8 PM, Sunday, 23 November 2008
Jackson Hall, Mondavi Center
UC Davis Symphony Orchestra
D. Kern Holoman, conductor
with the University and Jubilee Alumni Choruses
Jeffrey Thomas, conductor

8 PM, Friday, 5 December 2008
Jackson Hall, Mondavi Center
University Chorus
Jeffrey Thomas, conductor
with the UC Davis Symphony Orchestra
Fifty years ago, on February 27, 1959, Richard Swift led the inaugural concert of a new town-gown orchestra on the Davis campus in a program consisting of symphonies by Mozart and Haydn and concertos by Bach and Mozart, with Robert Below as soloist. “People who like music at the University of California at Davis,” wrote William Glackin in the next day’s Sacramento Bee, “ought to be celebrating today. In fact the whole college should feel pretty good. It introduced its first symphony orchestra last night, and the evening was not only a brave but also an auspicious beginning.”

Swift and Below had come, as assistant professors, to seek their fortunes in the Sacramento valley: a hot spot, for sure, and as fertile for the arts as for other growing things. The distinguished food scientist Herman Phaff, then 46, was the original principal cellist. Turpie and Barbara Jackson had been living here since 1951. Clairelee Leiser Bulkley joined as concertmaster—sharing the stand with Richard Nelson, for whom the Nelson Gallery is named—for the 1960–61 season, and then permanently returned in 1973 in the first violins. Cynthia Bates joined the orchestra in its 14th season (1972–73) and I, in the 15th.

It’s been a good run, both for the orchestra and its fourth conductor. In the nostalgic moments, I think most of all about college students routinely achieving, individually and collectively, art and beauty of which none of us knew we were capable... Of the many dozens of musical palships we made: icons like Gérard Souzay, Bethany Beardslee, and Gilbert Kalish; consummate professionals like Stephanie Friedman and Jules Bastin; and youngsters on the fast track: Jean-Yves Thibaudet, Steve Mackey, Jeffrey Thomas... Of the world premieres of music both newly composed and newly unearthed... And, of course, of the crazed ventures that somehow came out fine after all: monster concerts, sallyings-forth to Canada, then Tahiti and Australia, then France for Berlioz’s 200th birthday; Carmen with the San Francisco Opera Adler Fellows.

There’s no lack of fond memories, and the good times will continue. The search for a new conductor has begun with enormous excitement and promise, and the month of February will be devoted to meeting and hearing the candidates (see “The Transition,” p. 9). In June, we imagine we’ll still be celebrating, this time with the announcement of the UCDSO’s fifth conductor. One other source of real satisfaction is the financial solidarity of our institution, especially given the way things are all around us. The UC Davis Symphony Endowment was begun in 1992, in a period of financial distress, precisely to insulate the orchestra from the worst effects of the next rainy days. This season we hope the Endowment will cross the million-dollar mark, which is pretty remarkable for our kind of enterprise. Its proceeds keep us going, afford us both substance and patina, and launch dozens and dozens of gifted young Californians in their professions. For that, we’ll be grateful for another 50 seasons at the very least.

—DKH

Golden Jubilee Events

3:10 pm, Thursday, 20 November 2008, Room 115, Music Building

4 pm, Friday, 21 November 2008,
Rumsey Rancheria Grand Lobby, Mondavi Center

1:10 pm, Monday, 24 November 2008, Room 115, Music Building
Open Lecture (MUS 121): Humor in Music, with David Cairns.
8 PM, SUNDAY, 23 NOVEMBER 2008
JACKSON HALL, MONDAVI CENTER

UC DAVIS SYMPHONY ORCHESTRA
D. KERN HOLOMAN, CONDUCTOR

WITH THE
UNIVERSITY CHORUS AND JUBILEE ALUMNI CHORUS

PROGRAM

Gloria, from Missa solemnis, op. 123
[text and translation, p. 21]

Ludwig van Beethoven
(1770–1827)

Ann Moss, soprano
Zoila Muñoz, contralto
Jonathan Nadel, tenor
Gregory Stapp, bass
Jeffrey Thomas conducting

Poème for Violin and Orchestra, op. 25

Ernest Chausson
(1855–99)

Jorja Fleezanis, violin
D. Kern Holoman conducting

INTERMISSION

Symphony No. 4 in E Minor, op. 98

Johannes Brahms
(1833–97)

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

D. Kern Holoman conducting

FOLLOWING THE PERFORMANCE

Professor Holoman will receive well-wishers under
the Golden Jubilee banner in the Rumsey Rancheria Grand Lobby,
along with the soloists.

... Pick up your Golden Jubilee souvenir at any designated table.

... UC Davis Symphony members past and present are welcome to pass through
the Studio Theatre on their way out for souvenirs and a look at the
50th Anniversary slide show.
Violinist Jorja Fleezanis has been concertmaster of the Minnesota Orchestra since 1989, assuming that position after nearly a decade as the very popular associate concertmaster of the San Francisco Symphony. With the Minnesota Orchestra, Fleezanis appeared in 2002 in the world premiere of John Tavener’s Ikon of Eros and in 1994 in John Adams’s Violin Concerto, both of them commissioned and written for her. She began her violin studies with Ara Zerounian while attending public school in Detroit, where she was born. After further studies at the Interlochen Arts Academy, the Cleveland Institute of Music, and the Cincinnati College-Conservatory of Music, she joined the Chicago Symphony at age 23. In fall 2009, it was recently announced, Fleezanis will become Professor of Music at the Jacobs School of Music, Indiana University, holding the Henry A. Upper Chair in Orchestral Studies—one of the most prestigious appointments in the United States. As artist-in-residence at UC Davis, she appeared with the UCDSO twice in 1996 and three more times since then. Idolized by UC Davis musicians, she was thus the obvious choice to headline our Golden Jubilee gala concert. Fleezanis plays a 1700 Matteo Goffriller violin.

D. Kern Holoman, Cynthia Bates, and Jorja Fleezanis, Freeborn Hall, 12 May 2001
**Ann Moss**, soprano, enjoys an active career in chamber music, opera, oratorio, and recital performance. Recognized as a champion of contemporary vocal music, Moss frequently is sought out by composers to co-create new works and has worked with acclaimed composers Jake Heggie, John Harbison, Aaron Jay Kernis, Eric Sawyer, and Vartan Aghababian, as well as with emerging artists Joo Wan Kim, Liam Wade, Erik Jekabson, Heather Gilligan, and Jacob Bertrand. This summer, she participated as a guest artist for the Composer/Performer Collaboration Workshop at California State University, Fresno, joining composers Howard Frazin, Benjamin Boone, and Ken Froelich; violist Kurt Rohde; pianist Guy Livingstone; violinist Stephan Poetzsch; and the Kronos Quartet, to explore the collaborative process among composers and performers of new music. Moss holds a post-graduate degree in voice from the San Francisco Conservatory of Music and teaches in Richmond, California.

Peruvian-born mezzo soprano **Zoila Muñoz** teaches voice on the faculties at UC Davis and Sacramento State University and is artistic director of Apollo Opera in the Sierra Foothills. In California, she has appeared frequently with Jeffrey Thomas and the American Bach Soloists, and can be heard with them in recordings of Bach’s B-Minor Mass and Haydn’s *Lord Nelson Mass*. She has long been identified with the title role in *Carmen*, having sung the part in seven productions from Regensburg and Metz to Boston and Walla Walla. Additionally, she has appeared in the major Monteverdi and Handel roles with Nikolaus Harnoncourt and Jean-Claude Malgoire. She has also sung some of the most delicious roles from the 19th and 20th centuries, including the Rossini heroines Isabella and Rosina, Baba the Turk in *The Rake’s Progress*, and in other roles in Berlioz’s *Béatrice et Bénédict*, Gounod’s *Mireille*, and Delibes’s *Lakmé*. Muñoz holds degrees in vocal performance from the New England Conservatory and the Salzburg Mozarteum.

**Jonathan Nadel**, lyric tenor, joined as faculty affiliate in voice at UC Davis this fall. Nadel has had extensive performance experiences in opera and in concert roles throughout the United States and Western Europe, and also been recorded on many record labels. He has performed with most of the important area opera companies, including the San Francisco Opera, and with Baroque orchestras, including the American Bach Soloists and the Philharmonia Baroque Orchestra. In recent seasons, Nadel performed the roles of Enki in Marcia Burchard’s new opera *The Descent of Inanna* (Dominican University of California), Alfredo in *La Traviata* (San Francisco Lyric Opera), Edgardo in *Lucia di Lammermoor* (Golden West Opera), and the tenor roles of Obadiah and Ahab in Mendelssohn’s *Elijah* with the San Jose Symphonic Choir. He holds degrees in music and history from UC Berkeley and a master’s degree in vocal performance from the New England Conservatory of Music.

**Gregory Stapp**, a true basso profondo, has appeared in 30 productions with the San Francisco Opera, many of which were nationally broadcast. He has also appeared in telecasts as Sarastro in the *The Magic Flute* (New York City Opera) and as Ashby in *La Fanciulla del West* (Italy), where he caught the attention of composer Gian Carlo Menotti and was asked to play Mr. Kofner in his Scotland production of *The Consul*. In addition to having appeared with the Los Angeles Master Chorale, the Philadelphia Orchestra, the Sacramento Philharmonic, and the San Francisco Symphony, Stapp has won acclaim for his spectacular performances as Osmin in *The Abduction from the Seraglio*, and as Bluebeard in *Duke Bluebeard’s Castle*. Stapp has also played roles in several American and world premieres, notably including the premiere of José M. N. García’s *Requiem* at Carnegie Hall with the Universidade de Brasilia Chorus. Next March, he will perform in China and, in 2010, will premiere noted composer David Garner’s new song cycle for bass: *Opening Nights*. 
Beethoven: Gloria from Missa solemnis

For solo soprano, alto, tenor, bass; chorus; flutes I-II, oboes I-II, clarinets I-II, bassoons I-II, contrabassoon; horns I-IV, trumpets I-II, trombones I-II; timpani; organ continuo; strings

Composed 1819–23, intended for the enthronement of Archduke Rudolph as Archbishop in Olmütz, 1820, but not completed until 1823

First performed April 7, 1824, in St. Petersburg

Published by B. Schott’s Söhne (Mainz, 1827). Inexpensive score: Ludwig van Beethoven: Missa solemnis (New York: Dover, 1991)

Duration: about 15 minutes

Chausson: Poème for violin and orchestra, op. 25

For violin solo; piccolo, flutes I-II, oboes I-II, clarinets I-II, bassoons I-II; horns I-IV, trumpets I-II, trombones I-II; tuba; timpani; harp; strings

Composed 1896 in Paris for Eugène Ysaÿe, the Belgian violinist, and dedicated to him, originally entitled Le Chant de l’amour triomphant: poème symphonique pour violon et orchestre

First performed April 4, 1897, at a Concert Colonne, Paris, Ysaÿe soloist, Édouard Colonne conducting

Published by Breitkopf & Härtel (Leipzig, 1898)

Duration: about 15 minutes

Notes

The tortuous history of Beethoven’s second mass revolves around the elevation of Archduke Rudolph, brother of Emperor Francis of Austria, to the rank of cardinal-archbishop in the Catholic church. Rudolph had been a pupil of Beethoven in 1803, the year of the “Eroica,” and had gone on to become easily Beethoven’s most important patron (and most frequent dedicatee: of the “Archduke” Trio, the Fourth and Fifth Piano Concertos, three piano sonatas, a violin sonata, and a string quartet). But Beethoven missed his deadline, and the music for the investiture on 20 March 1820 was instead by (the late) Haydn and Hummel.

The Gloria, however, was done, composed during the second half of 1819 and finished in December. Beethoven’s secretary Anton Schindler describes the master’s rendition of the famous fugue: “singing, howling, stamping.” He had just completed the great “Hammerklavier” Sonata for piano, op. 106. Beethoven, age 49, had been completely deaf for half a decade.

The three big sections, clear testimony to the composer’s diligent study of precedent works including Bach’s B-Minor Mass, are thick with text painting and rhetorical gesture: the jubilant D major and upward sweep of the opening, for instance, or the carefully positioned entry of the trombones, fortissimo, at “omnipotens.” At the center comes the exquisite “Qui tollis,” in slow eighth notes and the kind of lyric exchange in solo winds and vocal soloists that evokes the haunting clarinet-rich sonorities of Mozart’s last years. The famous fugue toward the end gathers and regathers in every respect, notably tempo, as the end is approached, rather in the manner of Beethoven’s Ninth, just around the corner. Suddenly, after “Amen,” the initial outburst returns: “Gloria in excelsis Deo,” with the chorus, in this case, having literally and musically the last word.

Run, do not walk—as the Haydn scholar H. C. Robbins Landon used to say—at your next opportunity to hear the rest, for the Missa solemnis has as much to say of Beethoven’s spiritual beliefs and cosmology as the Ninth. Our friend Michael Steinberg (who is in the audience tonight, as spouse of Jorja Fleezanis) draws our attention to the poignant annotation Beethoven left at the top of his score: “From the heart, may it go again back to the heart.”

Chaussón was outwardly a happy man, who enjoyed his domesticity—with a handsome wife, Jeanne, and five children—his travels, and his work. By the mid-1890s, however, he had acknowledged his negative streak, called variously pessimism, despondency, and defeatism. This coincided, not always comfortably, with maximum interest in the Symbolist poets of his own nation and the great Russian writers. Responses to all this can be felt in the Poème, said to have taken wing from a short story of Ivan Turgenev (1818–83, an intimate of the great mezzo-soprano Pauline Viardot).

The orchestral introduction unveils a world of mutating chromatic harmony and slow forward motion. The main theme, a memorable melody by any measure, comes at the first entry of the soloist: symmetric of phrase structure, poignant of effect, open-ended in direction. It is the successive statements of this refrain, building to the version with full brass at the end, by which the progress of the poem actually is measured. Simultaneously there operates something of a sonata form: after a short cadenza comes a long improvisation and transition that eventually gains in speed and, for the soloist, dextral demands; then a climactic arrival of the new key (C major from E-flat, at the fortissimo with trumpets and trombones); and finally an almost immediate deflection into the refrain, stated by woodwinds and strings in the distant and rather glamorous key of F-sharp. The violin seems never to intrude on this organic process but rather to be an intimate part of it.

Eugène Ysaÿe (1858–1931), who gave the premiere, was associated with the Franck-d’Indy circle in Paris, later a professor of violin at the Brussels Conservatory, and after that a conductor—of the Cincinnati Symphony, among others. He was also dedicatee of Franck’s Violin Sonata and Debussy’s String Quartet.
The Fourth is a restless, pulsating work, less tragic than epic. (The uncharitable of Brahms’s day found it long-winded.) Certainly it is more cerebral than the Second and Third; like the First, it has some interesting formal turns and investigates the implications of a minor key.

The pensive falls and rises of the violin theme, as though floating on the billowy surface of something very dense below, introduce the most episodic of Brahms’s orchestral sonata movements. Every melodic assertion is met by its upward reflection, and the way it all fits together seems conditioned by a strong sense of pianistic right- and left-handedness. A plethora of thematic material is squeezed literally onto the sonata scaffolding with which, moreover, one has the sense that Brahms is becoming increasingly impatient. The woodwind fanfare with triplets, for example, is merely part of an extended transition to the second group, but it is a vital participant in much that follows; the great soar of violins that introduces the true second theme sounds like a structural pillar, but it has no real formal purpose. Note, too, how the development begins with what seems a false recapitulation, and in the imitative pursuit how profoundly you lose your sense of the beat. There’s no relief from the tension, either: the movement simply plunges to its close without a hint of taming influence.

In the Andante, the horn, soon joined by the other winds, presents a discursive melody centered closely on its opening pitch and meant to sound modal and antique. A lyric phrase in the violins clarifies the E-major key area; a triplet figure, not so different from the wind fanfares in the first movement, serves to make the transition to second theme, here in the tenor range of the cello. It is this theme that returns at the moment of recapitulation; the remainder comes back more or less in reverse order, with the horn at the very end.

If what had come before the halfway point seems commanding of expanse, what comes afterward is positively majestic. The Allegro giocoso is in a way, I suppose, jocular and capricious as the title implies. But the overall atmosphere—march-like of meter and tempo, in a C major flavored with jubilant fanfares in E-flat and with good triangling—is one of triumph. Formally, a sonata-rondo procedure is at work, with a big central statement of the march.

Even this excitement is outdone by the stern beginning of the finale, where the trombones, so far unheard, unleash their eight-bar theme. From these measures Brahms constructs a passacaglia; the theme is based on the chaconne at the end of Bach’s Canata 150, Nach dir, Herr, verlanget mich. The melody, if you wish to call it that, could not be simpler: a rise of the E-minor scale to the dominant pitch B, octave fall, a cadence back on E, where the cycle recommences. It is the A–A-sharp–B of measures 4, 5, and 6 that give the passage its urgency of ascent. Brahms arranges his three dozen or so variations into a near-sonata. The second group is introduced by the flute and clarinet solo, leading to the noble statements of brass and woodwind choir at the center. The return of a statement quite similar to the first actually begins the development; the true recapitulation is louder still, with rolls of timpani and lots of triplet hammering. It can get no longer, and so to conclude it gets faster andmetrically dense. Here again there is no tendency to resolve stress: both the minor mode and the fury retain their grip to the last bar.

So conclusively do the four symphonies seem to frame his creative universe, that one has the feeling Brahms would have had difficulty sustaining the level of his symphonic achievement without fundamentally rethinking it. Indeed, after the Fourth, in the belief that he had said his piece, he turned his attention to other things.

—DKH
UC DAVIS SYMPHONY ORCHESTRA
D. KERN HOLOMAN, CONDUCTOR

DAVID MOSCHLER, ASSISTANT CONDUCTOR
ELICIA FOX, MANAGER AND LIBRARIAN

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Cynthia Bates, *concertmaster*
John Abdallah, *associate concertmaster*
Angelo Arias
Zoe Berna
Clairee Leiser Bulkley*
Joan Crow
Yosef Farnsworth*
Jordan Kirkner
Raphael Moore*
Angelo Moreno
Marie Park
Amanda Perry
Vanessa Rashbrook
Judy Riggs*
Wesley Wang
John Wu

**Violin II**
Aaron Gong, *principal*
Shari Guelfroy, *associate principal*
Reanna Albert
Lucile Cain
Jonathan Chan
Christina Cheng
Elicia Fox
Tulin Gurer
Grace Hermle
Peilin Hsieh
Sharon Inkelas
Yeonjoo Jhon
Margaux Kretman
Amelia Lancaster
Jason Lee
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**Viola**
James Chitwood, *principal*
David Calderon
Pablo Frias
Jason Haberman*
Tao He
Margaret Hermle
Melissa Lyans
Katie Miller
Michael Reid
Jesse Simons
Alice Tackett
Kimberlee Uwate

**Cello**
Anne-Marie Noble, *principal*
Christopher Allen*
Lara Brown*
Olivia Glass
Julie Hochman
Stephen Hudson
Judy McCall
Carrie Miller
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Anne Marie Noble
Isabel Ortiz
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**Flute**
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Russell Eisenman
Stacy Habrion
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Adam Taylor
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Carol Kihm*

**Horn**
Jonathan Anderson, *principal*
Olin Hannum
Rachel Howerton
Stephen Hudson
Victoria Lau

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Randall Veirs, *principal*
Jordan Kraft
Chris Patton

**Trombone**
John Unrath, *principal*
Rebecca Brover
John Matter*
Jenny Mun
Robert Thomas*

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David Moschler*

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Kevin Koo, *principal*
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*Raphael S. Moore violin I*
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*Ralph and Judy Riggs violin I*
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presented by Barbara K. Jackson

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*Principal flute*
presented by Beverly “Babs” Sandeen and Marty Swingle

Alexandra Engen
*Phyllis and Thomas Farver flute/piccolo*
presented by Phyllis and Thomas Farver

Jaclyn Howerton
*Wilson and Kathryn Smith principal oboe*
presented by Wilson and Kathryn Smith

Al Bona
*W. Jeffery Alfriend DVM principal clarinet*
presented by Vicki Gumm and Kling Family Foundation

Matthew Wong
*Kling Family Foundation principal bassoon*
presented by Vicki Gumm and Kling Family Foundation

Jonathan Anderson
*Kristin N. Simpson and David R. Simpson principal French horn*
presented by Richard and Gayle Simpson

Randall Veirs
*Andrew Mollner principal trumpet*
presented by Joseph Dean Mollner and Andrew Mollner

John Unrath
*Rebecca A. Brover principal trombone*
presented by Rebecca A. Brover

John Matter
*Michael J. Malone trombone*
presented by Brian McCurdy and Carol Anne Muncaster

Robert Thomas
*Brian McCurdy bass trombone*
presented by Barbara K. Jackson

David Moschler
*Robert B. Rucker tuba*
presented by Robert and Margaret Rucker

Carol Kihm
*Calvin B. Arnason principal harp*
presented by Benjamin and Lynette Hart

Kevin Koo
*Friedman family principal percussion*
presented by Marvin and Susan Friedman

Wyatt Harmon
*Gary C. Matteson orchestral piano*
presented by Jane, Dwayne, and Donald Matteson

David Moschler
*Barbara K. Jackson assistant conductor*
presented by Barbara K. Jackson

The conductor’s podium was presented by Wilson and Kathryn Smith in honor of D. Kern Holoman.
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Robert M. Cello
Karen Aileen Dettling
John “Al” Driver
Elizabeth Elkus
Carl Flowers
Dr. Irena Anna Henner
Katherine H. Holoman
Norman E. Lamb
Loren LeMaitre
Verna Fournes LeMaitre
Michelle Mantay
Dorothy Dodge Miller
John Mouber
Mel Olson
Herman Phaff
Keith Riddick
Walter H. Rock Jr.
Walter H. Rock Sr.
Dorothy J. Shiley
Richard and Dorothy Swift
William E. Valente
Bodil Wennberg

* = $1,000 or more
** = $10,000 or more
The UC Davis Symphony Orchestra, established officially in February 1959 (just after the Department of Music itself, which became a formal entity on 1 July 1958), grew out of a student chamber orchestra established by Richard Irwin, an early faculty member, in 1955. What are now the Thursday Noon Concerts, the oldest continuous concert series in this part of the world, had begun even before that, on 12 October 1954. All this is treated in a lovely booklet, Pastyme With Good Companye: Recollections from the First 40 Years of the UC Davis Department of Music, published in 2001 and available either in print or online at music.ucdavis.edu. Truth to tell, there was a University Farm Orchestra in 1915, as the photograph shows. Indeed, what may be the first orchestral music documented in Davis wasn’t by us, but rather by a group of bearded gentlemen on the porch of a downtown saloon, c. 1906.

As a matter of fact, “townies” have been important members of the orchestra all along, in the proud tradition of the American campus-community ensemble. So, too, have faculty members and graduate students in other disciplines, who escape by night from their labs and, for all we know, dungeons, to make good music together: at first in all sorts of makeshift venues, now in the great Jackson Hall of the Mondavi Center. And we continue to recruit applicants to UC Davis in every discipline, knowing full well that some of the best oboe players will become lawyers (and, equally, that some of the most vocal pre-meds secretly would rather be playing the viola). There has never been a time that the UC Davis Symphony Orchestra could not count in its ranks noted scientists, physicians, jurists, business people, and every variety of home-maker alongside the undergraduate students.

The formula has clearly worked, with the UCDSO having achieved over 50 years a comfortable, highly regarded niche in the arts community and, interestingly, parity with organizations whose roots go back even further: say, the California Aggie Marching Band and the Davis High School Madrigal Singers. Composers of new music appreciate its work. Its audience base seems reliable and self-regenerating; its financial structure able to withstand (we hope) troubled times. Taken together, these elements—musicians, composers, public, bank account, and venue—define an institution called the philharmonic society. Ours seems healthy on every front, so celebrating would be the proper order of the day.

But how might one describe fifty years of increasingly detailed history in a few pages of a commemorative booklet? What follows is a series of lists—people, places, and things—that we hope provide a decent foundation for thinking about what we do. The rest—the spirit, beauty, and magic of what we do—is best delivered live, from the platform of Jackson Hall. We hope you will enjoy and profit from it for generations to come.

The Transition

The vacancy in orchestral conducting at UC Davis was advertised internationally (at the rank of Assistant Professor) during the summer of 2008, with a closing date of mid October. A search committee, chaired by Professors of Music Ross Bauer and Laurie San Martin, has begun the preliminary review of the applications. A shortened list of candidates will be invited to submit audio and video tapes of their work, and from that list, three or four will be invited to Davis in early 2009. The other committee members are Eldridge Moores, professor emeritus of Geology and member of the Symphony; Pablo Ortiz, professor of Music and orchestra parent; Mika Pelo, assistant professor of Music; Don Roth, executive director of the Mondavi Center; Henry Spiller, assistant professor of Music; and Jeffrey Thomas, Barbara K. Jackson Professor of Music.

In Davis the candidates will meet the faculty of the Department of Music and Dean Owens, coach graduate students in conducting, and take full rehearsals with the Symphony. Additionally, patrons and musicians will have the opportunity to meet each candidate in Green Room receptions following rehearsals. After these visits, both UC Davis students and non-student members of the orchestra will be invited to submit their written remarks to the faculty of Music. The faculty will make a recommendation to Dean Owens, and from there the appointment will proceed through the usual Academic Senate and administrative channels until there is white smoke.

Assuming success at all mileposts, we expect to be able to announce the name of the fifth conductor before the June 2 concert of the Symphony and, very possibly, to introduce him or her to the public that evening. Anyone wishing to comment on the search or offer observations of benefit is encouraged to contact Professor Bauer or Professor San Martin in the Department of Music.
Richard Swift (1927–2003; cond. 1958–64) was a noted American composer and—both practically and intellectually—the founder of this organization. He attended the University of Chicago, from which he earned a master’s degree in 1956 after music composition studies with Grovesnor Cooper, Leland Smith, and Leonard Meyer. That same year he was appointed to the nascent faculty in music at the University of California, Davis, from which he retired in 1991. Swift did much to establish the Department of Music as a famous locus of new music: a rigorous composer in the strict-serialist mode, a theorist whose opinions and analyses were highly valued in the uppermost echelons of academia, a gifted teacher and devoted mentor of young people who themselves went on to distinguished careers in any number of disciplines in letters and the arts. The final inventory of Swift’s works reached 107 numbered compositions with Elegies for piano in 2002, possibly his last work. Among his compositions are works in nearly all the traditional genres, including a symphony, two piano concertos, six string quartets, a series of at least 14 chamber works titled Stravaganza (1956–2001), and quite a number of songs to texts by major poets of his acquaintance. A memorial tribute and complete list of his work was prepared by D. Kern Holoman and Robert Pearson and published by the Department of Music in 2004. The Symphony is privileged to have worked with Professor Swift in a variety of capacities, including the premieres listed on p. 14.

Robert Bloch (b. 1934; cond. 1964–69) served two periods in the Department of Music, with an appointment at Cornell University in the interim; he retired from the Davis faculty in 2000, though maintains an active practice in the community. Bloch holds an M.A. degree from the University of Chicago and a 1er Prix avec distinction from the Conservatoire Royal de Musique, Brussels. A violinist and violist known equally for his performance of early and contemporary music, he is the recipient of the First Prize in the Young Artists Contest of the Society of American Musicians, the Kranichsteiner Musikpreis, and an Alfred Hertz Memorial Fellowship. A former violinist in the San Francisco Symphony and San Francisco Opera, he was also the principal second violin of the Minnesota Orchestra. He has made solo appearances throughout Europe, Australia, and the United States. Some years ago he was invited to join the Baltimore Symphony Orchestra on a tour that took them to Germany, England, and the former Soviet Union. He has recorded for Pathé-Marconi, Musical Heritage, Monitor, and Redwood Records. Bloch’s legacy to UC Davis includes its ongoing distinction in early music and performance practice and the modern Empyrean Ensemble, which was in some measure an outgrowth of the Robert Bloch String Quartet and its focus on new music.

Duyong Chung (1939–2005; cond. 1969–78) held degrees from the Manhattan School of Music and the Eastman Conservatory. A flutist of considerable distinction, Chung was admired especially for the grace and delicacy of his gestures while conducting: certainly he was the most classically formed of all the Symphony conductors. Chung was a strong proponent of the annual Student Concerto Competition that took place in that era. He became the focus of a sensational international incident when, at a conducting competition in spring 1974, he was arrested and briefly held as a political prisoner in Soviet-controlled Budapest in what turned out to be a case of mistaken identity (there are lots of Du-Yong Chungs in Korea, North and South). In 1978 he accepted a call to the ministry, which led him to the Baptist Theological Seminary in Daejeon, Korea, where he chaired the Department of Music and founded the Daejeon Philharmonic Orchestra, all the while continuing to conduct the major orchestras in Korea. His gospel song, based on 1 Corinthians 13, is a standard at Korean Christian weddings, and he carried his ministry to orphanages, prisons, and the poor. He is survived by his wife, Aria, the noted piano teacher, now living in Los Angeles; and by four sons, three of whom are professional orchestral musicians.

Guest Conductors
Jerome Rosen
D. Kern Holoman
James Lucas
Pete Nowlen
Paul Bryan
Martin Neary
David Cairns
William Lake
Paul Hillier
Jeffrey Thomas
Yu-Hui Chang
Magen Solomon
Michael Morgan
Nicolas Waldvogel
8 May 1963 (Milhaud 70th-birthday festival), 20 February 1969
season 1975–76
4 March 1984, 3 June 1984
winter and spring 1991
5 June 1983
11 November 1984, 11 March 2007
2 June 1985
6 March 1988
2 and 4 December 1994
covered leaves of Prof. Holoman in 1998 and 2001, and has appeared
annually with his choruses since his appointment in 1996
11 February 2001
2 December 2001
10 February 2002, 21 May 2006
10 February 2008
Assistant Conductors
Scott Pfau
Anton Uhle
Darin Wilson
Gregory Cheng
John Knoedler
Michael McKay
Michael Shahani
Obie Leff
Michael Malone
Angelo Moreno
Kenneth Veit
Anthony M. Lien
David Amrein
Fawzi Haimor
Jessica Bejarano
David Moschler
1981–84
1984–85
1986–87
1989–90
1990–93
1990–91
1991–92
1992–93
1997–99
1998–2000
1999–2000
2000–02
2004–05
2005–07
2006–08
2007–

David Amrein and Barbara Jackson, November 2002.
The Symphony has appeared in such venues as the Sacramento Community Center Theatre, the Cathedral of the Blessed Sacrament, Sacramento State University Music Recital Hall, Westminster Presbyterian Church in Sacramento, Hertz Hall at UC Berkeley, the Memorial Church at Stanford University, the Oakland Convention Center, Herbst Theatre in San Francisco, St. Mary’s Cathedral in San Francisco—and an aircraft carrier in San Francisco Bay. In Davis its venues have extended from the old Recreation Hall (now called Hickey Gym) to Freeborn Hall and on to better things, St. James Catholic Church, Davis Community Church, the Veterans Memorial Theatre, and the Varsity Theatre. Out-of-state tours have included:

November 1985
Vancouver, British Columbia
Concert for the fifty-first annual meeting of the American Musicological Society, meeting jointly with the College Music Society and the Society for Music Theory. Georges Onslow: Symphony No. 2 in D Minor, op. 41. Berlioz: La Marseillaise, Chant du 9 Thermidor, and Marche funèbre pour la dernière scène d’Hamlet. With Jeffrey Thomas, tenor; the University Singers, University of British Columbia, James Fankhauser, conductor; the Choral Union, University of British Columbia, James Schell, conductor.

July 1989
The French Bicentennial Tour to French Polynesia and Australia
Concerts in Tahiti (3), Sydney, Melbourne, Canberra, and New Caledonia. Works of Rouget de Lisle, Méhul, Gossec, Catel, Bizet, and Berlioz, featuring Berlioz’s Roméo et Juliette (also, in one case, American music by Sousa and Gershwin). With Thérèse Geeraert, soprano; Stephanie Friedmann, mezzo-soprano; Gerald Sword, tenor; Jules Bastin, bass; Joan Chambers, piano and organ. The Tahiti concerts were presented by the Université Française du Pacifique in association with the Comité du Bicentenaire, the Mairie de Papeete, the Syndicat d’Initiative Pare Nui, OPATTI, Musique en Polynésie, the Conservatoire Artistique Territorial, and the Société Wild-Leitz. The Sydney Opera House concert included a large contingent of Australian performers, among them the Canberra Youth Orchestra and the Canberra School of Music Community Choir; sponsored by the Banque Nationale de Paris. The Melbourne “monster concert” featured 1,200 performers, including the Band of the Third Military District, Army of Australia; the Royal Australian Air Force Central Band; the Eastern Youth Laureate Wind Symphony; the Royal Melbourne Philharmonic Society; and the Maroondah Singers. Co-conductors I. C. Milne, ARCM, MIMT, major, Army of Australia; Graham Lloyd, Flight Lieutenant, Royal Australian Air Force. The New Caledonia concert was presented by the Université Française du Pacifique in association with the Comité National du Bicentenaire and the Banque Nationale was Paris.

June 2003
Berlioz 2003 Bicentennial Tour to France
Paul Badura-Skoda, piano*
Beethoven: Fourth Piano Concerto, 14 May 1972

Jules Bastin, bass
Berlioz: Roméo et Juliette 6 and 8 April 1989

Bethany Beardslee, soprano*
Mahler: Lieder eines fahrenden Gesellen 7 March 1982

Michael Boriskin, piano*
Mozart: Piano Concerto in A Major, K. 414 12 November 1989
Brahms: Piano Concerto No. 2 3 December 1989

Eugene Brancoveanu, baritone
Mendelssohn: Elijah 8 March 2009

Stephen Burns, trumpet
Bach: Brandenburg Concerto No. 2 21 November 1982

Anna Carol Dudley
Berlioz: Les Nuits d’été 2 March 1967
Rameau: excerpts from Hippolyte et Aricie, Swift: Specimen Days (first performance) 3 February 1980

Jorja Fleezanis, violin*
Bach: Violin Concerto No. 2 25 February 1996
Bartók: Violin Concerto No. 2 2 June 1996
Chausson: Poème 12 May 2001
Mozart: Sinfonia Concertante, K. 364 8 March 2003

Jean-Michel Fontenaou, cello
Joel Lindheimer: Cello Concerto (first performance) 9 January 2000
Tchaikovsky: Rococo Variations 21 November 2004

Mercedes Gómez, harp*
Pablo Ortiz: ¿What About Maximiliano? (first performance) 31 May 1998
Tan: Harpsody (first performance) 11 and 12 November 2006

Martha Graham Dance Company*
Classics of her repertoire, including Copland: Appalachian Spring 22–23 October 2004

Gilbert Kalish, piano*
Mozart: Piano Concerto in C Minor, K. 491 8 March 1981

Anssi Karttunen, cello*
Dvořák: Cello Concerto 19 November 2000

Ben Kreith, violin*
Berg: Violin Concerto 12 March 2006

Maryvonne Le Dizès-Richard, violin
Bartók: Violin Concerto No. 2 15 March 1987

Malcolm MacKenzie, bass
Haydn: Missa in angustiis (‘Lord Nelson Mass”) 5 December 2003
Orff: Carmina Burana, 4 June 2006

Susan Narucki, soprano*
Berlioz: Les Nuits d’été; Swift: from Roses Only (first performance) 7 June 1992
Swift: Roses Only (complete, first performance) 9 May 1993
Handel: Alexander’s Feast 1 June 2001

Martin Neary, organ*
Handel: Organ Concerto in B-flat Major, op. 4, no. 2 11 March 2007

Charles Rosen, piano
Beethoven: Piano Concerto No. 4 23 November 1997

David Russell, cello*
San Martin: Cello Concerto (first performance) 11 February 2007

San Francisco Opera Adler Fellows
Bizet: Carmen 6 May 2007

Christine Schadeberg, soprano*
Tchaikovsky: “Letter Scene” from Eugene Onegin 31 May 1998

Gérard Souzay, baritone*
Berlioz: Roméo et Juliette 4 December 1983

David Starkweather, cello
Dvořák: Cello Concerto 20 November 1988

Robert Taub, piano*
Tchaikovsky: Piano Concerto No. 1 2 March 1986

Jean-Yves Thibaudet, piano
Gershwin: Piano Concerto 18 November 1984

Trio Fridégk*
Beethoven: Triple Concerto 9 February 2003

Geraldine Walther, viola*
Mozart: Sinfonia Concertante, K. 364 8 March 2003
Berlioz: Harold en Italie

William Warfield, bass
Verdi: Requiem 2-3 May 1987

Robert Winter, piano
Beethoven: Piano Concerto No. 4 6 June 1976

Arianna Zukerman, soprano
Verdi: Requiem 14 March 2004
Mahler: Symphony No. 2 (‘Resurrection”) 12 March 2005
Mozart: Ave verum corpus, Exsultate, jubilate, and Requiem 3 December 2006

Choruses: UC Davis University Chorus and Alumni Chorus, Albert McNeil Los Angeles Jubilee Singers, Davis Chorale, Davis Comic Opera Company, Sacramento Chorale, Sacramento Choral Society, Sacramento Symphony Chorus, and choruses in Canada, Australia, and France (see opposite).
FIRST PERFORMANCES BY THE UC DAVIS SYMPHONY ORCHESTRA

conducted by D. Kern Holoman, except as noted

26 February 1971
Richard Swift: Symphony
Duyong Chung conducting

22 May 1974
Andrew Frank: Raven
Duyong Chung conducting

11 November 1978
dedication of Recreation Hall
Jerome Rosen: Campus Doorways
text by Celeste Turner Wright

3 February 1980
Richard Swift: Specimen Days
Anna Carol Dudley, soprano

12 April 1981
Andrew Frank: Variations for Orchestra

7 February, 6 June 1982
Richard Swift: Concerto II for Piano and Chamber Ensemble
Marvin Tartak, piano

14 June 1984
Jerome Rosen: University Fanfare,
commemorating the 75th anniversary of the Davis campus

3 March 1985
Hector Berlioz: Chant du 9 Thermidor, first performance of newly-discovered work
Jeffrey Thomas, tenor, University Chorus

1 June 1986
Steven Mackey: The Big Bang and Beyond
the composer conducting

7 June 1992
Richard Swift: from Roses Only
Susan Narucki, soprano,
in memory of Dorothy Swift

9 May 1993
Richard Swift: Roses Only, complete
Susan Narucki, soprano

14 May 1994
Wayne Slawson: Match for Orchestra

20 November 1994
Eric Sawyer: Cello Concerto
Sarah Fiene, cello

31 May 1998
Pablo Ortiz: ¿What About Maximiliano?
Mercedes Gómez, harp

2 May 1999
Jerome Rosen: Three Episodes from Emperor Norton of the USA

3, 5, 6, 9, 11 June 1999
Jerome Rosen: Emperor Norton of the USA,
first performance of a new English translation by Hugh Macdonald

1, 3 December 2000
Hector Berlioz: The Childhood of Christ,
first performance of a new English translation by Hugh Macdonald

9 January 2000
Joel Lindheimer: Cello Concerto
Jean-Michel Fonteneau, cello

11, 12 November 2006
Andy Tan: Harpsody for harp and orchestra
Mercedes Gómez, harp

11 February 2007
Laurie San Martin: Cello Concerto
David Russell, cello

19 April 2008
Eric Chow: Suspension
Jessica Bejarano conducting

5 June 2008
Ramteen Sazegari: Overture
David Moschler conducting

Richard Swift, Anna Carol Dudley, and D. Kern Holoman, premiere of Specimen Days, 3 February 1980
THEATRICAL PRODUCTIONS (SELECTED)

co-productions with the Department of Dramatic Art (now Theatre & Dance), except as noted

14–18 and 22–25 May 1978
Leonard Bernstein: Candide. Stage direction by Alan Stambusky.

11–15 February 1981

12–15 and 19–22 May 1983

4, 6, 9, 11 May 1986
Vincenzo Bellini: I Capuleti e i Montecchi. With Evelyn de la Rosa, Stephanie Friedman, Carlo Scibelli, Brian Gardner, and William Courtney. Stage direction by Harry Johnson.

19–22 and 26–29 May 1988

10–13 and 16–20 February 1994
Lerner and Loewe: My Fair Lady. Stage direction by Elizabeth Carlin.

16–18 May and 22–26 May 1996
Lenard Bernstein: West Side Story. Stage direction by Frank Hauser, Granada Artist-in-Residence.

3, 5, 6, 9 and 11 June 1999
Jerome Rosen: Emperor Norton of the USA. Opera in two acts to a libretto by James Schevill. Stage direction by Harry Johnson.

18–21 May, 24–25 May, 1–4 June 2000

22–25 May 2003
Jackson Hall, Mondavi Center

15 October 2004
Jackson Hall, Mondavi Center
Martha Graham Dance Company. Classics from her repertoire, including Copland: Appalachian Spring, Aaron Sherber, conducting.

6 May 2007
Jackson Hall, Mondavi Center
Bizet: Carmen. With San Francisco Adler Fellows, including Kendall Gladén, mezzo-soprano (Carmen), Noah Stewart, tenor (Don José), and Jeremy Galyon, baritone (Escamillio). Stage direction by Isabel Milenski.

Bellini: I Capuleti e i Montecchi, May 1986
The symphony maintains an audio recording archive in the Department of Music of all its regular performances and has published the following selected performances for wider distribution:

**Hector Berlioz: Grande Messe des Morts (Requiem)**

**Hector Berlioz: Grande Messe des Morts (Requiem)**
D. Kern Holoman conducting, with Robert Breault, tenor, the University Chorus and Chamber Singers, Sacramento Choral Society, and the Davis Chorale. Recorded in Freeborn Hall, UC Davis, 8 March 1998. CD.

**Jerome Rosen: Emperor Norton of the USA**
Recorded in the Main Theatre, UC Davis, 6 and 9 June 1999. Recording engineer: Thomas Estes. CD.

**Marching With Berlioz**
*Hector Berlioz, 1803–1869*
Recorded in Freeborn Hall, UC Davis, 28 May and 1 June 2002. Recording engineers: William Beck and Joshua Paterson. CD.

**Edward Elgar: Cello Concerto in E Minor, op. 85**
Susan Lamb Cook, cello. Recorded in Jackson Hall, Mondavi Center, 12 February 2006. Recording engineer: John La Grou, Millennia Media. CD.

**Giuseppe Verdi: Requiem**
Jeffrey Thomas conducting, with Arianna Zukerman, soprano; Judith Malerfonte, mezzo-soprano; Steven Tharp, tenor; David Arnold, baritone; and the University and Alumni Choruses. Recorded in Jackson Hall, Mondavi Center, 14 March 2004. Recording engineer: John La Grou, Millennia Media. DVD.

**Gustav Mahler: Symphony No. 2 (“Resurrection”)**
D. Kern Holoman conducting, with Arianna Zukerman, soprano; Zoila Muñoz, mezzo-soprano; and the University and Alumni Choruses. Recorded in Jackson Hall, Mondavi Center, 13 March 2005. Recording engineer: John La Grou, Millennia Media. DVD.

**Carl Orff: Carmina Burana**
Jeffrey Thomas conducting, with Shawnette Sulker, soprano; Gerald Thomas Gray, tenor; Malcolm MacKenzie, baritone; Pacific Boychoir, and the University and Alumni Choruses. Recorded in Jackson Hall, Mondavi Center, 4 June 2006. Recording engineer: Richard Scholwin. DVD.

**Beethoven: Symphony No. 9**
D. Kern Holoman conducting, with Bharati Soman, soprano; Kendall Gladen, alto; Sean Panikkar, tenor; Jeremy Galyon, bass; and the University and Alumni Choruses. Also, Martin Neary as guest conductor and organist for Handel’s Organ Concerto in B-flat Major. Recorded in Jackson Hall, Mondavi Center, 11 March 2007. Recording engineer: Richard Scholwin. DVD.

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**Please visit our recently enhanced website: ucdso.ucdavis.edu**

Here you will find:

- a listing and documentary archive of all our printed programs
- the 50th-anniversary photograph album and slideshow
- sound files (podcasts) of all concerts since the opening of the Mondavi Center in October 2002 and links to the televised concerts available on demand at uctv.tv
- the complete roster of members of the UCDSO since its inception, with notes on what some of them are doing now
8 PM, FRIDAY, 5 DECEMBER 2008
JACKSON HALL, MONDAVI CENTER

UNIVERSITY CHORUS
AND MEMBERS OF THE
JUBILEE ALUMNI CHORUS
JEFFREY THOMAS, CONDUCTOR

WITH THE
UC DAVIS SYMPHONY ORCHESTRA

PROGRAM

Mass No. 2 in G Major
Kyrie
Gloria
Credo
Sanctus and Benedictus
Agnus Dei

Ann Moss, soprano
Jonathan Nadel, tenor
Jeffrey Fields, baritone

David Moschler conducting

PAUSE

Ave Maria

Afferentur regi

Aequale No. 2 in C Minor

Tota pulchra es, Maria

Ecce sacerdos magnus

Peter Ludden, tenor
John Unrath • John Matter • Robert Thomas, trombones
Stephen Janzen, organ
Jeffrey Thomas conducting

PAUSE

Gloria, from Missa solemnis, op. 123

Ann Moss, soprano
Zoila Muñoz, contralto
Jonathan Nadel, tenor
Gregory Stapp, bass
Stephen Janzen, organ
Jeffrey Thomas conducting

Franz Schubert
(1797–1828)

Anton Bruckner
(1824–96)

Ludwig van Beethoven
(1770–1827)
David Moschler is in his final year as a candidate for the Master of Arts degree in conducting from UC Davis, where he studies with D. Kern Holoman and Jeffrey Thomas. Originally from North Carolina, Moschler earned bachelors degrees in music and physics from the University of North Carolina, Chapel Hill. In his first year at UC Davis, Moschler conducted performances with the UC Davis Symphony Orchestra, University Concert Band, chamber ensembles, and several first performances with the Empyrean Ensemble. This past summer, Moschler served as a principal conductor for the College Light Opera Company in Cape Cod, where he has worked on the music staff as conductor for the past four seasons. This year he opened and closed their 40th-anniversary season, conducting performances of West Side Story, Crazy for You, and A Little Night Music. Moschler was also music director for the Davis Summer Symphony, conducting performances of Brahms's Symphony No. 2. In addition to working as assistant conductor for the University Chorus this year, Moschler will continue in his second year as assistant conductor and principal tuba of the UC Davis Symphony Orchestra, while working as guest conductor and production manager of the Empyrean Ensemble. In the spring, he will work as the musical director on a joint collaboration between the Departments of Music and Theater & Dance for a fully staged production of Rodgers and Hammerstein's Oklahoma!

Jeffrey Fields, baritone, has performed regularly throughout California as a concert soloist since moving to the bay area in 1999. In 1998, he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since. He also sings regularly with the Philharmonia Baroque Orchestra and the American Bach Soloists. In addition to his many experiences performing in concert works, oratorios, and art songs, Fields has played many operatic roles including Marcello in Puccini's La Bohème, Papageno in Mozart's Die Zauberflöte, and Herod in Massenet's Hérodiade. Recent and current engagements include the role of Manoa in Handel's Samson with Philharmonia Baroque, Jesus in Bach's St. Matthew Passion at the Carmel Bach Festival, and Polyphemus in Acis and Galatea with the Berkeley Opera. Fields taught voice and diction classes at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival at Stony Brook, New York. He was a three-time winner of the National Association of Teachers Singing central region auditions.

Organist Stephen Janzen last performed at the Mondavi Center this past February with the UC Davis and University of the Pacific orchestras for Ives's Symphony No. 4. As a vocalist (baritone), Janzen has been a principal artist with the Metropolitan Opera National Company, a finalist in the San Francisco Opera Auditions, and a participant in the Merola Opera Program. In addition to singing with numerous opera companies, including those of San Francisco and Sacramento, Janzen performed as Boss Steckle in the 1999 UC Davis production of Jerome Rosen's Emperor Norton of the USA.
Schubert: Mass No. 2 in G Major

Bracketed text indicates Schubert’s intentional omissions.

Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord, have mercy upon us, Christ, have mercy, Lord, have mercy.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, Laudamus te, benedicitis te, adoramus te, glorificamus te, Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, filius Patris, Qui tollis peccata mundi, miserere nobis, [suscipe deprecationem nostram, Qui sedes ad dexteram Patris, miserere nobis,] Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, [Jesus Christe,] cum sancto spiritu in gloria Dei Patris, Amen.

Glory be to God on high, and on earth, peace to men of good will, We praise thee, we bless thee, we adore thee, we glorify thee, We give thanks to thee for thy great glory, Lord God, heavenly King, Father almighty. Lord the only begotten son, Jesus Christ, Lord God, Lamb of God, Son of the Father. Who taketh away the sins of the world, have mercy upon us, [receive our prayer, Who sittest at the right hand of the Father, have mercy on us,] For thou only art holy, thou only art the Lord, thou only art most high, [Jesus Christ,] with the Holy Ghost in the glory of God the Father, Amen.
Credo
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium,
[Et] in unum Dominum, Jesum Christum, Filium Dei unigenitum, [et] ex Patre natum, ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patris, per quem omnia facta sunt,
Qui propter nos homines et [propter] nostram salutem descendit de coelis. Et incarnatus est de spiritu santo ex Maria Virgine et homo factus est, Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et eterum venturus est cum gloria, judicaret vivos et mortuos cujus regni non erit finis.
Et in spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas,
[Et unam sanctam catholicam et apostolicam ecclesiam,] Confitetur unum baptisma, in remissionem peccatorum, [Et expecto resurrectionem] mortuorum, et vitam venturi saeculi.
Amen.

Sanctus and Benedictus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

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

I believe in one God, Father Almighty, maker of heaven and earth, and of all things visible and invisible,
[And] in one Lord, Jesus Christ, the only begotten Son of God, [born] of the Father before all ages, God of God, light of light, Very God of Very God, begotten, not made, of one substance with the Father, by whom all things were made,
Who for us men and [for] our salvation came down from heaven. And became incarnate by the Holy Ghost of the Virgin Mary and was made man, And was crucified also for us under Pontius Pilate, suffered and was buried, And on the third day he rose again, according to the scriptures, and ascended into heaven, and sitteth on the right hand of the Father, and he shall come again with glory to judge the living and the dead, whose kingdom shall have no end. And in the Holy Ghost, the Lord and Life-Giver, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the prophets,
[And in one holy catholic and apostolic Church,] I acknowledge one baptism for the remission of sins, [And I expect the resurrection] of the dead and the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, who taketh away the sins of the world, have mercy upon us, give us peace.
**Bruckner: Motets**

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus [Christus].
Sancta Maria, Mater Dei,
orae pro nobis peccatoribus,
nunc et in hora mortis nostre. Amen.

**Text & Translations**

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Afferentur regi virgines post eam:
Proxima ejus afferentur tibi in laetitia.
Et exsultatione, exsultatione:
adducentur in templum regi Domino,
regi Domino.

She shall be brought unto the King in raiment of needle-work: the virgins that be her fellows shall bear her company, and shall be brought unto thee. With joy and gladness shall they be brought: and shall enter into the King's palace.

[Psalm 44, 15-16]

Tota pulchra es, Maria,
Et macula originalis non est in te.
Tu gloria Jerusalem,
Tu laetitia Israel,
Tu honorificentia populi nostri.
Tu advocata peccatorum.
O Maria, Mater!
Virgo prudentissima.
Mater clementissima.
Ora pro nobis.
Intercede pro nobis ad Dominum Jesum Christum.

You are completely pure, Mary,
and the stain of original sin is not within you.
You are the glory of Jerusalem,
you are the joy of Israel,
you are the honoured of our people.
You are the advocate of sinners.
O, Mary,
virgin most prudent,
mother most tender.
Pray for us,
intercede for us with Jesus Christ our Lord.

Ecce sacerdos magnus, qui in diebus suis placuit Deo.
ideo jure jurando, fecit illum Dominus crescere in plebem suam.
Benedictionem omnium gentium dedit illi, et testamentum suum confirmavit supercaput ejus.

Behold a great priest who in his days pleased the Lord: Therefore by an oath the Lord assured him that he would increase him among his people.
To him be gave the blessing of all nations and confirmed his covenant upon his head.
Glory to the Father, Son and Holy Ghost, as it was in the beginning is now and ever shall be, world without end. Amen.

**Beethoven: Gloria, from Missa solemnis**

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis,
Laudamus te, benedictus te, adoramus te, glorificamus te,
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cælestis, Pater omnipotens.
Domine Deus, Agnus Dei, filius Patris, Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, Qui sedes ad dexteram Patris, misere nobis, Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus,
Jesu Christe, cuncto sancto spiritu in gloria Dei Patris, Amen.

Glory be to God on high, and on earth, peace to men of good will,
We praise thee, we bless thee, we adore thee, we glorify thee,
We give thanks to thee for thy great glory,
Lord God, heavenly king, Father almighty:
Lord the only begotten son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
Who takest away the sins of the world, have mercy upon us, receive our prayer,
Who sitteth at the right hand of the Father, have mercy upon us.
For thou only art holy, thou only art the Lord, thou only art the most high,
Jesus Christ, with the Holy Ghost in the glory of God the Father. Amen.
The young Schubert had an extremely poetic soul. He loved music for its melancholy and sadness. This might have mirrored his general outlook on life as a very young man: he had endured a rather difficult relationship with his father, even after the death of his mother in 1812, when Franz was fifteen. But at this point, he found satisfaction in serious musical studies, taking on counterpoint with revitalized interest. Two years later, in 1814, he turned to the composition of his first mass setting (in F, D. 105). In this same year he wrote his first masterpiece lied, *Gretchen am Spinnrade*, opus 2 (*Erlkönig*, opus 1, was actually composed a year after *Gretchen*). Then in 1815, at the young age of eighteen, he composed the Mass in G, a work that is extremely economical in scoring yet is broadly poetic. It was composed for the parish church of Lichtental, a suburb of Vienna. As a boy soprano, Schubert had sung there in the choir from 1805 to 1808, and his brother was often the church’s organist. Originally scored for strings and organ, Schubert wrote “Organo e Basso” on the title page, and “Organo e Violone” in the score, omitting violoncellos altogether. Presumably this was due to the lack of a suitable violoncellist (or any at all) at the Lichtental church. But in the parts Schubert wrote “Violone e Violonzello” [sic], indicating his true original intention and perhaps thinking of future performances. Although Schubert later added trumpet and timpani parts, and his brother Ferdinand later added parts for “oboes (or clarinets) and bassoons” in 1847, it is the original scoring which imparts a particular tenderness and openness to the work and reminds us of Schubert’s quiet spiritualism.

Anton Bruckner is most noted for his symphonic and sacred choral compositions. His music typically melded the formal and architectural examples of Schubert and Beethoven with the harmonic and orchestrational devices of Wagner. He was well acquainted with the Austrian classical models of mass settings by Michael and Joseph Haydn, Mozart, and Lotti, and later incorporated influences from these models in his own works. Like Bach, he used devices like enharmonic transformation to represent liturgical rhetoric and theological dogma. The four choral works presented tonight exhibit dramatically different textures and means of delivery. *Ave Maria*, one of Bruckner’s most well-known motets, immediately sets up a kind of polychoral texture. The upper (women’s) voices are heard first, then answered by the lower (men’s) voices. At the word “Jesus,” Bruckner brings all voices together in a succession of simple yet astonishingly affective A Major chords. The thrilling, nearly antiphonal effects that follow are all too short-lived; but the subsequent coalescence is as calming as was the motet’s central climax. *Afferentur Regi* is an example of the sort of strict counterpoint, sometimes generically referred to as *stile antico*, that composers would often employ as a more or less intellectual exercise that demonstrated their homage to their composer forebears. Trombones play *colla parte* with the lower three voices. The word “Aequale” comes from the denotation “voces aequales” meaning equal voices, or equal parts, and has become a term for short works for three or four trombones. *Tota pulchra es Maria* is an antiphon, sung in a responsorial style in which the cantor (tenor soloist) sings phrases first that are repeated by the choir, sometimes singing completely independent and more elaborate material. Finally, *Ecce sacerdos magnus* is an extravagantly rich work of fairly monstrous proportions. Scored for eight-part chorus, organ, and trombones, the effects are again reminiscent of the polychoral music from seventeenth-century Venice. As in the “Ave Maria,” the chorus is not actually split, but Bruckner’s utilization of high voices against low voices is directly borrowed from Venetian traditions.

—JWT

For notes on the Gloria from Beethoven’s *Missa solemnis*, see page 4.
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The most important endeavor of the department today is to build the new Music Performance Building and Recital Hall—a much needed mid-size concert venue that will serve the music department and the region. Scheduled to open in fall 2011, the Recital Hall will provide an acoustically rich environment for small ensembles and soloists, and a superb teaching facility for a department with rapidly growing enrollment and increasing academic strength and breadth. The hall will also house concerts presented by the Mondavi Center Presenting Program. An effort to raise $5.5 million in private funding to augment state and campus funds for the project is underway. For information about the Recital Hall and how to support it, please visit the music department website, or call Debbie Wilson, Director of Development for the Division of Humanities, Arts & Cultural Studies in the College of Letters & Science, at 530.754.2221.

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With this concert, D. Kern Holoman begins the UCDSO’s transition to a new conductor, probably to be appointed sometime next spring (see “The Transition,” p. 9). Holoman is the fourth conductor of the University Symphony, having conducted a season in 1975–76 and acceded to the podium in 1978–89; this is thus his 30th consecutive season with the orchestra. He will conduct the March 8 centennial production of Mendelssohn’s *Elijah*, with the University and Alumni Chorus and an impressive roster of soloists, then become conductor emeritus. He expects to be on leave in 2009–10, returning thereafter to UC Davis to teach undergraduate and graduate courses in his discipline and, from time to time, cover for the resident conductors.

D. Kern Holoman came to UC Davis as an acting assistant professor in autumn 1973. He was founding dean of the Division of Humanities, Arts & Cultural Studies in the College of Letters & Science at UC Davis (1995–96) and, prior to that time, chairman of the Department of Music (1980–88) and interim chairman of the Department of Dramatic Art (1994–95). Holoman was a founding editor and longtime managing editor of the UC Davis-based journal *19th-Century Music*, which celebrated its 25th year of publication in 2001–02.

Born in Raleigh, North Carolina in 1947, he holds the degrees of Bachelor of Arts, *magna cum laude* with distinction in music, from Duke University and the Master of Fine Arts and Ph.D. degrees from Princeton University. Additionally, he studied bassoon and conducting during the inaugural years of the North Carolina School for the Arts/Accademia Musicale Chigiana Summer Sessions in Siena, Italy. His field research is centered in and around Paris, where he maintains a summer residence, Le Vieux Lôgis.


D. Kern Holoman is a member of Phi Beta Kappa (and secretary of the Davis chapter, Kappa of California), the American Musicological Society, and the Association Nationale Hector Berlioz and a former Woodrow Wilson Fellow, Fulbright-Hays Fellow, and Research Fellow of the National Endowment for the Humanities. In 1995 he was awarded the UC Davis Prize for undergraduate teaching and remarkable scholarly achievement, presented by the UC Davis Foundation. On 14 July 1989 he was named a chevalier of the Ordre des Arts et des Lettres, Republic of France; in February 1999 he was elevated to the rank of officier in the order. In 2000–01 he became Barbara K. Jackson Professor of Music at UC Davis.