own unique style.

—William David Cooper

Josquin: Missa L’homme armé super voces musicales

L’homme armé was a popular tune circulating in Europe in the later part of the fifteenth century. The tune may have been connected to the court of Burgundy and may also have been a symbol of the Crusades. Exactly why it was so popular has been lost to history but popular it certainly was, forming the basis for many Mass cycles for nearly two hundred years. Josquin des Prez wrote two Mass cycles on the tune. Both are mature works, likely written in the early 1490s during the time he was employed at the papal chapel in Rome. Of these two settings the one called super voces musicales is particularly notable in its use of large-scale formal structure, showing mastery of both abstract form and musical style. The L’homme armé tune is used as a cantus firmus, a backbone for the polyphonic texture, but the tune is often clouded in layers of structural manipulation. The first layer of manipulation is in transposition. The cantus firmus is transposed for each section of the Mass, working through the notes of the natural hexachord (C–A) and transforming the mode of the tune at each transposition. Around these modal changes, Josquin maintains a constant pitch center for the whole work. It is interesting to hear the cantus firmus gradually moving upward in the polyphonic texture, starting in the tenor and ending in the superius. Further manipulations of the cantus firmus are organized in temporal structuring. Every statement of the tune includes a mensuration change (from triple to duple and back to triple). Other changes include diminution, augmentation, and retrograde. This large-scale structuring is reminiscent of an older style, harkening to the isorhythmic motets of previous generations. The composition's most virtuosic aspects are found in the canonic constructs that sometime interact with the cantus firmus and sometime work independently. The beginning of the Mass uses a set of three canons between the tenor and each of the other voices in turn. These canons are mensuration canons, whereby the parts work in imitation but with a difference of proportion between them (the effect of diminution or augmentation). Toward the end of the Mass, the canonic sections work independently of the cantus firmus. The Benedictus unfolds in a sequence of three more mensuration canons (this time in reduced scoring), and the middle section of the Agnus Dei offers a virtuosic triple mensuration canon, in which bassus, altus, and superius derive three parts from one, each working in its own proportional ratio to the others. At every turn, Josquin seems to be showing off his prodigious technical skill as a composer. There may be good reason to conjecture that this Mass is in some way Josquin's tribute to Johannes Ockeghem. Numerological studies suggest a possible reference to the name Okeghem (a variant spelling) in the structure of the cantus firmus. More convincing evidence of a tribute might be found in the compositional techniques that Josquin uses. Ockeghem used both modal transposition and mensuration canon in his own Masses. Perhaps here Josquin borrows these ideas from his older colleague and combines them, adding his own unique style.

—Melita Anastasia Denny
Empyrean Ensemble:
Mika Pelo and Kurt Rohde, co-directors

Pre-concert talk at 6:15 pm

PROGRAM

Three Lyrics for Soprano, Clarinet, Violin, and Harp

Allen Shearer
(b. 1943)

World premiere
Debbie Norin-Kuehn, soprano, Peter Josheff, clarinet, Phyllis Kamrin, violin, Karen Gottlieb, harp
Matilda Hofman, conductor

Elusive Peace for Amplified Cello and Drum Set

Rand Steiger
(b. 1957)

Leighton Fong, cello, Christopher Froh, drum set

End of Winter from Songs from the Wild Iris for Soprano, Violin, and Percussion

John Aylward
(b. 1980)

West coast premiere
Debbie Norin-Kuehn, soprano, Phyllis Kamrin, violin, Loren Mach, percussion
Matilda Hofman, conductor

ORIGIN STORY: Other Oceans, Other Air

Tamar Diesendruck
(b. 1946)

World premiere
Antoine Van Dongen, violin, Leighton Fong, cello, Michael Seth Orland, piano

INTERMISSION

Yield

Michael Theodore
(b. 1968)

West coast premiere
Michael Seth Orland, piano

At the Still Point for String Quartet and Piano

Christopher Theofanidis
(b. 1967)

In the beginning is my end
A condition of complete simplicity (costing not less than everything)
Knowledge imposes a pattern
The world becomes stranger, the pattern more complicated

West coast premiere
Commissioned by Denise and Stephen Adams
April Paik and Phyllis Kamrin, violin, Ellen Ruth Rose, viola, Leighton Fong, cello, Michael Seth Orland, piano

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers that cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.
Allen Shearer has received many awards in music, including the Rome Prize Fellowship, the Aaron Copland Award, a Charles Ives Scholarship, four residencies at the MacDowell Colony, and grants and commissions from the National Endowment for the Arts, Meet the Composer and other organizations. In 2008 he was given the Sylvia Goldstein Award, which funds tonight’s performance of Three Lyrics, a work written at the Copland House. His choral works have been performed widely in the United States, Europe, the former Soviet Union, Asia, and South Africa. With librettist Claudia Stevens he has created three chamber operas of which the first, The Dawn Makers, was premiered in 2009 at Herbst Theatre, San Francisco, by Composers, Inc. Shearer and Stevens are at work on a new full-length opera, Middlemarch in Spring. Also a baritone, Allen Shearer performs vocal music old and new, including his own works, and has made several commercial recordings. He is artistic co-director of Composers, Inc. and founding co-director of Sonic Harvest, the new music festival in Berkeley. He holds a Ph.D. in music from UC Berkeley and diplomas in concert singing and opera from the Akademie Mozarteum in Salzburg, Austria.

The texts of Three Lyrics are by Robert Duncan (1919–88) and Denise Levertov (1923–97), two brilliant poets who came to know each other in the 1950s and who admired each other’s work. In the first poem, “Roots and Branches,” Duncan is inspired by the correspondence between his own spirit and the play of monarch butterflies. The scene of “Nocturne” (author’s title, “Song”) is the farm near Guerneville, California, where the twenty-six-year-old Duncan was the guest of friends in a period following a violent nervous crisis. The final poem was written by the young Denise Levertov shortly after arriving in Mexico with her husband and child. She describes their new home in Guadalajara in a letter to William Carlos Williams: “It’s sunny all day every day, there’s a wonderful luxuriance of delicate flowers with an iron will to grow out of the dusty cracked ground, and we have a brand-new house on the edge of town, where the prairie begins; and cowboys and cattle and donkeys and Indians, on foot or sometimes on bicycles, with huge loads on their heads, pass by all day.”

These settings for soprano, violin, clarinet, and harp were written mostly at the Copland House in the Hudson Valley, where I was granted a composer residency by the Copland Heritage Society. I had the honor to be the first to occupy the house since Aaron Copland himself had lived there.

—Allen Shearer

Three Lyrics

“Roots and Branches” (Robert Duncan)

Sail, Monarchs, rising and falling
orange merchants in spring’s flowery markets!
messengers of March in warm currents of news floating,
flitting into areas of aroma,
tracing out of air unseen roots and branches of sense
I share in thought,
filaments woven and broken where the world might light
casual certainties of me. There are
echoes of what I am in what you perform
this morning. How you perfect my spirit!
almost restore
an imaginary tree of the living in all its doctrines
by fluttering about,
intent and easy as you are, the profusion of you!
awakening transports of an inner view of things.
“Nocturne” (Robert Duncan)
How in the dark the cows lie down.
They sleep in grace, in their dumb remove.
How the dumb sheep in the grace of dark
huddle to sleep. How the winter’s cold
sharpens & glisters the whispering still.
How each man to his beloved comes,
to his dumb, to his grace, in the evening’s chill.
How, at last, to his comfort, his death,
comes even the damnd, to his final home.
Alone I lie in the hush of my beast
to hear upon my body’s lyre
the varying discords of my desire
until the intervening nights and days,
the sheltering darks, the revealing lights,
have past away.

“Nocturne” (Robert Duncan)
How the winter’s cold
sharpens & glisters the whispering still.
How each man to his beloved comes,
to his dumb, to his grace, in the evening’s chill.
How, at last, to his comfort, his death,
comes even the damnd, to his final home.
Alone I lie in the hush of my beast
to hear upon my body’s lyre
the varying discords of my desire
until the intervening nights and days,
the sheltering darks, the revealing lights,
have past away.

“Red Flowers on a Leafless Tree” (Denise Levertov)
Red flowers on a leafless tree.
All day the light is clear
the baker boy with his basket
comes and goes in the sun
his bicycle shines in the sun.

Red flowers on a leafless tree
the dust of the fields is blowing
the cattle are eating dust and grass
all day the light is clear
the flowers shine in the sun.

Red flowers, shine for me.
The dust is gray and comforts me
a woolen blanket of soft dust.
I want your red to anger me.

“Red Flowers on a Leafless Tree” (Denise Levertov)
Red flowers on a leafless tree.
All day the light is clear
the baker boy with his basket
comes and goes in the sun
his bicycle shines in the sun.

Red flowers on a leafless tree
The dust of the fields is blowing
the cattle are eating dust and grass
all day the light is clear
the flowers shine in the sun.

Red flowers, shine for me.
The dust is gray and comforts me
a woolen blanket of soft dust.
I want your red to anger me.

Rand Steiger’s compositions have been commissioned and performed by many leading ensembles including the American Composers Orchestra, Ensemble Intercontemporain, San Diego Symphony, St. Paul Chamber Orchestra, and the Los Angeles Philharmonic, where he held the position of Composer Fellow. He has engaged in computer music research throughout his career, including collaboration on works with real-time signal processing with Olivier Pasquet at Ircam, and Miller Puckette at UC San Diego. Six new works with electronics will be premiered by the International Contemporary Ensemble at the Miller Theater in New York in November 2013. A CD of music for instruments and electronics was released in 2010 (Ecosphere, EMF), and another will soon be released by the Talea Ensemble on New World. A faculty member at CalArts from 1982 through 1987, and a visiting professor at Harvard University in 2009, he is currently professor and chair of the music department at UC San Diego.

Elusive Peace (2001) for amplified cello and drum set was commissioned by Maya Beiser and Steven Schick, who gave the premiere in 2002 at Merkin Hall in New York City. The title refers to the tragic struggle for peace in and around Ms. Beiser’s place of birth in the Middle East, as well as a more personal turmoil I was experiencing at the time. It is also a somewhat autobiographical work—I came of age musically playing drum set in rock bands, and many of the gestures in the piece come from my physical memory of the instrument, creating a very challenging percussion part! Many of these figures are much more challenging to play when read from a score than when played spontaneously. I am very grateful to tonight’s performers for taking on the challenge of a piece that has only been played twice before.

—Rand Steiger
John Aylward has been awarded a Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a Radcliffe Institute Fellowship from Harvard University, a Koussevitzky Commission from the Library of Congress, a Fulbright Grant to Germany and first prize from the International Society for Contemporary Music (ISCM), among other honors. He has also been awarded fellowships from the MacDowell Colony, Tanglewood, the Aspen Festival, the Atlantic Center for the Arts and the Virginia Center for the Creative Arts. Recent commissions include works for Sound Icon, the Washington Square Contemporary Music Society, the Boston Conservatory Wind Ensemble, and members of Klangforum Wien. Aylward also recently contributed to a special audio volume of Perspectives of New Music honoring the life of Milton Babbitt. Upcoming projects include works for Ensemble Harperc, members of Sound Initiative, a percussion quartet for Samuel Solomon, and an opera in collaboration with Bill Barclay, director of Music at London’s Globe Theatre. Aylward is founder and artistic director of the Etchings Festival, and executive director of Ensemble Ecce. He is currently assistant professor of music composition at Clark University.

End of Winter is the third song in the cycle Songs from The Wild Iris, written between 2007 and 2010. Through the cycle, the soprano takes on the characters Louise Gluck evokes, from flowers to their creators and other natural elements. For me, Gluck’s work is a modern response to Whitman, Thoreau, and other American Transcendentalists who recognized a special intimacy with the natural world. Gluck’s characters strike me as embodiments of forces with whom we cannot dialogue: mysterious voices perfectly suited to be cast in music.

—John Aylward

End of Winter (Louise Gluck)
Over the still world, a bird calls
waking solitary among black boughs.

You wanted to be born; I let you be born.
When has my grief ever gotten
in the way of your pleasure?

Plunging ahead
into the dark and light at the same time
eager for sensation

as though you were some new thing, wanting
to express yourselves

all brilliance, all vivacity

never thinking
this would cost you anything,
never imagining the sound of my voice
as anything but part of you—

you won’t hear it in the other world,
not clearly again,
not in birdcall or human cry,

not the clear sound, only
persistent echoing
in all sound that means good-bye, good-bye—

the one continuous line
that binds us to each other.
Composer **Tamar Diesendruck** was born in Israel and grew up in the United States. Her favored medium is virtuosic chamber music, although she has also composed solo, orchestral, choral, wind ensemble, and vocal works. Her music is often characterized as having a wide range of expression: works from the 1990s found common ground between disparate musical cultures; more recent works avoid direct recapitulation of specific references; and in the last few years, guided improvisation for the players has been incorporated in an effort to create complex webs and networks of sound. Diesendruck has written for the Pro Arte Quartet, Boston Modern Orchestra Project, San Francisco Contemporary Music Players, Dinosaur Annex, Speculum Musicae, New Millennium Ensemble, pipa player Wu Man, violinist Carla Kihlstedt. She has received support and awards from the Guggenheim Foundation, Radcliffe Institute of Advanced Study, Koussevitzky Foundation, Fromm Foundation, American Academy of Arts and Letters, Copland Fund, American Academy in Rome, MacDowell Colony, Yaddo, and the Rockefeller Foundation. She holds a B.A. from Brandeis University and a M.A. and Ph.D. from the UC Berkeley. Currently, she is on the faculty at Berklee College of Music, Boston.

**ORIGIN STORY: Other Oceans, Other Air** is the first piece of a larger project of works inspired by the process of evolutionary biology, called **Variant Scenarios**. The second piece of the set will be scored for orchestral winds, percussion, piano, and harp, and has been commissioned by a consortium of ensembles.

**ORIGIN STORY** is inspired by theories on the origin of life on earth. How did life emerge on the primitive earth from a prebiotic soup of chemical elements? How did the inanimate become animate? These questions are still unanswered but all theories must account for the bonding of chemical elements, the creation of molecules and cells, the development of primitive mechanisms, and ultimately a process of self-replication. The progress from a soup of individual elements to functioning organisms, however simple, seems profoundly musical to me. In **ORIGIN STORY**, I decided to use the simplest shapes or figures as my elements, projected simultaneously, colliding, bouncing off each other, in a chaotic texture, occasionally fusing (as one theory has it, the chemical elements were fused by the energy of random lightning strikes, or bursts from volcanoes), sometimes in forms that can endure to develop into simple mechanisms.

**ORIGIN STORY** is very much an experiment. I created numerous passages based on my collection of processes; the piece is created from experiments and mechanisms I found most musically compelling. I am deeply grateful to the Empyrean Ensemble, Antoine von Dongen, violin, Leighton Fong, cello, Michael Orland, piano, and Kurt Rohde, co-director, for presenting the premiere of **ORIGIN STORY** at the 2013 Festival of New Music in Sacramento.

—Tamar Diesendruck

**Michael Theodore** is on the faculty of the University of Colorado, Boulder, where he teaches music composition and technology, and interactive media. Theodore was born in 1968 and raised in New York City. His principal teachers include Lewis Spratlan, Jonathan Berger, Jacob Druckman, and Martin Bresnick and Roger Reynolds and Miller Puckette. Theodore's technology-informed work with sound, visual media or both has been presented across the United States, and in Mexico, Trinidad and Tobago, Greece, Spain, Germany, Sweden, France, Australia, Japan, and China. An active collaborator, Theodore runs an art and technology lab with roboticist Nikolaus Correll, has created a number of touring pieces with performance artist Michelle Ellsworth, is one-half of the electroacoustic “hardcore Americana” project Batteries Die with punk-folk artist Tim Eriksen, and has released a recording with Glen Whitehead (Psychoangelo/Panauroimni) that received a “Top Ten Classical Music Recordings of 2010” pick from *Timeout Chicago*.

**Yield** was originally composed with a vague program in mind and first performed with a three-channel video component. I’ve since come to realize that I am more interested in the music standing on its own, and that neither the video nor the program were important. The piece reflects many of my recent musical obsessions, which tend to feature slowly unspooling melodic/harmonic fragments set in a continuous, contemplative flux. While highly static on the surface, the piece still has many significant markers and signposts along the way.

—Michael Theodore
Christopher Theofanidis regularly writes for a variety of musical genres, from orchestral and chamber music to opera and ballet. His work Rainbow Body is one of the most performed orchestral works of the past decade and has been programmed by over 125 orchestras internationally. His works have been played by such groups as the New York Philharmonic, the London Symphony, the Philadelphia Orchestra, the Orpheus Chamber Orchestra, and the Moscow Soloists, and he has a long-standing relationship with the Atlanta Symphony and Maestro Robert Spano. In 2007 he was composer of the year for the Pittsburgh Symphony, for whom he wrote a violin concerto for the soloist Sarah Chang. Theofanidis has written widely for the stage—from a work for the American Ballet Theatre, to multiple dramatic pieces—including The Refuge for the Houston Grand Opera and Heart of a Soldier for the San Francisco Opera. His large-scale piece The Here and Now, for soloists, chorus, and orchestra, based on poetry of Rumi, was nominated for a Grammy award in 2007. Theofanidis is currently on the faculty of Yale University and has taught at the Peabody Conservatory and the Juilliard School.

**At the Still Point** is part of a collaboration with visual artists Bruce Herman and Makoto Fujimura responding to T. S. Eliot’s great work *Four Quartets*. Each of us tried to pick up on the major themes of that magnificent set of poems and let them resonate in our work. Meaningful to me in this project was Eliot’s journey toward—and ultimate harmony with—the ideas of time and decay, something that can be found in his description of “the still point.” The reconciling of the eternal with the transitory in his poem became the foundation for the structure of my piece, a slow unfolding of the deeper meaning and relationships of the opening materials of the music to the greater form of the work.

In my work, it is the relationship of the surface music to the background pulse and tempo of each of the movements, which—like Bruce and Mako’s decaying sense grid in their work—is constantly being challenged as the work progresses. The first movement of *At the Still Point*, the varied refrain in Eliot’s work, “In my beginning is my end,” sets the large structural ideas into play. The musical figure which inaugurates the piece becomes a kind of “Ur-pattern” for the work—a generative shape permeating all of the subsequent material. It is a group of four notes: a single note followed by a lower note, then reversed lower–upper. To me, this figure has an implicit kind of balance and an evocation of a central paradox of Eliot’s poem: “And the end of all our exploring / Will be to arrive where we started / And know the place for the first time.”

The melodic idea that grows out of this sounds like a Gregorian chant, having a sense of being “outside” of time, and therefore acting as a freeing agent to take us outside of our local sense of time at any given moment. This melody presents the intervals that are essential to both the melodic and harmonic fabric of the entire piece, a third and a second, and is then infringed upon by dismantling, temporal actors. Another metaphor guided my thinking as well: the idea of wave-particle duality in physics. It was this concept that provided me with a key to try and reconcile all of these opposing elements. In physics, wave-particle duality is the paradox that light can act as both a particle and a wave—physical states which seem not to be possible by the same particle. To this end, in the music, the disrupting forces of the widening vibrato and the layering of speed play the essential role in actually redeeming their own disruptive natures. By the fourth movement the vibrato softens to become a slowed-down version of itself: pulsation without pitch variance: a kind of breathing. This is also the gradual effect of the layering of speeds: a freed pulse. Hopefully the end result of these transformations reveal a kind of unity of purpose.

—Christopher Theofanidis

**ABOUT EMPYREAN**

Through compelling performances and diverse programming, the Empyrean Ensemble offers audiences an opportunity to hear original works by emerging and established composers alike. It has premiered more than 200 works and performed throughout California, including appearances at many prominent music festivals and concert series. Empyrean has two full-length CDs released under the Centaur and Arabesque labels and has been the featured ensemble on others. Founded by composer Ross Bauer in 1988 as the ensemble-in-residence at UC Davis, the Empyrean Ensemble now consists of some of California’s finest musicians with extensive experience in the field of contemporary music. The ensemble is co-directed by composers Mika Pelo and Kurt Rohde.
NOVEMBER 23, 2013 ~ 7:00 PM
JACKSON HALL, MONDAVI CENTER

UC Davis Symphony Orchestra
Christian Baldini, music director and conductor

The Sea and Heaven

PROGRAM

“Four Sea Interludes” from Peter Grimes, op. 33a
Dawn
Sunday Morning
Moonlight
Storm

Piano Concerto No. 3 in E Major, Sz. 119, BB 127
Allegretto
Adagio religioso
Allegro vivace

Michael Seth Orland, piano

INTERMISSION

Symphony No. 2 in D Major, op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi Andantino)
Allegro con spirito

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers that cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.
It is hard to imagine what Benjamin Britten’s life and music would have been like had he been born in a different place.

Born in 1913 (the same year in which Stravinsky’s *Rite of Spring* premiered) on the Suffolk coast of southeast England, Britten grew up in a house facing the North Sea, just a few miles north of Aldeburgh, where he would found a music festival that would become very prestigious.

The Aldeburgh Festival has remained influential, and up to this day it is one of the world’s most exciting festivals, thanks to Britten’s vision. As Britten would later recall, “my life as a child was colored by the fierce storms that sometimes drove ships on to our coast and ate away whole stretches of the neighboring cliffs.” Obviously these sounds and images of the sea stayed with him throughout his life, and they subconsciously (or perhaps very consciously) became relevant in his music as well.

The “Four Sea Interludes” are taken from his opera *Peter Grimes*. The source for the story in the opera is a section from a larger narrative poem by George Crabbe, titled *The Borough* (1810).

Dawn is a beautiful atmospheric music that raises the curtain on act I. The violins and flutes are assigned a slow, very high melody, perhaps depicting the gray sky with seagulls in sight. Arpeggios in clarinets and harp remind us that the sea is present. The brass instruments enter with dark, quiet but vast chords, to remind us of the ocean’s depth.

Sunday Morning is the opening to act II. The music begins with energetic bursts in the horns, perhaps reminding us of church bells as people wander by the coast. The woodwinds bring in excitement with sparkling patterns, perhaps the morning sunshine is glittering on the sea with unexpected shapes: this is when the rhythms start to be played differently, with syncopation, or with a sense that some beats fall on unexpected parts of the pattern. Suddenly a gentle melody in the strings comes in; it is from Ellen’s second act aria. She is inviting Peter’s apprentice to enjoy the beautiful weather instead of going to church.

Moonlight opens the final act of the opera. It is one of the most haunting musical moments written in the twentieth century. Very simply, it describes a calm, quiet night and evolves slowly; sudden changes enter, such as the piercing flutes and harp motives, which appear and change in the moonlight’s reflection, perhaps on the water’s surface.

Storm comes from the final scene of act I. It is a striking example of virtuosic orchestral writing, and the character of the music is fierce and full of rage. One can clearly hear the wind and the waves hitting the coast. There is also an echo of an ethereal melody from Peter’s song “What Harbor Shelters Rest,” in which he dreams of a peaceful life with Ellen. Any possible hope taken from this melody is destroyed by the storm’s wild final outpouring.

—Christian Baldini
Bartók: Piano Concerto No. 3 in E Major, Sz. 119, BB 127

Bartók didn’t live long enough to celebrate the forty-second birthday of his wife, the pianist Ditta Pásztory-Bartók, in 1945. At the time of his death, he was finishing a gift for her—a third piano concerto. The composer, much older than Ditta, had suffered with leukemia for some time, but felt improved enough during the summer of that year to busy himself again with writing music. He was undoubtedly cheered also by the end of the Second World War, and by the fact that those dearest to him, including his son Peter, who had served in the U.S. Navy, were alive and well.

The Third Piano Concerto is distinguished from the first two by a more traditional harmonic and formal language, as well as by a lighter mood. While critics have associated its relative mellowness with Bartók’s awareness that his life was drawing to a close, others have pointed out that the composer’s retreat from his boldest and most radical music was starting to be in evidence even a decade prior. Indeed, the String Quartet No. 5, the Sonata for Two Pianos and Percussion, and especially the Music for Strings, Percussion, and Celesta, works that many consider among his most significant, all demonstrate a certain straightforwardness of form, though still with the composer’s distinctive sound world, distinguishing them from what might be considered his more experimental pieces, e.g., his first Piano Concerto and Violin Sonata, and his third String Quartet.

Solidly in the key of E and with an opening movement transparently in sonata form, the Piano Concerto No. 3 lacked only its final seventeen measures when Bartók died in September. However, his student Tibor Serly, who was charged with sorting out the end of the piece, said that the composer had shorthanded the end of the concerto in some detail.

Scholars have suggested that the middle movement is the work’s centerpiece in more than a literal sense. The opening Presto is presumably scaled down so as not to overwhelm the Adagio, and the finale—the sometimes fugal, but romping Allegro vivace—is meant to defuse the tension incurred by it. The slow movement’s first idea is a tribute to the third movement of Beethoven’s String Quartet, op. 32, the “Heiliger Dankgesang” (or “Holy Song of Thanks”). The Adagio’s middle section is kin to so many of Bartók’s restless and eerily colored slow movements, unified under the rubric “night music”; it is perhaps the clearest link between the concerto as a whole and the composer’s mature output.

The scoring of the work is similar to Bartók’s earlier piano concertos and was premiered posthumously, in February of 1946, by pianist György Sándor and the Philadelphia Orchestra, with Eugene Ormandy conducting. Although the concerto’s dedicatee, Ditta Pásztory-Bartók, didn’t play the premiere, she did later perform the work, and she recorded it with the Vienna Philharmonic; Serly conducted.

—Michael Seth Orland

**NOTES**

**Composed** 1945, in the final months of the composer’s life as a surprise birthday present for his second wife, Ditta Pásztory-Bartók; completion of the orchestration of final seventeen measures were drawn from Bartók’s notes, executed by Tibor Serly.

**Dedication** Ditta Pásztory

**First performed** February 8, 1946, Eugene Ormandy conducting; Gyorgy Sándor piano soloist

**Published** Muzyka (Moscow, 1947)

**Duration** 25 minutes
The wonderful melodies, matchless solo work in woodwind and brass—the glorious horn solo at the end of the first movement—and such persuasive architecture as pairing the sprawled, mysterious second movement with a brief and gentle third: all these things help make Brahms’s Second Symphony perfect. It is the largest of his four essays in the genre and easily the loveliest.

The first three notes we hear in the low strings, D–C♯–D, say much of what follows: the curve of the motive a caress, the C♯ an injection of darkness. This is one of those big Brahms sonata movements with all sorts of melodies beyond the two main themes. French horns introduce the first group with a theme based on a real German lullaby; as this is drawing to conclusion, a solo timpani roll introduces the poignant cadence for the three trombones and tuba—a sonic event redolent with suggestions of old Vienna. The second group begins with more lullaby, cantando and dolce, in the violas and cellos. The tranquility of this great theme is shattered by an orchestral fanfare and literally pages of semi-development of the thematic material over a difficult pattern of syncopated eighths and sixteenths in the clarinet, horns, and violas. Only after these digressions is the closing material reached.

A stormy development emphasizes the metric tensions pent up in the themes; as Brahms begins his retreat into recapitulation, the D–C♯–D quarter notes of the first measure can be heard as three half notes spread out over two measures, notably in the trombone. The coda is richly Romantic: a throbbing horn solo, dallying with the opening theme as though unwilling to be done, is at length nudged aside by the final animato, where the beat seems to slip to the right by an eighth note.

So dense is the opening gesture of the Adagio, so compelling the rise of the bassoon countermelody, that one’s attention isn’t drawn into the big cello theme until after it is well underway. The winds linger on this material in dialogue, then turn to a gracious, syncopated siciliana. The churning developmental episode lasts but a few measures; a freshly orchestrated restatement never reaches the siciliana, but veers away to resolve the implications of the unfinished development. Brahms dispels those gravities when he begins the Allegretto as a minuet. Instead of a conventional trio there is a galop, not courtly at all but a presto in two-four. The return of the minuet is broader and quite dense at its peak, yielding then to a scherzando in three-eight as second trio. The minuet now recapitulates fully, with a fine late-century sigh in the coda.

The restless initial theme of the finale clearly bodes larger things to come. In fact, it is exploded by the transition. This eventually settles back into the second theme, a broad hymn stated low in the violins and violas, one of Brahms’s best. The long exposition begins to conclude at the empty beats and syncopated tutti chords; the short, misty development retreats into a tranquillo, with bell tones on intervals from the main theme. At the point of recapitulation the theme is supposed to be even softer than before, to set off the long crescendo to peroration and coda. Here the brass have a field day, especially with the layers of trombone scales that lead to the final jubilant peals of trumpet and horn.

—D. Kern Holoman

**NOTES**

**Brahms: Symphony No. 2 in D Major, op. 73**

For 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings

**Composed** summer 1877 at Pörtschach, Carinthia

**First performed** December 30, 1877, by the Vienna Philharmonic Orchestra, Hans Richter conducting

**Published by** N. Simrock (Berlin, 1878)

**Duration** about 45 minutes

The wonderful melodies, matchless solo work in woodwind and brass—the glorious horn solo at the end of the first movement—and such persuasive architecture as pairing the sprawled, mysterious second movement with a brief and gentle third: all these things help make Brahms’s Second Symphony perfect. It is the largest of his four essays in the genre and easily the loveliest.

The first three notes we hear in the low strings, D–C♯–D, say much of what follows: the curve of the motive a caress, the C♯ an injection of darkness. This is one of those big Brahms sonata movements with all sorts of melodies beyond the two main themes. French horns introduce the first group with a theme based on a real German lullaby; as this is drawing to conclusion, a solo timpani roll introduces the poignant cadence for the three trombones and tuba—a sonic event redolent with suggestions of old Vienna. The second group begins with more lullaby, cantando and dolce, in the violas and cellos. The tranquility of this great theme is shattered by an orchestral fanfare and literally pages of semi-development of the thematic material over a difficult pattern of syncopated eighths and sixteenths in the clarinet, horns, and violas. Only after these digressions is the closing material reached.

A stormy development emphasizes the metric tensions pent up in the themes; as Brahms begins his retreat into recapitulation, the D–C♯–D quarter notes of the first measure can be heard as three half notes spread out over two measures, notably in the trombone. The coda is richly Romantic: a throbbing horn solo, dallying with the opening theme as though unwilling to be done, is at length nudged aside by the final animato, where the beat seems to slip to the right by an eighth note.

So dense is the opening gesture of the Adagio, so compelling the rise of the bassoon countermelody, that one’s attention isn’t drawn into the big cello theme until after it is well underway. The winds linger on this material in dialogue, then turn to a gracious, syncopated siciliana. The churning developmental episode lasts but a few measures; a freshly orchestrated restatement never reaches the siciliana, but veers away to resolve the implications of the unfinished development. Brahms dispels those gravities when he begins the Allegretto as a minuet. Instead of a conventional trio there is a galop, not courtly at all but a presto in two-four. The return of the minuet is broader and quite dense at its peak, yielding then to a scherzando in three-eight as second trio. The minuet now recapitulates fully, with a fine late-century sigh in the coda.

The restless initial theme of the finale clearly bodes larger things to come. In fact, it is exploded by the transition. This eventually settles back into the second theme, a broad hymn stated low in the violins and violas, one of Brahms’s best. The long exposition begins to conclude at the empty beats and syncopated tutti chords; the short, misty development retreats into a tranquillo, with bell tones on intervals from the main theme. At the point of recapitulation the theme is supposed to be even softer than before, to set off the long crescendo to peroration and coda. Here the brass have a field day, especially with the layers of trombone scales that lead to the final jubilant peals of trumpet and horn.

—D. Kern Holoman
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Flute</strong></td>
<td>Helen Chmura, principal Mia Cylinder, assistant principal Claire Thompson Brandon Rotondo</td>
</tr>
<tr>
<td><strong>Oboe</strong></td>
<td>Sam Price, principal Britney Satow Kimberly Sims Benjamin Hendel Davia Kot Chris Hung</td>
</tr>
<tr>
<td><strong>Clarinet</strong></td>
<td>Robert Brosnan, principal Janine Wang, principal Nicholas Yoon True Randall Ruby Tapia</td>
</tr>
<tr>
<td><strong>Bass Clarinet</strong></td>
<td>Robert Brosnan</td>
</tr>
<tr>
<td><strong>Bassoon</strong></td>
<td>Kimia Nader-Tehrani, principal Alexander Wells Andy Clausen</td>
</tr>
<tr>
<td><strong>Horn</strong></td>
<td>Alex Stepans, principal Sayo Kimoto Kristen Hayden Timothy Witbeck Gabby Chwalik</td>
</tr>
<tr>
<td><strong>Trumpet</strong></td>
<td>Aaron Shuler, principal Will Ebeler, assistant principal Rachel Doolittle Hugo Garcia</td>
</tr>
<tr>
<td><strong>Trombone</strong></td>
<td>Justin Wang, principal Sean Raley</td>
</tr>
<tr>
<td><strong>Tuba</strong></td>
<td>John Matter, co-principal Garrett Rigsby, co-principal</td>
</tr>
<tr>
<td><strong>Harp</strong></td>
<td>Kyra Pigford</td>
</tr>
<tr>
<td><strong>PIANO/CELESTA</strong></td>
<td>Jonathan Spatola-Knoll</td>
</tr>
<tr>
<td><strong>Violin I</strong></td>
<td>Kuan-I Du, concertmaster Valerie Fates, assistant concertmaster Sean Ang, assistant concertmaster Nayvin Chew Devon Bradshaw Christopher Liao Raphael Moore Adam Xu Mauricio Jennifer Kim Minmin Fu Brian Favetti Julian Enis Meghan Teague Nick Weis Meredith Lee Hawk Hammer</td>
</tr>
<tr>
<td><strong>Violin II</strong></td>
<td>Cynthia Bates, principal Sylvia Tangney, assistant concertmaster Pamela Tedjo Alexandra Kuwano Sharon Inkelas Angela Yam Amanda Decker Kelly Moss Shebani Dandekar Cristian Mojica Jason Laico Catherine Fu Danielle Leinwander Lily Miller</td>
</tr>
<tr>
<td><strong>Cello</strong></td>
<td>Han-ah Sumner, principal Nathan Leber, assistant concertmaster Ayala Berger Catherine Li Patrick Baek Yang Liu Chris Allen Patrick Song Ivan Chu Briana Megid Lauren Ho Kara Chiu Liz Yi Wesley Cohen Zach Lauchli</td>
</tr>
<tr>
<td><strong>Viola</strong></td>
<td>Sogol Aliabadi, principal Sayaka Ueda, assistant principal Amy McFarland Joyce Wong Wayland Whitney Madeline Ye Ariel Chien Jonathan Spatola-Knoll Melissa Lyans Yelin Hu Michelle Mazanek Alejandro Yankelevich Edward Dimdiman</td>
</tr>
<tr>
<td><strong>Double Bass</strong></td>
<td>Melissa Zerofsky, principal Yekun Ding, assistant concertmaster Michael Yun Ellen Finn John Bologni Camila Ortiz Taylor Hunsucker Nicole Bennett Elizabeth Oramas Diaz</td>
</tr>
</tbody>
</table>
DECEMBER 4, 2013  ocean  7:00 PM
JACKSON HALL, MONDAVI CENTER

UC Davis Concert Band
Pete Nowlen, director

PROGRAM

Wake Me Up for the Great Jubilee
George Frederick McKay
(1899–1970)

Threnos—A Song of Lamentation Based on the Gettysburg Address
Daniel Bukvich
(b. 1954)

To a Liberator
McKay

INTERMISSION

Symphony No. 3 “JFK”
Andrew Boysen Jr.
(b. 1968)

Jolán Friedhoff, violin
Oliver Streissberg, boy soprano

Spirit of the Sequoia
Philip Sparke
(b. 1951)

Americans We
Henry Fillmore
(1881–1956)

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers that cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.
UC DAVIS CONCERT BAND

Pete Nowlen, director
Rose Rutherford, band manager
Kelly McGinty and Alex Stepans, librarians

FLUTE
Emily Bercos-Hickey* / Atmospheric Science
Ariel Epstein Pollack^ / Music, Child Life
Jaclyn Vandiver / Applied Math
Anna Kim / Music
Amanda Meroux / Civil / Environmental Engineering
Oliver Tunigold / Cellular Biology

TRUMPET
Ruby Cisneros / Music
EJ Crowley / Undeclared
Joshua Small* / Electrical Engineering
Eddie Oh / Environmental Science
Hugo Garcia / Music

OBONE
Sasha Jasty / Political Science
Monica Fry / International Relations

FRENCH HORN
Alexander Stepans / Music / Political Science
Reese Matiesen / Japanese / Chemical Engineering
Jessica Bloom / Neurobiology, Physiology, and Behavior
Julie Nelson / Animal Sciences
Liam Powell / Computer Science and Engineering
Matteson Daniel-Padgett / Computer Science and Engineering
Sayo Kimoto / Communication
Dylan Reyes / Neurobiology, Physiology, and Behavior

CLARINET
Bill Hollingshead^ / Political Science
Lexi Tacdol / Music (Performance)
Tiffany Wiriyaphanich / Food Science
Jon Woodbury / Biological Sciences
Kelly Hutsmacher / Food Science
Chaita Bangalore / Design
Kimberely Schuster / Biological Sciences
Saira Delgado / International Relations
Amy Dirksen / Environmental Sciences / Management
Jacqueline Booker / Microbiology
Raphael Zack / Mechanical Engineering

FRENCH HORN
Alexander Stepans / Music / Political Science
Reese Matiesen / Japanese / Chemical Engineering
Jessica Bloom / Neurobiology, Physiology, and Behavior
Julie Nelson / Animal Sciences
Liam Powell / Computer Science and Engineering
Matteson Daniel-Padgett / Computer Science and Engineering
Sayo Kimoto / Communication
Dylan Reyes / Neurobiology, Physiology, and Behavior

BASS CLARINET / CONTRABASS CLARINET
Susan Hartzman / American Studies

TROMBONE
Jeff Dahlseng
Justin Yu / Computer Science
Cameron Mazza / Psychology / Economics

BASSOON
Johnathon Holguin / Biological Sciences / Engineering

EUPHONIUM
Gurpreet Pannu / Music (Composition)
Michael Bancroft / Environmental Science / Spanish
Winnie Yu / Nutrition Science

ALTO SAXOPHONE
Daniel Ngo / Biomedical Engineering
Caitlyn Whitfield / Psychology

TROMBONE
Jeff Dahlseng
Justin Yu / Computer Science
Cameron Mazza / Psychology / Economics

BASS CLARINET / CONTRABASS CLARINET
Susan Hartzman / American Studies

BARITONE SAXOPHONE
Christine Richers / Music

TUBA
Robert Rucker~ / Biochemistry (PhD), Philosophy (B.A.)
David Hand / Chemistry

STRING BASS
Elizabeth Oromas-Diaz / Animal Science / Management

Percussion
Sam Eaton / History, American Studies
Kadra Rademacher / Biological Sciences
Elizabeth Luu / Food Science
Daniel Leinwander / Music / Biological Sciences

* Denotes Graduate Student
^Denotes UC Davis Alumnus or College Graduate
~Denotes UC Davis Professor
DECEMBER 6, 2013  7:00 PM
JACKSON HALL, MONDAVI CENTER

University Chorus
Jeffrey Thomas, conductor

UC Davis Symphony Orchestra
Christian Baldini, music director
Steven Tharp, tenor

Pacific Boychoir
Kevin Fox, director

PROGRAM

Saint Nicolas
Introduction
The birth of Nicolas
Nicolas devotes himself to God
His journeys to Palestine
Nicolas comes to Myra and is chosen Bishop
Nicolas from prison
Nicolas and the pickled boys
His piety and marvelous works
The death of Nicolas

Steven Tharp, tenor
Pacific Boychoir
Ellen Schinnerer Deffner and Marilyn Swan, piano
Don Scott Carpenter, organ

INTERMISSION

Canticles of Light
Te lucis ante terminum
Christe qui splendor et dies
O nata lux de lumine

Garrett Rigsby, graduate student conductor

A Christmas Festival

Benjamin Britten
(1913–76)

Bob Chilcott
(b. 1955)

Leroy Anderson
(1908–75)

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers that cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.
Benjamin Britten’s extraordinarily prolific output of works, particularly in the genres of opera, art song, oratorio, and church music, ranks him among the most productive and important composers of Western music. Among those works are at least twelve that either feature children among the participants, or were written quite specifically for their enjoyment, including Saint Nicolas, a cantata about the life of the patron saint of children, sailors, voyagers, and scholars. Using a text by Eric Crozier (1914–94), and originally composed for the combined forces of several boys’ and girls’ schools, it marvelously captures both the innocence and reverence with which the memories of St. Nicolas’s life and deeds are upheld.

Countless stories and legends have been told over the centuries about the deeds of Nicolas, although few facts can be certain. We do know that he was born during the third century in Patara, a village in Asia Minor, in what is now Turkey. He was born of wealthy parents, who died of the plague while he was still young. Observing the teachings of his faith, he gave all his wealth to charity, to assist the needy, the sick, and the suffering, and went in pilgrimage to the Holy Land. Legend tells us that on his return voyage to the city of Myra, his ship was in great peril as a mighty storm threatened to wreak vast destruction. Nicolas’s prayers were answered, and the lives of the terrified sailors were spared. Then, in Myra, he was chosen Bishop while still a young man. Under the Roman Emperor Diocletian, he was exiled and imprisoned, but after his release he attended the First Ecumenical Council of Nicea in AD 325. He died on December 6, AD 343. Within just a century of his death, he was venerated as a saint, and December 6 has become a widely celebrated feast day, at least in Europe.

Our modern-day concept of Saint Nicolas began in America, in 1809, when Washington Irving published his satirical Knickerbocker’s History of New York. It greatly influenced the portrayal of Saint Nicolas in Clement Clarke Moore’s enormously popular poem “A Visit from St. Nicholas,” which is now known as “The Night before Christmas,” and in which the saint was transformed into the jolly and elfin character who would soon be known as Santa Claus.

More than four hundred churches were dedicated to Saint Nicolas in England alone, contributing to a total of more than two thousand worldwide, including at least three hundred in Belgium, and thirty-four in the city of Rome. His benevolence as patron saint—as a result of the rich legacy of legend and folklore that surrounds his life—has been extended to a wider circle, including bankers, pawn-brokers, orphans, laborers, travelers, merchants, judges, paupers, marriageable maidens, students, victims of judicial mistakes, captives, perfumers, thieves, and murderers: he is the protector of all in trouble or need.

Britten’s 1948 cantata—scored for multiple choirs, piano duet, organ, strings, percussion, and tenor soloist—chronicles several of the saint’s most celebrated life events. The first movement is an entreaty to Nicolas by the performers, who ask him to strip off his glory and speak to them. He responds, “Across the tremendous bridge of sixteen hundred years, I come to stand in worship with you as I stood among my faithful congregation long ago.” The second movement charmingly portrays the birth of Nicolas. Representing school children, the sopranos and altos tell couplet stories of his first years, and of the young Nicolas’s determination that “God be glorified!” After six episodes, the young boy is transformed into the man, in a delightful reassignment of vocal solos. In the third movement, which features the tenor soloist exclusively, Nicolas speaks of his experiences following the death of his parents. In “the wider world of man” he found decay, hopelessness, faithlessness, and poverty, which made him angry and heartsick. In verse that reminds us of the great metaphysical poets Donne and Herbert,
The most important endeavor of the Department of Music today is to build the new Classroom and Recital Hall—a much-needed, mid-size (399 seats) concert venue that will serve the campus and the region. An effort to raise $5 million in private funding for the project is underway.

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.


**RECITAL HALL SOCIETY**
Recognizing gifts of $25,000 and above

**Leaders $1,000,000 and above**
Grace and Grant Noda

**Founders $350,000 and above**
Barbara K. Jackson

**Conductors $250,000 and above**
Ralph and Clairee Leiser Bulkley

**Benefactors $100,000 and above**
Maria Mange

**Directors $50,000 and above**

Professor Simon H. Bauer and family
John and Lois Crowe
Violet Grigich and Colin Shipman
Bill and Sharon Danno Hollingshead
D. Kern and Elizabeth Holoman
Irwin Jacobs

UC Davis Music Faculty

**Patrons $25,000 and above**
Wayne and Jacque Bartholomew
Lorena J. Herrig
Dan and Sarah Hrdy
Natalie and Malcolm MacKenzie
In memory of Kenneth N. MacKenzie
Gary C. and Jane L. Matteson
Albert J. McNeil
Mary Ann Morris
Jessie Ann Owens and Anne L. Hoffmann
Wilson and Kathryn R. Smith
Richard and Shipley Walters
Marya Welch
Ed and Elen Witter

**SEATS AND STONES**
Recognizing gifts of $1,500 and above

$10,000 (Suite of Four Seats)
W. Jeffery Allfriend
Cynthia Bates
Tom and Phyllis Farver
Darryl and Lois Goss
Maureen Miller
Eldridge and Judith Moores
Sherman and Hannah Stein
Richard and Shipley Walters

$5,000 – 9,999
Nancy DuBois
Steven Mackey
Janet Mayhew
Christopher Reynolds
and Alessa Johns
Henry Spiller
and Michael Seth Orland
Lyne Swant and family
Steven Tallman and Yuri Michielsen
Larry and Rosalie Vanderhoef

$2,500 – $4,999
Anonymous
Angelo D. Arias and family
Ross Bauer
Stephen and Crystal Bingen
Anna Maria Busse Berger
and Karol Berger
Margaret Jepsen Bowles
Nathan Davis
Christopher and Deborah Froh
Anne Gray
Donna M. Di Grazia

Caroline A. Hess
Thomas M. Kaiser
Joe Kiskis and Diana Vodrey
Beth Levy
In memory of Kenneth N. MacKenzie
Katherine Mawdesley
Deborah and Hugh McDevitt
Pablo Ortiz and Ana Pelutto
Don Roth and Jolán Friedhoff
Laurie San Martin and Sam Nichols
Thomas and Karen Slabaugh
Wayne Swanson and Jannalee Smithey
Margaret Spiller, SNJM
Jeffrey Thomas
Amelia Triest and Rhio Barnhart
Debbie B. Wilson

$1,500 – $2,499
Aguirre family
Joan and Jack Chambers
Dennis Cook and Susan Lamb Cook
Martha Dickman
Paul W. Hiss, M.D.
Jeffrey Hudson & K. K. Hudson-Bates
Julia and Richard Kulmann
Charlene R. Kunitz
Craig M. Machado
Heather Kernerber MacKenzie
Donald W. and Dwayne J. Matteson
Matt and Karen Nolziger
Kurt Rohde and Timothy Allen
Schor family
Seth Singers, Alumni 1994–2008*
Uwate family
Carla Wilson

Recognizing gifts up to $1,499

Christian Baldini
and Matilda Hofman
Robert and Joan Ball
Kathryn Caulfield
Sydney R. Charles
Philip and Katie Daley
Richard and Vera Harris
Mary B. Horton
Elizabeth Keele

Katherine and William Landschulz
Katherine In-Young Lee and John Lee
Sydney and Douglas Marks
Gail M. Ottosen
Fred Martha Rehrman
Jerome and Sylvia Rosen
Eric Sawyer and Cheryl Zoll
Henry and Ann Studer
Noel and Pamela Warner

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 Patterson, Philip and
Shirley Penland, David and Darl Rausch,
Elizabeth and Eugene Renkin, G. Thomas
and Joan Sallee, Katherine Schimke,
Maxine Schmalenberger, J. Tracy and Sally
Schreiber, Roy and Polly Sheffield, Suzette
Smith, Ronald and Rosie Soohoo, Joe
and Betty Tupin, Laura and Richard Van
Nostand, Elisabetta Vivoda, Richard and
Shipley Walters, Noel and Pamela Warner,
Robert and Christine Wendin, Debbie B.
Wilson, Robert and Joyce Winser, Donald
and Diane Woods, St. Helena Hospital
Foundation.

* Seth Family Singers

Seth Arnopole, John Baker, David Benjamin,
Penn Brimberry, Joshua Eichorn, Stephen Fasel,
Katherine Ivanjek, Eric and Jacque Leaver,
Joshua and Sara Margalis, Elizabeth Parks,
Elenka Proulx, Keith and Jennifer Rode,
Steven Rosenau, Asa Stern, Stephanie Sugano,
Thomas Wilberg

** In memory of Kenneth N. MacKenzie

Clyde and Ruth Bowman, Elizabeth
Bradford, Karen and Irving Brodo,
Paul and Nancy Calfo, Laura Cameron,
Bruce and Mary Carswell, Linton and
Carol Corrucini, Mary and George
Dahlgren, Allen and Mary Lou Dobbins,
John and Catherine Dunway, Robert and
Ann Edmondson, Andrew and Judith
Gabor, Government Affairs Consulting,
Paul and June Guylays, Charlene R.
Kunitz, Russell and Suzanne Hansen,
John and Marylee Hardie, Benjamin
and Lynette Hart, John and Patricia
Hershberger, Bette Gubbard Hinton, Dirk
and Sharon Hudson, James and Patricia
Hutchinson, Barbara K. Jackson, Jerry and
Teresa Kanka, Kit and Bonita Lam, Ruth
Lawrence, Jerry and Marguerite Lewis,
he finds “sweet humility, and Love was satisfied.” Nicolas’s journey to Palestine is recounted in the music of the fourth movement, in which we hear the seeds for a similar but tremendously expanded scene in Billy Budd (1951). Here, Nicolas predicts a storm, but the ship’s crew ignore his concerns. As the winds and waves begin to overtake the ship, the cries of the sailors are interspersed with descriptions of the “angry roar” of lightning, thunder, and tempests. Nicolas prays again, and following one of the most poignant and self-accusing lines of the libretto (“We pray from fear and from necessity at death, in sickness or private loss”), calm is miraculously restored, leaving Nicolas awake on the deck, alone and weeping. Nicolas receives the bishop’s mitre and robe in the fifth movement, a grand scene in which, following a Haydnesque fugue, the audience is called to serve as well, joining the stage forces in the singing of a familiar hymn, based on the 100th Psalm. The sixth movement again features the tenor alone, as he sings of the persecution of the church under Roman rule.

The next movement proves Britten’s impeccable sense of theatricality and pathos. Nicolas’s role as patron saint of children, scholars, and travelers is summarized here, in the French version of the story of an innkeeper who robbed and murdered three theological students, storing their remains in a pickling tub. In France, the story was modified to describe three small children, lost and then captured by an evil butcher. In Crozier’s setting, all variations seem successfully conflated, as we are told of travelers (including Nicolas) who are seeking food along a wintry road. They overhear the voices of women calling for their missing sons Timothy, Mark, and John. When the travelers reach an inn and order food, Nicolas warns them not to eat (“O do not taste! O do not feed on sin!”), for the meat they have been served is the flesh of the three boys who have been murdered and pickled in salt. Nicolas restores them to life, and in perhaps the most touching moment of the work, the three pickled boys enter the stage singing “Alleluia!”

The penultimate movement is sung by the choirs alone, as they recall the kindness, courage, and gentle guidance of Nicolas, keeping “his memory alive in legends that our children and their children’s children treasure still.” Nicolas’s death is depicted in the final movement, which grippingly couples Nicolas’s final prayers with a setting of the traditional Nunc dimittis text. As his life fades away, the intonations of faith sung by the chorus grow stronger and stronger. The two forces cross in their intensities, yielding to one final scintillating display of orchestration, until the organ alone intones what will be the denouement of the work: all forces, including the audience, join in singing “God moves in a mysterious way his wonders to perform.” Theatrical, satisfying, and deeply moving, Britten’s music closes with a message of gracious universality.

—Jeffrey Thomas
Saint Nicolas

Text by Eric Crozier

Introduction

Chorus
Our eyes are blinded by the holiness you bear
The bishop’s robe, the mitre and the cross of gold
obscure the simple man within the Saint
Strip off your glory, Nicolas, Nicolas, and speak!

Nicolas
Across the tremendous bridge of sixteen hundred years
I come to stand in worship with you as I stood
among my faithful congregation long ago
All who knelt beside me then are gone
Their name is dust, their tombs are grass and clay
yet still their shining seed of faith survives in you!
It weathers time, it springs again in you!
With you it stands like forest oak
or withers with the grasses underfoot
Preserve the living faith for which your fathers fought!
For faith was won by centuries of sacrifice
and many martyrs died that you might worship God.

Chorus
Help us, Lord, to find the hidden road
that leads from love to greater love
from faith to greater faith
Strengthen us, O Lord!
Screw up our strength to serve Thee with simplicity.

The birth of Nicolas

Chorus
Nicolas was born in answer to prayer
and leaping from his mother’s womb he cried:

Nicolas
God be glorified!

Chorus
Swaddling-bands and crib awaited him there
but Nicolas clapped both his hands and cried:

Nicolas
God be glorified!

Chorus
Innocent and joyful, naked and fair
he came in pride on earth to abide

Nicolas
God be glorified!

Chorus
Water rippled Welcome in the bath-tub by his side
he dived in open-eyed, he swam, he cried:

Nicolas
God be glorified!

Chorus
When he went to church at Christmastide
he climbed up to the font to be baptized.

Nicolas
God be glorified!

Chorus
Pilgrims came to kneel and pray by his side
He grew in grace, his name was sanctified.

Nicolas
God be glorified!

Chorus
Nicolas grew in innocence and pride
His glory spread in rainbow round the countryside
“Nicolas will be a Saint!” the neighbours cried.

Nicolas
God be glorified!

Nicolas devotes himself to God

Nicolas
My parents died all too soon
I left the tranquil beauty of their home
and knew the wider world of man.
Poor Man! I found him solitary, racked by doubt:
born, bred, doomed to die
in everlasting fear of everlasting death:
the foolish toy of time, the darling of decay—
hopeless, faithless, defying God.
Heartsick, in hope to mask the twisted face of poverty
I sold my lands to feed the poor.
I gave my goods to charity but love demanded more
Heartsick, I cast away
all things that could distract my mind
from full devotion to His will
I thrust my happiness behind but love desired more still
Heartsick, I called on God
to purge my angry soul,
to be my only master, friend and guide
I begged for sweet humility and love was satisfied.

His journeys to Palestine

Chorus
Nicolas sailed for Palestine
across the sunlit seas.
The South West wind blew soft and fair,
seagulls hovered through the air,
and spices scented the breeze.

Everyone felt that land was near:
all dangers now were past:
except for one who knelt in prayer
fingers clasped and head quite bare,
alone by mizzen-mast.
The sailors jeered at Nicolas who paid them no regard until the hour of sunset came, and up he stood and stopped their game of staking coins on cards.

Nicolas spoke and prophesied a tempest far ahead. The sailors scorned such words of fear since sky and stars shone bright and clear, so “Nonsense!” they all said.

Darkness was soon on top of them but still the South wind blew. The captain went below to sleep and left the helmsman there to keep his course with one of the crew.

Nicolas swore he’d punish them for mocking at the Lord. The wind arose, the thunder roared, lightning split the waves that poured in wild cascades on board.

Waterspouts rose in majesty until the ship was tossed abash, aback, astern, abeam lit by the lightning’s livid gleam, and all aboard cried, “Lost!”

Lightning hisses through the night, blinding sight with living light! Ah! “Spare us!”—“Man the pumps!” “Axes!”—“Save us, Savior!”

Winds and tempests howl their cry of battle through the raging sky! Ah! “Spare us!”—“Lifeboats!” “Lower away!”—“Save us, Savior!”

Waves repeat their angry roar. Fall and Spring again once more! Ah! “Let her run before the wind!” “Shorten sail!”—“Reef her!” “Heave her to!”

Thunder rends the sky asunder with its savage shouts of wonder! Ah! “Pray to God. Kneel and pray!” Lightning, Thunder, Tempest, Ocean praise their God with voice and motion.

Nicolas waited patiently till they were on their knees, then down he knelt in thankfulness, begging God their ship to bless and make the storm to cease.

Nicolas

“O God! We are all weak, sinful, foolish men. We pray from fear and from necessity at death in sickness or private loss. Without the prick of fear our conscience sleeps, forgetful of Thy grace.

Help us, O God, to see more clearly. Tame our stubborn hearts. Teach us to ask for less and offer more gratitude to Thee. Pity our simplicity for we are truly pitiable in Thy sight. Amen.”

The winds and waves lay down to rest the sky was clear and calm. The ship sailed onward without harm and all creation sang a psalm of loving thankfulness.

Beneath the stars the sailors slept exhausted by their fear, while I knelt down for love of God on high and saw his angels in the sky smile down at me, and wept.

Nicolas comes to Myra and is chosen Bishop

Chorus

Come Stranger sent from God! Come, man of God! Stand foremost in our church and serve this diocese as Bishop Nicolas our shield, our strength, our peace!

Nicolas

I, Nicolas, Bishop of Myra and its diocese shall with the unfailing grace of God defend his faithful servants comfort the widow and fatherless and fulfill his will for this most blessed church. Amen.

Chorus

Place the mitre on your head to show your mastery of men! Amen! Take the golden robe that covers you with Christ’s authority! Amen! Wear the fine dalmatic woven with the cross of faith. Amen! Bear the crosier as a staff and comfort to your flock! Amen! Set the ring upon your hand in sacramental sign of wedlock with thy God! Amen!

Serve the faith and spurn his enemies!
Audience and Chorus

Nicolas from prison

Persecution sprang upon our church
and stilled its voice.
Eight barren years it stifled under Roman rule:
And I lay bound
condemned to celebrate my lonely sacrament with prison bread
while wolves ran loose among my flock.
O man!
Paradise is yours in loveliness
The stars shine down for you
for you the angels sing,
yet you prefer your wilderness.
You hug the rack of self,
embrace the lash of sin,
pour your treasures out to bribe distress.
You build your temples fair without and foul within:
You cultivate your wilderness.
Yet Christ is yours, yours!
For you he lived and died.
God in mercy gave his Son
to bless you all, to bring you life
and Him you crucified
and Him you crucified
Turn, turn away from sin! Ah!
Bow down your hard and stubborn hearts!
Confess, confess yourselves to Him in penitence,
and humbly vow your lives to Him, to holiness.

Nicolas and the pickled boys

Chorus

Famine tracks us down the lanes
hunger holds our horses’ reins
winter heaps the roads with snow.
O we have far to go!

Starving beggars howl their cry,
snarl to see us spurring by.
Times are bad and travel slow
O we have far to go!

We mourn our boys, our missing ones!
We sorrow for three little ones!
Timothy, Mark and John are gone, are gone!

Landlord, take this piece of gold!
Bring us food before the cold
makes our pangs of hunger grow.
O we have far to go!

Day by day we seek to find
some trace of them but oh! Unkind!
Timothy, Mark and John are gone, are gone!

Let us share this dish of meat.
Come, my friends, sit down and eat!
Join us, Bishop, for we know
that you have far to go!

Mary meek and Mother mild
who lost thy Jesus as a child
our Timothy, Mark and John are gone, are gone!

Come, your Grace, don’t eat so slow!
Take some meat!

Nicolas

O do not taste! O do not feed on sin!
But haste to save three souls in need!

The mothers’ cry is sad and weak,
within these walls they lie
whom mothers sadly seek
Timothy, Mark and John
put your fleshly garments on!
Come from dark oblivion! Come!

Chorus

See! Three boys spring back to life
who, slaughtered by the butcher’s knife
lay salted down!
And entering, hand in hand they stand and sing
‘Alleluia’ to their King!

Alleluia!
His piety and marvelous works

Chorus
For forty years our Nicolas,
our prince of men, our shepherd
and our gentle guide walked by our side.

We turned to him at birth and death,
in time of famine and distress,
in all our grief to bring relief.

He led us from the valleys
to the pleasant hills of grace
He fought to fold us in from mortal sin
O! He was prodigal of love!
A spendthrift in devotion to us all
and blessed as he caressed
We keep his memory alive
in legends that our children
and their children's children treasure still.

A captive at the heathen court
wept sorely all alone.
"O Nicolas is here, my son!
And he will bring you home!"

"Fill, fill my sack with corn!" he said.
"We die from lack of food!"
And from that single sack he fed
a hungry multitude.

Three daughters of a nobleman
were doomed to shameful sin
till our good Bishop ransomed them
by throwing purses in.

The gates were barred, the black flag flew,
three men knelt by the block
But Nicolas burst in like flame
and stayed the axe's shock.

"O help us, good Nicolas!
Our ship is full of foam!"
He walked across the waves to them
and led them safely home.

He sat among the bishops
who were summoned to Nicaea:
then rising with the wrath of God
boxed Arius's ear!

He threatened Constantine the Great
with bell and book and ban:
till Constantine confessed his sins
like any common man.
Let the legends that we tell
praise him, with our prayers as well.

We keep his memory alive
in legends that our children
and their children's children treasure still.

The death of Nicolas

Nicolas
Death, I hear thy summons and I come
in haste, for my short life is done
And o! my soul is faint with love
for Him who waits for me above.

Lord, I come to life, to final birth
I leave the misery of earth
for light, by Thy eternal grace
where I shall greet Thee face to face.

Christ, receive my soul with tenderness
for in my last of life I bless
Thy name who lived and died for me,
and dying, dying yield my soul to Thee.

Chorus
Lord, now lettest Thou Thy servant
depart in peace, according to Thy word.
For mine eyes have seen Thy salvation
which Thou hast prepared
before the face of all people
to be a light to lighten the gentiles
and to be the glory of Thy people Israel.

Glory be to the Father
and to the Son and to the Holy Ghost.
As it was in the beginning
is now and ever shall be world without end.
Amen.

God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
and rides upon the storm.

Audience and Chorus

2. Deep in un-tho-ma-ble mines
Of ne-ver fail-ing skill He
tre-sures up his bright de-signs,
And works his so-ver reign will.

3. Ye fear-ful saints, fresh cour-age take,
In bless-ings on your head.
Chilcott: Canticles of Light

Bob Chilcott is one of the most active composers and choral conductors in Britain today. As a conductor, he has worked extensively with choirs and festivals throughout the world. Organists’ Review has noted that his music “possesses the winning combination of melodic beauty, harmonic attractiveness, imaginative textures, and thematic development, which together form an immediately appealing style reaching across the age barrier in any choir.” Canticles of Light is a magical work for one mixed choir, one antiphonal upper-voice choir, and orchestra. The composer writes, “Canticles of Light is a setting of three Latin Hymns from the Liturgia Horarum [Liturgy of the Hours]. The first two, which are dark in character, are evening hymns that entreat God for protection and comfort through the night. The music lightens for the final hymn, a song for the morning that expresses the belief that with God’s help the light of day will encourage new strength and hope.”

—Jeffrey Thomas

NOTES

Chilcott: Canticles of Light

For upper-voice choir, choir (SATB), 2 flutes, oboe, 2 clarinets in B, bassoon, tubular bells, timpani, and strings

Commissioned in 2000

Published by Oxford University Press

Duration 15 minutes

TEXT AND TRANSLATION

Te lucis ante terminum

Te lucis ante terminum,
Rerum Creator poscimus,
Ut solita clementia
Sis praesul ad custodiam.
Te corda nostra somnient,
te per soporem sentiant,
tuamque semper gloriam
vicina luce concinant.

Vitam salubrem tribue,
nostrum calorem refice,
taetram noctis caliginem
tua collustret claritas.

Praesta pater omnipotens
Per Jesum Christum Dominum
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.

Hymn at Compline from Liturgia Horarum

Before the end of day,
creator of all things, we ask you
with your wonted kindness
be our protector and guardian.
Let our hearts dream of you,
let us feel you near while sleeping,
and let us celebrate always your eternal glory
in the light of the new dawn.

Grant our bodies health,
restore our strength,
and let the foul gloom of the night
be illuminated by your brightness.

Do all this, omnipotent Father,
through Jesus Christ the Lord
who with you forever
reigns with the Holy Ghost. Amen.
Christe, qui, splendor et dies
Christe, qui, splendor et dies,
oxitis tenebras detegis,
lucisque lumen crederis,
lumen beatis praedicans,

Precamur, sancte Domine,
hac nocte nos custodias,
sit nobis in te requies,
quietas horas tribue.

Somno si dantur oculi,
cor semper ad te vigilet,
tuaque dextra protegas
fideles, qui te diligunt.

Defensor noster, aspice,
insidiantes reprime,
gubernus famulos,
quos sanguine mercatus es.

Sit, Christe, rex piissime,
tibi Patrique gloria,
cum Spiritu Paraclito,
in sempiterna saecula. Amen.

O nata lux de lumine
O nata lux de lumine
Jesu redemptor saeculi
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

Hymn at Compline from Liturgia Horarum
Christ, brightness of the light of day,
you who roll away the shadows of the night,
who bestowed the light of light,
telling of the light to come for the blessed,

We pray, Holy Lord,
that you watch over us this night,
let us find rest in you,
and grant us peaceful hours.

Though our eyes be given over to sleep,
Let our hearts be filled with you through the night,
and with your right hand protect
the faithful who cherish you.

Look upon us, our protector,
check those who beset us,
and guide your servants
whom you have redeemed with your blood.

Glory be to you Christ,
holiest of kings, and to the Father,
and to the Holy Ghost
forever and ever. Amen.

Hymn at Laudes
O light born of the light,
Jesus the redeemer of mankind,
kindly deign to accept
the praises and prayers of your supplicants.

You who once deigned to take on human form
on behalf of those who were lost,
grant that our weary limbs
find a resting place in you.
Anderson: A Christmas Festival

The son of Swedish immigrants, Leroy Anderson was born in Cambridge, Massachusetts, in 1908. He studied composition at Harvard University under Walter Piston and Georges Enesco, directed the Harvard University Band from 1931 to 1935, and served as arranger and orchestrator for the Boston Pops. He enjoyed increased fame and celebrity beginning in 1945 with The Syncopated Clock. By the 1950s he was conducting his own orchestras in popular recordings that included Blue Tango, Plink, Plank, Plunk!, and Belle of the Ball. His arrangements and compositions often included unusual percussion effects. A mechanical typewriter can be heard in The Typewriter, and sandpaper is used in Sandpaper Ballet to imitate the sounds of soft-shoe dancers. A Christmas Festival, written for the Boston Pops in 1950, is one of his most celebrated works, as is Sleigh Ride, which was actually composed during a July heat wave, and likewise uses some especially festive percussion instruments.

—Jeffrey Thomas

A Christmas Festival

Chorus
Joy to the World, the Lord is come!
Let earth receive her King,
Let every heart prepare Him room,
And Heaven and nature sing.

Audience & Chorus
Deck the halls with boughs of holly,
Fa la la la la, la la la la
Tis the season to be jolly,
Fa la la la la, la la la la
Don we now our gay apparel,
Fa la la la la, la la la la
Troll the ancient Yule tide carol,
Fa la la la la, la la la la

Chorus Alone
See the blazing Yule before us,
Fa la la la la, la la la la
Strike the harp and join the chorus.
Fa la la la la, la la la la
Follow me in merry measure,
Fa la la la la, la la la la
While I tell of Yule tide treasure,
Fa la la la la, la la la la

Orchestra
God rest you merry gentlemen…

Chorus
Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.
O tidings of comfort and joy.

Orchestra
Good King Wenceslas…

For piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 alto saxophones, tenor saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, chimes, bells, snare drum, sleigh bells, cymbals, triangle, bass drum, harp (or organ), strings, SATB chorus

Composed 1950 for the Boston Pops

Duration about 8 minutes

Chorus
Hark! The herald angels sing
Glory to the newborn King;

Audience & Chorus
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th’angelic host proclaim,
Christ is born in Bethlehem,
Hark! The herald angels sing
Glory to the newborn King.

Chorus
Silent night, Holy night,
All is calm, All is bright;
Round yon virgin Mother and Child.
Holy infant so tender and mild,
Sleep in heavenly peace.

Chorus
Dashing through the snow, in a one horse open sleigh
O’er the fields we go, laughing all the way
Bells on bob tails ring, making spirits bright
What fun it is to ride and sing a sleighing song tonight

Audience Only
Jingle bells, jingle bells, jingle all the way
Oh, what fun it is to ride, in a one horse open sleigh
Jingle bells, jingle bells, jingle all the way
Oh, what fun it is to ride in a one horse open sleigh

Chorus Only
Jingle bells, jingle bells, jingle all the way
Oh, what fun it is to ride, in a one horse open sleigh
Jingle bells, jingle bells, jingle all the way
Oh, what fun it is to ride in a one horse open sleigh

Orchestra Only
O come, all ye faithful…
PACIFIC BOYCHOIR ACADEMY

Kevin Fox, founding artistic director

Henry Abrahamson
Moses Abrahamson
Ike Alexander
James Applegate
Adam Arega
Noah Boomin
Andre Boucher
Soren Boucher
Jeroen Breneman
Robert Buckner
Liam Cochrane
Leo Corzo-Clark
Maxim Culbeaux
JD Dale
Skyler Dale
Arden Diakhate-Palme
Quentin Diakhate-Palme

Andrew Dogaru
Elijah Edwards-Krause
Neil Evans
Ryan Eyre
Sivan Faruqui
Oliver Feubo
Quinn Freidenburg
Theo Frey
Spencer Fulweiler
Eric Getreuer
Nicholas Go
George Goodhead
Nathan Ho
Collin Hockridge
Jacob Itsekson
Kayman Jeffley
Avi Kabir
Emmet Keady
Atom Lai Costa
Elijah Levy
Owen Liquori
William Lundquist
Nicholas Main
Aidan Mattingly-App
Draven McGill
Henry McGuire
Ocean Milan
Cameron Miya
Milo Mohr
Thomas Mosley
Noah Patton
Louis Peceeu
Daniel Pliskin
Jostah Raffel-Smith
Paul Regier
Andrew Reinfranck
Tenzin Rosson
Max Ruiz
Zachary Salsburg-Frank
Aaron Sanchez
Abraham Sanchez
David Schneidinger
Sam Siegel
Cap Sharon
Aiden Thornburg
Bryan Tierney
Elliot Vaughan
Jordan Wade
Jameson Wang
Ryan Wang
Ethan Yoshino

UNIVERSITY CHORUS

Jeffrey Thomas, conductor
Garrett Rigsby, assistant conductor
Jonathan Spatola-Knoll, accompanist

SOPRANO I
Kann Anderson
Sara Contreras
Alice Del Simone
Jeanne Eberhard
Zoe Chungui Kim
Bernadette LaMontagne-Schenck
Betty Lee
Christina Long
Sara Luther
Soraya Manzor
Sarah Nitzan
Miriam Rocke
Adele Sonora
Diane Soto

ALTO I
Ashley Chapeliere
Victoria Chen
Lucy Connolly
Teresa Datar
Meghan Eberhardt
April Ferre
Anastasiya Isayeva
Julia Kulmann
Tiffany Linney
Siwei Liu
Alena Loomis
Christine Millar
Audrey Mondragon
Patricia Peacock
Marielle Pinheiro
Carrie Rocke
Lenore Sebastian
Vivian Ting
Quynh Tran

SOPRANO II
Marissa Bentivoglio
So Chan
Nancy Ellen Farley
Zoe Giosa-Hirsch
Chloe Grinberg
Jennifer Mosbacher
Solveig Næss
Srijita Pal
Anne Richardson
Sara Thomas
Belinda To
Angela Yam

ALTO II
Karen Combs
Natalia Custodio
Susan Garbini
Sally Gray
Jessica Levin
Barbara Molloy
Laurel Rexford
Judy Yuan

TENOR I
Craig Burnett
Robert Hansen
Seunghyeon Hwang
Richard Kulmann
Gary Matteson

TENOR II
John Gibson
Jacob Hendrix
Tatz Ishimaru
Keon Lee
Christian Quiwa

BASS I
Harvey Ching
Jesse Cunningham
Jasper Lawrence
Doug Underwood
Jeanatan Carlisle Hall

BASS II
Kenneth Firestein
Nathan Hannon
Kai Kemmerling
Eirik Wormdahl
UC DAVIS SYMPHONY ORCHESTRA

Christian Baldini, music director and conductor
Isaac Pastor-Chermak, assistant conductor
Alex Stepans, librarian

—This roster appears in seating order, and reflects those playing for the December 6 concert program—

FLUTE
Helen Chmura, principal
Mia Cylinder, assistant principal
Claire Thompson
Brandon Rotondo

HORN
Alex Stepans, principal
Sayo Kimoto
Kristen Hayden
Timothy Witbeck
Gabby Chwalik

PICTURE
Claire Thompson

OBOE
Sam Price, principal
Britney Satow
Kimberly Sims
Benjamin Hendel
Davia Kot
Chris Hung

ENGLISH HORN
Britney Satow

CLARINET
Robert Brosnan, principal
Janine Wong, principal
Nicholas Yoon
True Randall
Ruby Tapia

BASS CLARINET
Robert Brosnan

BASSOON
Kimia Nader-Tehrani, principal
Alexander Wells
Andy Clausen

PIANO/CELESTA
Jonathan Spatola-Knoll
Marilyn Swan
Ellen Schinnerer Deffner

HARP
Kyra Pigford

TROMBONE
Justin Wang, principal
Sean Raley

TUBA
John Matter, co-principal
Garrett Rigsby, co-principal

HORN
Alex Stepans, principal
Sayo Kimoto
Kristen Hayden
Timothy Witbeck
Gabby Chwalik

TRUMPET
Aaron Shuler, principal
Will Ebeler, assistant principal
Rachel Doolittle
Hugo Garcia

BASSOON
Kimia Nader-Tehrani, principal
Alexander Wells
Andy Clausen

PERCUSSION
Ian Marci, principal
Isaac Pastor-Chermak
Jonathan Spatola-Knoll
Garrett Rigsby

VIOLIN I
Kuan-I Du, concertmaster
Valerie Fates, assistant concertmaster
Sean Ang, assistant concertmaster
Nayvin Chew
Devon Bradshaw
Christopher Liao
Raphael Moore
Adam Xu Mauricio
Jennifer Kim
Minmin Fu
Brian Favetti
Julian Enis
Meghan Teague
Nick Weis
Meredith Lee
Hawk Hammer

VIOLIN II
Cynthia Bates, principal
Sylvia Tangney, assistant principal
Pamela Tedjo
Alexandra Kuwano
Sharon Inkelas
Angela Yam
Amanda Decker
Kelly Moss
Shebani Dandekar
Cristian Mojica
Jason Laico
Catherine Fu
Danielle Leinwander
Lily Miller

CELLO
Han-ah Sumner, principal
Nathan Leber, assistant principal
Ayala Berger
Catherine Li
Patrick Baek
Yang Liu
Chris Allen
Patrick Song
Ivan Chu
Briana Megid
Lauren Ho
Kara Chiu
Liz Yi
Wesley Cohen
Zach Lauchli

DOUBLE BASS
Melissa Zerofsky, principal
Yekun Ding, assistant principal
Michael Yun
Ellen Finn
John Bologni
Camila Ortiz
Taylor Hunsecker
Nicole Bennett
Elizabeth Oramas Diaz

ORGAN
Don Scott Carpenter
FRIDAY, JANUARY 10, 2014 ~ 7:00 PM
JACKSON HALL, MONDAVI CENTER

Eric Hoeprich, basset clarinet
London-Haydn String Quartet
Catherine Manson and Michael Gurevich, violin
James Boyd, viola
Pierre Doumenge, violoncello

PROGRAM

Quartet No. 36 in Bb Major, op. 50, no. 1
   Allegro
   Adagio
   Menuetto: Poco Allegretto
   Vivace assai

Franz Joseph Haydn
(1732–1809)

Quartet No. 3 in D Major, op. 18, no. 3
   Allegro
   Andante con moto
   Allegro
   Presto

Ludwig van Beethoven
(1770–1827)

INTERMISSION

Clarinet Quintet in A Major, K. 581
   Allegro
   Larghetto
   Menuetto
   Allegretto con variazioni

Wolfgang Amadeus Mozart
(1756–91)

Eric Hoeprich, basset clarinet

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers that cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.
**Endowed Seats**
Made possible by gifts of $10,000 or more.

**Kuan-I Du** – Cynthia Bates concertmaster
Presented by Debra Hornery, M.D.

**Valerie Fates** – Damian Ting assistant concertmaster
Presented by Damian Stu Ming Ting

**Sean Ang** – Clairelee Leiser Bulkley violin I
Presented by Clairelee Leiser Bulkely & Ralph E. Bulkley

**Nayvin Chew** – Francis Dubois violin I
Presented by Nancy Dubois

**Raphael Moore** – Raphael S. Moore violin I
Presented by Jolanta Moore in memory of Dr. Irena Anna Henner

**Devon Bradshaw** – Ralph and Judy Riggs violin I

**Cynthia Bates** – Fawzi S. Halmor principal violin II
Presented by Barbara K. Jackson

**Sylvia Tangney**
Shari Benard-Gueffroy assistant principal violin II

**Sogol Aliabadi** – Jocelyn Morris principal viola
Presented by James & Jocelyn Morris

**Sayaka Ueda** – Bakos Family assistant principal viola
Presented by John T. Bakos, M.D., Ph.D., in memory of Dr. John and Grace Bakos

**Han-ah Sumner** – Herman Phaff principal cello
Presented by Herman & Diane Phaff

**Nathan Leber** – Tracy McCarthy cello
Presented by Brian & Louanne Horsfield

**Ayala Berger** – Eldridge Moores cello
Presented by Eldridge & Judith Moores

**Yang Liu** – Louise McNary cello
Presented by Don McNary

**Melissa Zerofsky** – Barbara K. Jackson principal bass

**Helen Chmura** – principal flute
Presented by “Babs” Sandeen & Marty Swingle

**Claire Thompson**
Phyllis & Thomas Farver flute / piccolo

**Sam Price** – Wilson and Kathryn Smith principal oboe

**Robert Brosnan and Janine Wong**
W. Jeffery Alfriend, DVM, principal clarinet
Presented by Vicki Gumm & the Kling Family Foundation

**Kimia Nader-Tehrani**
Kling Family Foundation principal bassoon
Presented by Vicki Gumm & the Kling Family Foundation

**Alex Stepans**
Kristin N. Simpson and David R. Simpson principal horn
Presented by Richard & Gayle Simpson

**Aaron Shuler and Will Ebeler**
Andrew Mollner principal trumpet
Presented by Joseph Dean Mollner & Andrew Mollner

**Justin Wang** – Rebecca A. Brover principal trombone

**Sean Raley** – Michael J. Malone trombone
Presented by Brian McCurdy & Carol Anne Muncaster

**Theresa Wisneskie and Nick Garcia** –
Brian McCurdy bass trombone
Presented by Barbara K. Jackson

**John Matter and Garrett Rigsby** – Robert B. Rucker Tuba
Presented by Robert & Margaret Rucker

**Ian Marci** – Friedman Family principal percussion
Presented by Marvin & Susan Friedman

**Kyra Pigford** – Calvin B. Arnason principal harp
Presented by Benjamin & Lynette Hart

**Jonathan Spatola-Knoll** – Gary C. Matteson orchestral piano
Presented by Jane, Dwayne, & Donald Matteson

The Wilson & Kathryn Smith conductor’s podium was presented in honor of D. Kern Holoman.

---

UCDAMS Symphony Orchestra

Conductor’s Circle: $16,000
Ann Preston

Soloist’s Circle: $8,000
Barbara K. Jackson

Soloist’s Circle: $4,000
Dr. Ed and Patricia Gammel
Leandre Ibar
Robert Rucker
Warren Roberts
UC DAVIS SYMPHONY ENDOowment

Mitzi S. Aguirre
Priscilla Alexander
W. Jeffery Allfriend, DVM**
Thomas and Patricia Allen
David M. Ashkenaze, M.D.*
Robert and Joan Ball*
Cynthia Bates*
Matthew and Shari Benard-Gueffroy**
Robert Biggs and Diane Carlson
Oscar and Shula Blumenthal
Rebecca A. Brover**
Robert and Hilary Brover**
Gregory A. Brucker
Ralph E. Bulkley and Clairelee Leiser Bulkley*
Walter and Marija Bunter*
Ray and Mary Cabral*
Lynn and Robert Campbell
Don and Dolores Chakerian*
Terry and Marybeth Cook
Elizabeth Corbett
Allan and Joan Crow*
Martha Dickman*
Nancy DuBois*
Jonathan and Mickey Elkus
Thomas and Phyllis Farver**
Ron Fisher
Tyler T. Fong*
Marvin and Susan Friedman**
Edwin and Sevgi Friedrich
Anne Gray*
Vicki Gumm and Kling Family Foundation*
Prof. and Mrs. Said Haimor*
Benjamin and Lynette Hart**
Lorena Herrig*
Barbara D. Hoermann
Prof. and Mrs. D. Kern Holoman**
Debra A. Horney, M.D.*
Brian and Louanne Horsfield**
Ilia Howard*
Margaret E. Hoyt*
Dr. and Mrs. Daniel R. Hrdy*
Sharon Inkelas
Barbara K. Jackson**
Prof. Joseph E. Kiskis Jr.*
Winston and Katy Ko
Family of Norman Lamb*
Dr. Richard Levine*
Paul and Lois Lim
Susan Linz
Melissa Lyans and Andrews J. Albrecht, Ph.D.*
Natalie and Malcolm MacKenzie*
Douglas W. Macpherson and Glayol Sabha, M.D.*
Marjorie March*
J. A. Martin
Gary and Jane Matteson**
Katherine Mawdsley and William F. McCoy*
Scott and Caroline Mayfield
Greg and Judy McColl*
Tracy H. and Brendan J. McCarthy
Ulla and Gerald McDaniel
Don and Lou McNary*
Albert J. and Helen McNeil*
Sharon Menke, esq.
Maureen Miller
Andrew Mollner**
Joseph Dean Mollner**
Eileen and Ole Mols*
George Moore
Jolanta Moore**
Raphael S. and Netania Moore*
Eldridge and Judith Moores**
James and Jocelyn Morris**
Mary Ann Morris*
Ken T. Murai*
Russell and Alice Olson
Jessie Ann Owens
Paul and Linda Parsons*
Herman and Dianne Phaff**
Marjorie Phillips and Robert Rice
James and Felicity Pine
Jim and Nancy Pollock
Ann Preston
Eugene and Elizabeth Renkin*
Ralph and Judy Riggs**
Susanne Rockwell and Brian Sway
Jerome and Sylvia Rosen*
Don Roth
Robert and Margaret Rucker**
Tracey Rudnick
Beverly “Babs” Sandeen and Marty Swingle**
E. N. Sassenrath*
Neil and Caroline Schore*
Prof. and Mrs. Calvin Schwabe*
Barbara L. Sheldon
Ellen Sherman*
Richard and Gayle Simpson**
Wilson and Kathryn Smith**
Lois Spafford*
Sherman and Hannah Stein
Dr. and Mrs. Roydon Steinke
Thomas Sturges*
Joel and Susan Swift*
Richard Swift*
Alice Tackett*
Steven D. Taliman*
Damian Sui Ming Ting**
Roseanna F. Torretto
Rosalie and Larry Vanderhoof*
Shipley and Dick Walters*
Barbara D. and Grady L. Webster
Marya Welch*
Arthur Andersen LLP Foundation*
Bank of America Foundation
Office of the Provost**
The Swift Fund for the Arts*
UC Davis Symphony Orchestra
Weyerhaeuser

In honor of
Clairelee Bulkley by Barbara Anderson
Paul van Myulden
Jan Shaffer
Benjamin Hart
Randolph Hunt by Benjamin and Lynette Hart*
Barbara K. Jackson by Jim Back
Ulla McDaniel
Jerome and Sylvia Rosen*

In memory of
Susan Pylman Akin
William R. Albrecht
Ronald J. Alexander
Hilary Brover
Robert M. Cello
Marybeth Helen Cook
Alan Cunningham
Karen Aileen Dettling
Clare M. Driver
John “Al” Driver
Elizabeth Elkus
Carl Flowers
Dr. Irena Anna Henner
Katherine H. Holoman
Norman E. Lamb
Loren LeMaitre
Verna Fournes LeMaitre
Michelle Mantay
Lou McNary
Dorothy Dodge Miller
John Mouber
Mel Olson
Bruce Edward Paterson
Herman Phaff
Keith Riddick
Walter H. Rock Jr.
Walter H. Rock Sr.
Catherine T. Rock
Jerome Rosen
Dorothy J. Shiely
Richard and Dorothy Swift
William E. Valente
Wim van Muyden, MD
Bodil Wennberg

* = $1,000 or more
** = $10,000 or more
FOUNDER’S CLUB MEMBERS

John R. Berg, Ph.D., and Anne M. Berg
Kathleen Cady
Barbara P. and Kenneth D. Celli
Donna M. Di Grazia
Leland and Susan Faust
Ann & Gordon Getty Foundation
John Tracy Grose and Beth Baker-Grose
Prof. and Mrs. D. Kern Holoman
James and Patricia Hutchinson
IBM International Foundation, LLP

Barbara K. Jackson
Joan and Russell Jones
Mr. and Mrs. Norman Jones
Prof. Joseph E. Kiskis Jr.
Julia and Richard Kulmann
Elizabeth Langland and Jerry Jahn
Leslie and Dana Leong
Gary and Jane Matteson
Hugh and Deborah McDevitt
Albert and Helen McNeil
Cindy and Dennis McNeil

Patricia K. Moore and
Chester G. Moore Jr., Ph.D.
Mary Ann Morris, Ph.D.
Jeffrey and Janice Pettit
Steven Rosenau
Mr. and Mrs. Roy Shaked
Patricia L. Shepherd
Steven Tallman
Jeffrey Thomas
Larry and Rosalie Vanderhoef
Ed and Eleanor Witter

ANNUAL DONORS

Mitzi S. Aguirre
Priscilla Alexander
Martha Amorocho
Renee Armstrong
Renee Bodie
Clyde and Ruth Bowman
Lynn and Robert Campbell
Hugh C. and Susan B. Conwell
Martha Dickman
Dotty Dixon
Jeremy Faust
Darlene Franz and James Van Horn
Sally S. Gray
Benjamin and Lynette Hart
David and Annmarie Heller
James H. Hillman
Betty and Robin Houston
Donald Johnson and Elizabeth Miller
Winston and Katy Ko

Kirk Kolodji
Airy Krich-Brinton
Dr. Katherine T. Landschulz
Leslie and Dana Leong
Natalie and Malcolm MacKenzie
Maria Mange
Susan Mann
Marjorie March
Matthew McGibney
Clarence H. McProud
Amelie Mel de Fontenay
Jeffrey Mihaly
Martha Morgan
Jonathan and Jessie Newhall
Rebecca Newland
Naomi Newman
Grant and Grace Noda
John and Elizabeth Owens
Mike and Carlene Ozonoff

Patricia Peacock
Ann Preston
Gerry Prody
Warren G. Roberts
Carrie and Miriam Rocke
Jerry and Sylvia Rosen
William and Linda Schmidt
Carl Seymour
Kevin Shelloe
Ellen Sherman
G. William Skinner and Susan Mann
Barry Smith
Steven and Patricia Waldo
Shipley and Dick Walters
Douglas and Carey Wendell
Rebecca and Jansen Wendlandt
Bank of America Matching Gift Program
IBM Matching Gift Program
Jewish Community Endowment Fund

CHORUS ENDOWMENT FINANCIAL SUMMARY

Market Value at July 1, 2011: $98,682.75
Gifts Received: $1,800.00
Payout for use in fiscal year 2011–12: $3,224.47
Christian Baldini has conducted a wide range of orchestras including the Munich Radio Orchestra, Scottish Chamber Orchestra, Buenos Aires Philharmonic, BBC Symphony Orchestra, the National Symphony Orchestra (of Argentina and the U.S.), the San Francisco Contemporary Music Players, and opera for the Aldeburgh Festival (U.K.). Last April he made his debut conducting in Salzburg at the Award Weekend when an international jury selected him and two other conductors out of ninety-one submissions worldwide. Baldini was described by the international press as a conductor who “has a keen ear for detail” (The Scotsman, on his Scottish Chamber Orchestra debut) and who “left sighs all over the hall and the rows of the orchestra” (Folha de Sao Paulo, Brazil). When he made his debut conducting in South Africa, Moira de Swardt stated that “passion and dedication intersect for a fabulous orchestral concert.”

Equally at home in the core symphonic and operatic repertoire as in the most daring corners of contemporary music, he has presented world premiers of over sixty works. He has also conducted and recorded contemporary Italian music for the RAI Trade and Tactus labels. His compositions are published by Babel Scores in Paris. As a conductor, Baldini was privileged to learn from Leonard Slatkin, Kurt Masur, Peter Eötvös, and Martyn Brabbins. He holds degrees from the State University of New York at Buffalo (Ph.D. in composition), Pennsylvania State University (master’s in conducting), and the Catholic University of Argentina (bachelor’s degree in conducting and composition).

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 BBC Symphony Orchestra, 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, Buffalo, Baldini joined the UC Davis faculty in 2009, serving as the music director of the UC Davis Symphony Orchestra and acting as the chamber music coordinator. Baldini has also served as music director of the Camellia Symphony Orchestra since 2012.

Don Scott Carpenter, organ, is the Executive Director of the American Bach Soloists and organist/conductor of St. Thomas Anglican Church in San Francisco. Prior to moving to the Bay Area, he was General Director of the Santa Fe Desert Chorale, organist of the Cathedral Basilica of St. Francis of Assisi (Santa Fe), and Artistic/Executive Director of the Louisville Youth Choir, Music Director of the Temple Adath Israel B'rith Shalom and Organist/Music Director at Second Presbyterian Church in Louisville. He has also been on the faculties of Bellarmine University and the University of Louisville. He holds an M.M. in choral conducting from the University of Louisville School of Music as well as the B.M. in organ performance. His choirs have been heard throughout the United States and Europe, including performances at the Dom in Salzburg, Votivkirche in Vienna, and Carnegie Hall in New York City. Most recently he was the guest conductor of the San Francisco Renaissance Voices. He has prepared choruses for world premiere performances of operas based on the lives of Kentuckians Muhammad Ali, Helen Thomas, and Dian Fosse in partnership with Kentucky Opera, prepared the chorus for performances of Beethoven’s Choral Fantasy and for the touring Broadway musical Joseph and the Amazing Technicolor Dreamcoat, and commissioned and conducted the world premiere of Then Sing by Daniel Gilliam for treble and mixed chorus and orchestra, based on text of William Wordsworth. He has served as adjudicator of large ensemble choral contests and appears as a guest conductor throughout the United States. Shalom, his debut album recorded live in performance with the Santa Fe Desert Chorale, can be heard on the White Tie label.

Ellen Schinnerer Deffner began specializing in piano accompaniment in London, where she was a student at the Guildhall. While in Europe she was an accompanist and coach for master classes given by Pierre Bernac and Gerard Souzay at the Academie Internationale de Musique de Maurice Ravel in France. While at the Guildhall, she studied harpsichord with the late Christopher Kite. Since returning to the United States, she has been on the faculties of UC Santa Barbara, Reed College, and the University of Portland in Oregon. Broadcast performances have included appearances on British and French television as well as Minnesota Public Radio.
An alumnus of the Juilliard School, **William David Cooper** has enjoyed a diverse career as composer, conductor, and keyboardist. His music has been championed by Augustin Hadelich, the Juilliard Orchestra, Trio 180, the JACK Quartet, and the Lysander Trio, and has been performed at the Radio France Festival and the Wellesley Composers Conference. He has been commissioned by Soli Deo Gloria, and SongFusion, and is currently writing *Hagar and Ishmael*, a two-act opera that will premiere with members of the Indianapolis Symphony Orchestra. He has served on faculty at Purdue and Vincennes Universities and at the Interlochen Arts Camp since the summer of 2010. Cooper is the recipient of three ASCAP awards, including the 2012 Leo Kaplan Award. A passionate devotee of early music, he received the 2012 David S. Saxon award from the UC Davis music department for excellence in performance of early music. Cooper has served as choir director, organist, and chorister in churches including Holy Trinity Lutheran Church in New York City and First Baptist Church of Lafayette, IN. He is currently director of music at the Episcopal Church of St. Martin, Davis. His teachers have included Samuel Adler, Robert Beaser, Kurt Rohde, and Ross Bauer, and he has studied organ with Paul Jacobs. He is pursuing a Ph.D. in music composition at UC Davis, studying composition with Pablo Ortiz, and researching English Renaissance music with Jessie Ann Owens.

**Antoine van Dongen**, Dutch violinist, pianist, and conductor has been on the faculty at Wellesley College, New England Conservatory, MIT, and the Walnut Hill School of Arts from 2005 to 2011. He has had a distinguished career serving as a first violinist with the world famous Royal Concertgebouw Orchestra in Amsterdam from 1989 to 2004 and worked closely with Leonard Bernstein, Antal Dorati, Carlo Maria Giulini, Nikolaus Harnoncourt, Bernard Haitink, Pierre Boulez, Ricardo Chailly, and Mariss Jansons. He was first violinist of the Rotterdam Philharmonic Orchestra in 1988–89 and has been a member of the Chamber Orchestra “Per Musica” and the Dutch Bach Soloists. He played regularly with the Orchestra of the Eighteenth Century, worked with Frans Bruggen, and has served as concertmaster of the Dutch Baroque Ensemble. As a founding member of the Feininger Piano Trio and the European Boccherini String Trio, van Dongen participated frequently in master classes with the Beaux Arts Trio and the Guarneri Trio.

**Leighton Fong** is a longtime member of the Left Coast Chamber Ensemble and serves as principal cellist with the California Symphony. He is a former member of the San Francisco Contemporary Players and plays regularly with the Eco Ensemble and the Empyrean Ensemble. He has taught at UC Berkeley since 1997. He studied at the San Francisco Conservatory, the New England Conservatory, the Bern Conservatory in Switzerland, and the Royal Danish Conservatory in Copenhagen, Denmark.

**Jolán Friedhoff**, violin, relocated to Davis after serving as assistant concertmaster of the Saar State Opera Orchestra (Germany) for twenty years. She also served as concertmaster of the Sinfonietta Saarbrucken for five seasons. Prior to joining the Saar State Opera Orchestra, she was a member of the first violin sections of the Rhine Philharmonic and the Philharmonia Hungarica. During her tenure at the Saar State Opera she was a founding member of the Piano Trio Pastorale and initiated an American Composers Chamber music series with that ensemble.

**Percussionist Christopher Froh** specializes in promoting and influencing the creation of new music through critically acclaimed performances and dynamic lectures. As a soloist, he has appeared at festivals and recitals across Japan, China, Turkey, Europe, and the United States. A member of the San Francisco Contemporary Music Players, Empyrean Ensemble, Rootstock Percussion, and San Francisco Chamber Orchestra, Froh has premiered over 100 chamber and solo works by composers from 15 countries. His rich and diverse career also includes performances with the San Francisco Symphony at Carnegie Hall, Gamelan Sekar Jaya at the Stern Grove Festival, and session recording at Skywalker Ranch for a video game about monkeys and pirates. Froh has recorded with the San Francisco Symphony on SFS Media; as a soloist on Albany, Bridge, Innova, and Equilibrium labels; and as a chamber musician on MenloLIVE. Since 2007 he has served as an artist faculty member at Music@Menlo, a premier chamber music festival directed by David Finckel and Wu Han. He studied at the University of Michigan, Eastman School of Music, and Toho Gakuen Conservatory, where he was a student of marimba pioneer Keiko Abe. He teaches percussion and chamber music at UC Davis and CSU Sacramento.
Karen Gottlieb has performed for over twenty-five years with the San Francisco Symphony as second harpist, toured extensively on their U.S., European and Asian tours. She has performed and recorded on many of the SF Symphony’s Grammy Award-winning recordings and DVDs. For more than twenty years she was a member of the SF Symphony AIM ensembles, educating thousands of public school children in SF. She is currently the harpist for the San Francisco Contemporary Music Players and the Skywalker Recording Symphony Orchestra, performing regularly with other New Music ensembles in the SF Bay Area—Empyrean, EarPlay, Eco, and Left Coast Chamber Ensemble. She served as principal harpist with California Symphony and has subbed with the SF Opera and Ballet orchestras since 1980. Gottlieb received her bachelor’s at University of Washington, Seattle and her master’s in performance from the Cleveland Institute of Music. She teaches harp at SF State University and Mills College. Gottlieb has assisted at the San Francisco Conservatory of Music and maintains a private studio for teaching and coaching. In 2012 she was featured as the special guest lecturer/teacher in harp at the National Suzuki Association Conference, Minneapolis. As a certified harp technician for Lyon & Healy and Salvi Harps, she maintains and repairs harps locally, within the United States and Mexico. With the Bay Area Chapter of the American Harp Society she served as co-president and secretary as well as Program Chair for the AHS National Conference in San Francisco in 2006. Currently on the board of the San Francisco Contemporary Music Players, she holds an advisory position on the board of the local Bay Area Chapter of the American Harp Society.

Eric Hoeprich has specialized in performing on the historical clarinet. He grew up in Davis, California, and in 2012 he was inducted into the Davis High School “Hall of Fame.” His expertise as a musician, scholar, and instrument maker create a unique approach to the clarinet repertoire of the eighteenth and nineteenth centuries. As principal clarinetist in Frans Brüggen’s Orchestra of the Eighteenth Century, he has had numerous opportunities to perform and record as a soloist. He has also appeared and recorded with the Academy of Ancient Music, Musica Antiqua Köln, Philharmonia Baroque, and Tafelmusik, among other period-and modern-instrument ensembles. As a chamber musician, Hoeprich performs with the wind ensembles Nachtmusique and Stadler Trio. Eric Hoeprich is on the faculty of the Conservatoire de Paris, the Royal Conservatory of the Music (The Hague), and Indiana University (Bloomington). He is the author of The Clarinet (Yale University Press, 2008) as well as articles in several journals.

Matilda Hofman studied at Cambridge University, the Royal Academy of Music and the Eastman School of Music, and also as a conducting fellow at the Aspen Music Festival and School. She has received awards from the League of American Orchestras, as well as the 2011 Thelma A. Robinson Award from the Conductors’ Guild. She has been mentored by such conductors as Martyn Brabbins, David Zinman, Kurt Masur, Sir Colin Davis, and Ingo Metzmacher. As music director of the Diablo Symphony in Walnut Creek, she has initiated an outreach program including school and family concerts. In California she has also worked with the Left Coast Chamber Ensemble, as assistant conductor at Sacramento Opera, and at the Sierra Summer Festival in Mammoth Lakes. She also conducts regularly in Europe. In 2011 she performed Luigi Nono’s Prometeo at the Salzburg Festival and Berliner Festspiele with Ensemble Modern and alongside Ingo Metzmacher. In 2014 she will appear in the same production, revived in Holland and at the Tonhalle in Zurich. Other recent guest conducting appearances include the Kammerakademie Potsdam in Germany and the Winnipeg Symphony Orchestra in their New Music Festival in a performance which was broadcast on CBC radio.
**Peter Josheff**, composer and clarinetist, is a founding member of Sonic Harvest and of Earplay. He is also a member of the San Francisco Contemporary Music Players, the Empyrean Ensemble, and the Eco Ensemble. He has performed with many other groups, including the Paul Dresher Ensemble, Melody of China, Composers, Inc., and sf Sound, and has appeared as a clarinetist on numerous recordings, concert series and festivals. His recent compositions include Waiting (2012), commissioned and premiered by Earplay; *Nautical Man* (2011), an album of pop songs; *Sutro Tower in the Fog* (2011), commissioned, premiered, and recorded by the Bernal Hill Players; Sextet (2010), *Caught Between Two Worlds* (2009), both premiered by Sonic Harvest; *Inferno* (2008), a chamber opera produced by San Francisco Cabaret Opera in 2009; *Viola and Mallets* (2007), commissioned and premiered by the Empyrean Ensemble; and *House and Garden Tales* (2006) performed by both Sonic Harvest and Earplay. His work has also been performed by the Laurel Ensemble. His latest work, *The Cauldron*, commissioned by tenor Brian Thorsett, will be premiered in January 2014.

Violinist **Phyllis Kamrin** holds degrees from Curtis Institute and New England Conservatory. She is a member of the Left Coast Chamber Ensemble, and of Alma Duo, an ensemble with guitar. She has played with New Century Chamber Orchestra, and Philharmonia Baroque. Kamrin can be heard on Kameleon, VQS, and Harmonia Mundi.

The **London-Haydn Quartet** was formed in response to its members’ devotion to Haydn’s string quartets. Playing with classical bows on instruments with gut strings, the ensemble has received invitations to many of the most important concert series in Europe and North America. They have performed the complete Haydn cycle numerous times and have given Haydn recitals at Carnegie Hall, Cheltenham International Festival, Granada International Festival, and at Haydn festivals in Esterhazy, Lincoln, and Lyon. They have formed a collaboration with period clarinetist Eric Hoeprich, with whom they also recorded the Brahms and Mozart quintets on the Glossa label. For more information, see [www.londonhaydnquartet.co.uk](http://www.londonhaydnquartet.co.uk).

Loren Mach, percussion, is passionate about the arts as they relate to our twenty-first-century world and all who inhabit it. A graduate of the Oberlin and Cincinnati Conservatories of Music, he has premiered countless solo, chamber, and orchestral works. Mach is a member of ADORNO, Eco Ensemble, the San Francisco Chamber Orchestra, Worn Chamber Ensemble, and co-founder of Rootstock Percussion. He often performs with the San Francisco Symphony, many regional symphony and opera orchestras, or in the orchestral pit of hit Broadway shows like *Wicked*. But Mach prefers making new music in more intimate settings with groups like San Francisco Contemporary Music Players, Left Coast Chamber Ensemble, Empyrean Ensemble, Earplay, and sfSound. In recent summers he has performed at the Cabrillo Festival of Contemporary Music and was guest artist with Dawn Upshaw and eighth blackbird at the Ojai Music Festival.

Since her 1994 New York debut, soprano **Deborah Norin-Kuehn** has dedicated her performance career to presenting contemporary vocal repertoire, premiering and interpreting works of our time, without neglecting the traditional fare. Regarding Norin-Kuehn’s U.K. premiere of Milton Babbitt’s *Du*, Phyllis Bryn Julson said: “She puts a little Schubert in her Babbitt, and vice versa.” Norin-Kuehn has performed under the batons of Peter Bay, David Hayes, Aaron Jay Kernis, Oliver Knussen, and been featured throughout the United States, Canada, England, France, Germany, and Italy with orchestras, select artists, and ensembles including the Empyrean Ensemble, Ensemble 21, Opera Company of Philadelphia, the Philadelphia Singers. She has performed the roles of Pamina, Musetta, Mrs. Gobineau, and Anna Gomez on the opera stage and has been guest artist at the Eastman School of Music and at venues and festivals including Composers, Inc., June in Buffalo, and the Bowling Green New Music Festival. Her discography features recordings on the Living Artists and SEAMUS labels. A student of the late Todd Duncan—Gershwin’s original Porgy—at the Curtis Institute of Music (Artist Diploma), Norin-Kuehn holds vocal performance degrees from the Eastman School of Music (D.M.A., M.M.) and has studied and performed at the Aspen Music Festival, the Britten-Pears School, the Chautauqua Institute, and the Lake Placid Institute. Currently on the voice faculty of Heidelberg University, she resides in Sylvania, Ohio, with her husband and their two children.
UC Davis Concert Band director, Pete Nowlen has served on the faculties of both UC Davis and CSU Sacramento for more than twenty years. Nowlen is an active orchestral and chamber musician in Sacramento, the Bay Area, and beyond, including membership in the Sacramento Symphony and Philharmonic and frequent performances with the San Francisco Symphony, Opera and Ballet Orchestras. Nowlen is also the artistic director (and driving force) of the Vocal and Instrumental Teaching Artist (VITA) Academy in Sacramento. The Academy provides music and music education to underserved communities and school children while training emerging professional musicians to be effective teaching artists. As the conductor of both Camerata California, and the newly formed Rancho Cordova Civic Light Orchestra, and director of the CalCap Chamber Music Workshop, Nowlen brings his passion for making beautiful music full circle as he inspires adult musicians to develop their musical talents and performing skills. In the summer of 2013, Pete received two additional prestigious appointments, having been named the artistic director of the San Francisco Lesbian/Gay Freedom Band and artistic advisor of Music in the Mountains in the Sierra foothills.

The Pacific Boychoir has become known for its rich sound, musicianship, phrasing, and talented soloists. The New York Times wrote that it goes “beyond the reach of most youth choirs” and the Los Angeles Times described their quality of sound and musicianship “astonishing.” With the addition of a day school in 2004, the PBA has become the only choir school on America’s West coast. Integrating a full academic curriculum with daily musical instruction, it has one of the lowest student-teacher ratios for independent schools in the Bay Area and is a member of the East Bay Independent Schools Association. The Pacific Boychoir has appeared frequently with the San Francisco Symphony, performing under the direction of Michael Tilson Thomas, Kurt Masur, Robert Spano, David Robertson, James Conlon, Charles Dutoit, Herbert Blomstedt, and Vance George, in works by Britten, Orff, Wagner, Mahler, Liszt, Mendelssohn, and Berlioz. Along with the San Francisco Girls Chorus, the Pacific Boychoir recorded Mahler’s Third Symphony with the SF Symphony, awarded the Grammy for best classical album in February 2004. In January 2010, the SFS recording of Mahler’s Eighth Symphony, featuring the SF Symphony Chorus, the San Francisco Girls Chorus, and the Pacific Boychoir, was awarded Grammys for best choral performance and best classical album.

Michael Seth Orland appears frequently in the Bay Area as a chamber musician and soloist, and has performed with the San Francisco Contemporary Music Players, Earplay, the Berkeley Contemporary Chamber Players, New Music Theater, Other Minds, and the Empyrean Ensemble. Orland has appeared often as a freelance symphony musician and has performed many times as a pianist in vocal recitals, as well as in vocal master classes given by artists such as Frederica von Stade. Orland has performed modern works throughout California, at venues including UC campuses at San Diego and Santa Cruz, and at Cal Arts. He has also played at June in Buffalo (N.Y.), the Mendocino Music Festival, and in the Gund Series at Kenyon College. He may be heard on recordings of contemporary music released by CRI, Centaur, and Capstone. Orland studied piano with Margaret Kohn in Claremont, CA, and is a graduate of the UC Berkeley Music Department, where he studied harpsichord with Davitt Moroney and composition with Gérard Grisey. He later continued his study of composition with David Sheinfeld. He teaches in the music departments at UC Berkeley and UC Davis.

Los Angeles native April Paik moved to the Bay Area in 2005 to do her undergraduate studies at UC Berkeley, where she majored in music and German. During her time there she performed with the University Symphony as concertmaster and soloist, having been a two-time concerto competition winner. She currently maintains a private teaching studio and performs frequently with regional orchestras and Berkeley’s Eco Ensemble. She seeks further fulfillment by coaching young musicians and engaging in various chamber music projects. Paik was recently awarded the Hertz Traveling Fellowship from UC Berkeley’s Department of Music to continue her studies in Berlin.
Swedish composer **Mika Pelo** writes music for soloists, chamber ensembles, and orchestras, with or without electronics. He holds a doctorate in composition from Columbia University and is currently assistant professor of composition at UC Davis. His principal composition teachers include Tristan Murail, Bent Sørensen, and Sven-David Sandström. Pelo is inspired by the French so-called spectral composers and Scandinavian lyricism and describes his method of composition as “controlled dreaming.” The Strad magazine states that Pelo’s music “fashions a fascinating mosaic of sonorities,” and the Irish Times writes that Pelo’s music is built by “gestures that were once the province of the avant-garde . . . here pliably exploited by a sensibility that sounded decidedly romantic.” Pelo’s music is published by Edition Peters, Germany.

**Garrett Rigsby** is a first-year graduate student in conducting at UC Davis, studying with Jeffrey Thomas, Christian Baldini, and D. Kern Holoman. He earned a Bachelor of Music degree in music history from the Conservatory of Music at the University of the Pacific in 2013. His primary research interests include the lives and works of Gustav Mahler and Richard Wagner. He studied conducting with Nicolas Waldvogel and Eric Hammer and the tuba with Matthew Tropman and Douglas Hunt. He has served as the principal conductor of Pacific Arts Contemporary Ensembles (PACE), premiering new works by student composers. He has also conducted members of the University Symphony Orchestra and Symphonic Wind Ensemble at UOP.

**Violist Ellen Ruth Rose** enjoys a varied career as a soloist, ensemble musician, and teacher with a strong interest the music of our times. She is a member of Empyrean Ensemble, the flagship new music ensemble in residence at UC Davis, Earplay, the professional new music ensemble at UC Berkeley, and Earplay, the San Francisco-based contemporary ensemble. She has worked extensively throughout Europe with Frankfurt’s Ensemble Modern and the Cologne experimental ensembles Musik Fabrik and Thürmchen Ensemble, appearing at the Cologne Triennial, Berlin Biennale, Salzburg Zeitfluss, and Venice Biennale festivals and has performed as soloist with the West German Radio Chorus, Empyrean Ensemble, Earplay, the San Francisco Contemporary Music Players, Santa Cruz New Music Works, at the San Francisco Other Minds and Ojai Music festivals and at Monday Evening Concerts in Los Angeles. She has premiered numerous works featuring viola by California composers—many from within the UC Davis community—including several written for her. Rose holds degrees in viola performance from the Juilliard School and the Northwest German Music Academy in Detmold, Germany, as well as a B.A. with honors in history and literature from Harvard University. She is currently on the instrumental faculty at UC Davis and UC Berkeley. Her own teachers have included Heidi Castleman, Nobuko Imai, Marcus Thompson, and Karen Tuttle.

**Violist and composer Kurt Rohde** is a recipient of the Rome Prize, the Berlin Prize, a Guggenheim Fellowship, and the winner of the 2012 Lydian String Quartet Commission Prize. He has received commission awards from New Music USA—Commissioning Music/USA, the NEA, and the Barlow, Fromm, Hanson, and Koussevitzky Foundations. Rohde recently completed new works for eighth blackbird, the Scharoun Ensemble, pianist Genevieve Lee, and the Left Coast Chamber Ensemble and is currently working on a new opera with writer Dana Spiotta and artist David Humphrey, a new work for ZOFO Duo, and a cello concerto for Michelle Kesler. He will be in residence at the Copland House in the summer 2014. Rohde plays with the Left Coast Chamber Ensemble and the New Century Chamber Orchestra. He is former artistic director of the Left Coast Chamber Ensemble and is co-director of the Empyrean Ensemble. His CD **Oculus: Music for Strings with the New Century Chamber Orchestra** was released on the Mondovibe label. His CD **ONE: Chamber Music of Kurt Rohde** was released by Innova Recordings in 2012. A professor of music composition at UC Davis, he was a fellow at the Radcliffe Institute for 2012–13.
Marilyn Swan, piano, began her musical studies in Los Angeles with Robert Turner and participated at an early age in master classes with Rosina Lhévinne at UC Berkeley, UCLA, and the Aspen Music Festival. She is a graduate of the Curtis Institute of Music in Philadelphia, where she studied with Seymour Lipkin and, as an ensemble player, with members of the Guarneri Quartet, Felix Galimir, Mischa Schneider, and Max Rudolf. The recipient of many scholarships and awards, Swan has performed extensively as a solo recitalist and chamber musician, and she has appeared with orchestras including the Los Angeles Philharmonic (with Zubin Mehta and Michael Tilson Thomas), the American Youth Symphony, California Chamber Symphony, Curtis Institute Orchestra, Fresno Philharmonic, Santa Barbara Symphony, Long Beach Symphony, and Caracas (Venezuela) Philharmonic. She was also piano soloist for four years for the Los Angeles Ballet Company.

Tenor Steven Tharp has gained worldwide acclaim as a singer of remarkable versatility in repertoire spanning many centuries and styles. Opera News praised the “bel canto flexibility and sweetness” of his voice. His operatic credits include performances with the Metropolitan Opera, New York City Opera, Netherlands Opera, the Badisches Staatstheater Karlsruhe, the Teatro Massimo (Palermo), the Netherlands Reisopera, Glimmerglass Opera, Opera Pacific, the Minnesota Opera, Skylight Opera, Bel Canto at Caramoor, and the companies of Dallas, Houston, Seattle, Memphis, Omaha, Salt Lake City, and Miami. He has a special interest in lesser-known eighteenth- and early-nineteenth-century operas and has sung roles in Gluck’s Les Pêcheurs de la Manche, Haydn’s Il Sospiri, Scarlatti’s Gli Invidiati nel Sembiante, Conti’s Don Quixote in Sierra Morena, Gassmann’s L’Opera Seria, Grétry’s Zémire et Azor, and Schubert’s Alfonso und Estrella. Tharp has appeared in concert with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Royal Philharmonic, Cleveland Orchestra, Cincinnati Symphony, Houston Symphony, St. Louis Symphony, Chicago Music of the Baroque, and American Bach Soloists, under Sir Georg Solti, Daniel Barenboim, Kurt Masur, Charles Dutoit, Valery Gergiev, Christoph von Dohnanyi, Stanislaw Skrowaczewski, James Conlon, Marin Alsop, JoAnn Falletta, Alan Gilbert, and Jane Glover. His concert repertoire extends from Monteverdi to John Musto. His world-premiere recording of the complete songs of Edward MacDowell won a Grammy Award nomination, and his recording of Frank Martin’s Le Vin Herbe was an “Editor’s Choice” in Opera News. Tharp has added stage direction to his accomplishments, with productions for the Manhattan School of Music’s Handel Project (Alcina, Ariodante) and for Caramoor (Costa fan tutte, H.M.S. Pinafore, Pauline Viardot’s Cindirillon, and Donizetti’s Linda di Chamounix).

Jeffrey Thomas is professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles at UC Davis. From 2001 to 2006 he was a UC Davis Chancellor’s Fellow, and the Rockefeller Foundation awarded him residency at the Bellagio Study and Conference Center at Villa Serbelloni to work on his manuscript “Handel’s Messiah: A Life of Its Own.” Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further studies in English literature at Cambridge University, he has taught at the Amherst Early Music Workshop, Oberlin College Conservatory Baroque Performance Institute, San Francisco Early Music Society, and Southern Utah Early Music Workshops; presented master classes at the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University; and taught on the faculty of Lehigh University. He is also artistic and music director of the American Bach Soloists, conducting their recordings of more than twenty-five cantatas, the Mass in B Minor, Musical Offering, motets, chamber music, and works by Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. Thomas has performed at the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Saratoga Performing Arts Center, Berkeley Festival and Exhibition, Boston Early Music Festival, Bethlehem Bach Festival, Göttingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at the Brooklyn Academy of Music’s “Next Wave Festival.” He has collaborated with the Mark Morris Dance Group and was one of the first recipients of the San Francisco Opera Company’s prestigious Adler Fellowships. He has an extensive discography of vocal music for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. An avid exponent of contemporary music, he has conducted premieres of new operas, including David Conte’s Gift of the Magi and Firebird Motel, and has premiered song cycles of several composers and two cycles written especially for him. He has performed lieder recitals at the Smithsonian and appeared with his own vocal chamber music ensemble, L’Aria Viva.
### UPCOMING 2014 CONCERTS

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location</th>
<th>Presenters/Performers</th>
</tr>
</thead>
</table>
| **SUNDAY, JANUARY 26, 2014 ~ 7:00 PM** |        | Vanderhoef Studio Theatre, Mondavi Center | Empyrean Ensemble: *Across the Seas*  
Mika Pelo and Kurt Rohde, directors  
Filippo Perocco: *Ballata* for Flute, Clarinet, Violin, Cello, and Piano  
Michael Norris: *dirty pixels* for Violin, Cello, and Piano  
Mauricio Kagel: Piano Trio No. 2 for Violin, Cello, and Piano  
Órjan Sandred: *Crack and Corrosion* for Guitar and Electronics  
Ezequiel Menalled: New Work, to be announced (world premiere)  
Pre-concert talk at 6:15 pm |
| **SUNDAY, FEBRUARY 9, 2014 ~ 7:00 PM** |        | Vanderhoef Studio Theatre, Mondavi Center | Works for Soprano, Cello, and Piano  
Lucy Shelton, soprano (artist-in-residence)  
Elliott Carter: *Of Challenge and of Love*  
Carter: Cello Sonata  
Shostakovich: *Seven Romances* to Poems by Alexander Blok for Soprano and Piano Trio |
| **SUNDAY, FEBRUARY 16, 2014 ~ 7:00 PM** | Jackson Hall, Mondavi Center | The World and Les Ballets Russes | UC Davis Symphony Orchestra, Christian Baldini, music director  
Lucy Shelton, soprano (artist-in-residence)  
Schumann: “Genoveva” Overture  
Berio: *Folk Songs*  
Sibelius: *Luonnotar*  
Ravel: *Daphnis et Chloé* Suite No. 2 |
| **MONDAY, MARCH 8, 2014 ~ 7:00 PM** | Vanderhoef Studio Theatre, Mondavi Center | Innovation Greets Tradition by Rita Sahai | A Hindustani solo classical vocal concert with tabla, harmonium, and viola accompaniment. |
| **WEDNESDAY, MARCH 5, 2014 ~ 7:00 PM** |        | Vanderhoef Studio Theatre, Mondavi Center | UC Davis Jazz Ensembles, Sam Griffith, director |
| **SUNDAY, MARCH 9, 2014 ~ 7:00 PM** | Jackson Hall, Mondavi Center | Spiritual Ascension | University and Alumni Choruses, Jeffrey Thomas, conductor  
UC Davis Symphony Orchestra, Christian Baldini, music director  
Beethoven: *Consecration of the House* Overture (Jeffrey Thomas, conductor)  
C. P. E. Bach: *Heilig* (Jeffrey Thomas, conductor)  
Brahms: *Alto Rhapsody* (Jeffrey Thomas, conductor)  
Mozart: Requiem (Christian Baldini, conductor) |
| **SATURDAY, MARCH 15, 2014 ~ 7:00 PM** | Episcopal Church of St. Martin, 640 Hawthorn Lane, Davis | Early Music Ensemble, William David Cooper, director | UC Davis Baroque Ensemble, Phebe Craig and Michael Sand, directors |
| **SUNDAY, MARCH 16, 2014 ~ 3:00 PM** | Jackson Hall, Mondavi Center | Concert Band, Pete Nowlen, director |
| **TUESDAY, MARCH 18, 2014 ~ 8:00 PM** | Jackson Hall, Mondavi Center | Scharoun Ensemble | Dvořák: *Czech Suite* for Octet  
Rohde: New work  
Hindemith: *Octet*  
Beethoven: *Septet*  
Presented by the Mondavi Center and the UC Davis Department of Music |

### ADMINISTRATIVE & PRODUCTION STAFF

Christina Acosta, editor  
Stephen Bingen, recording engineer  
Philip Daley, publicity manager  
Rudy Garibay, designer  
Joshua Paterson, production manager