Dona nobis pacem
Grant us peace

FRIDAY, 4 DEC 2009, 8 PM • JACKSON HALL, MONDAVI CENTER
FRIDAY, 4 DECEMBER 2009
JACKSON HALL, MONDAVI CENTER

UNIVERSITY CHORUS
JEFFREY THOMAS, CONDUCTOR
WITH THE
UC DAVIS SYMPHONY ORCHESTRA
AND
STEPHEN JANZEN, ORGAN

PROGRAM

Blessed city, heavenly Salem
Edward Bairstow
(1874–1946)

Lo, the full, final Sacrifice
Gerald Finzi
(1901–56)

I was glad
Charles Hubert Hastings Parry
(1848–1918)

Intermission

Dona nobis pacem
Agnus Dei
Beat! Beat! Drums!
Reconciliation
Dirge for Two Veterans
The Angel of Death
Daniel 10:19
Ralph Vaughan Williams
(1872–1958)
About the Artists

Yulia Van Doren, soprano, was born in Moscow and raised in an eclectic, music-filled household where she and her seven younger siblings were taught voice and piano by her Russian mother and American jazz pianist father. Described as having “the perfect Baroque voice” (Seattle Times), she has received much attention in her young career, especially for her work in Baroque repertoire. In the 2008–09 season, she appeared as soloist with the Portland Baroque Orchestra, the American Bach Soloists, the Phoenix Symphony, the Colorado Music Festival, Bach Sinfonia, the St. Thomas Choir, and Mercury Baroque, and she toured Canada with the acclaimed vocal ensemble Les Voix Baroques. She has also appeared with the Pacific Symphony, Seattle Baroque, and the Cincinnati Symphony orchestras. The grand-prize winner of the International Bach Vocal Competition and third-prize winner of the American Bach Soloists’ Competition, Van Doren’s performance in Lully’s Psyché was recognized by numerous international critics as a highlight of the 2007 Boston Early Music Festival’s centerpiece opera; its recording received a 2009 Grammy nomination. She also recorded the role of Ceres in the Boston Early Music Festival’s Grammy-nominated recording of Lully’s Thésée, and she created the role of Bird in composer David Bruce’s opera A Bird in Your Ear. A graduate of the New England Conservatory, she also received a master’s degree from Bard College as a member of renowned soprano Dawn Upshaw’s innovative new graduate vocal program.

Jesse Blumberg, baritone, is an artist equally at home on opera, concert, and recital stages. He recently created the role of Connie Rivers in the world premiere of Ricky Ian Gordon’s opera The Grapes of Wrath at the Minnesota Opera. He then made his Utah and Pittsburgh Opera debuts in the same production. Other recent appearances include Silvio in Pagliacci with the Annapolis Opera, John Brooke in Little Women with Opera Delaware, and the title role in of Monteverdi’s Return of Ulysses to his Homeland with Opera Vivente, during which he “commanded the stage, physically and vocally … lighting up the hall with his every appearance” (Baltimore Sun). In 2009, he made his first appearances at the Boston Early Music Festival, singing Adonis in Venus and Adonis and Mercurio in L’incoronazione di Poppea. In concert, Blumberg has been a featured soloist with American Bach Soloists, the Los Angeles Master Chorale, Sacred Music in a Sacred Space, and the Berkshire Choral Festival. He has also premiered two important chamber works: Ricky Ian Gordon’s Green Sneakers and Lisa Bielawa’s Lay of the Love and Death. He has toured with the Mark Morris Dance Group and the Waverly Consort, and he has given recitals for the Marilyn Horne Foundation. In 2009, he debuted in Paris with the Mirror Visions Ensemble and was a guest artist at the Hawaii Performing Arts Festival. In 2008, he won third prize at the International Robert Schumann Competition in Zwickau, becoming its first American prizewinner in more than 30 years. Blumberg holds degrees from the University of Cincinnati College-Conservatory of Music and the University of Michigan. He is the founder and artistic director of the Five Boroughs Music Festival, a new concert series in New York City.

Organist Stephen Janzen performed at the Mondavi Center with the University Chorus for this past December’s Alumni Chorus concert. He also appeared in Jackson Hall last 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.
**University Chorus**  
*Jeffrey Thomas, Conductor*  
*Peter Hill, Accompanist*

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Adler</td>
<td>Charlise Berg</td>
<td>Colin Borges</td>
<td>Nolan Blake</td>
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<td>Elizabeth Albino</td>
<td>Carla Devore</td>
<td>Matthew Escarcega</td>
<td>Leonidas Constable, Jr.</td>
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<td>April Andrade</td>
<td>Meghan Eberhardt</td>
<td>Joseph Espena</td>
<td>Robert Crummey</td>
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<td>Alyssa Black</td>
<td>Kelsey Einhorn</td>
<td>David Griffin</td>
<td>BRENN CURRlDEN</td>
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<td>April Ferre</td>
<td>Matthew Halverson</td>
<td>Jim Draper</td>
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<td>Phoebe Copp</td>
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<td>Tatz Ishimaru</td>
<td>Kenneth Firestein</td>
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<td>Emma Gavenda</td>
<td>Richard Kulmann</td>
<td>JAMES HUTCHINSON</td>
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<td>Sarah Flores</td>
<td>Moran Goren</td>
<td>Nguyen Nguyen</td>
<td>Tetsushi Kawaguchi</td>
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<td>Kirstin Haag</td>
<td>Sally Gray</td>
<td>Gabriel Peraldez</td>
<td>Bryan Klingsman</td>
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<td>Amy Harris</td>
<td>Mary Herbert</td>
<td>Jerry Schimke</td>
<td>Craig Landon</td>
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<td>Peter Shack</td>
<td>Gregory Lanton</td>
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<td>Julia Kulmann</td>
<td>Janghee (John) Woo</td>
<td>Timothy Mascarinass</td>
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<td>Christina Lawrence</td>
<td>Sueng Ah Lee</td>
<td>Kevin Yu</td>
<td>Thomas Reeder</td>
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<td>Meghan Leon</td>
<td>Tianxia (Ryan) Zhou</td>
<td>Dakota Salazar</td>
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<td>Alex Menze</td>
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UC DAVIS SYMPHONY ORCHESTRA
CHRISTIAN BALDINI, MUSIC DIRECTOR AND CONDUCTOR

AMANDA WU, MANAGER
LISA ELEAZARIAN, LIBRARIAN

Names appear in seating order.

**Violin I**
- Cynthia Bates, concertmaster *
- Yosef Farnsworth, concertmaster *
- Shawyon Malek-Salehi, assistant concertmaster *
- Sharon Tsao *
- Maya Abramson
- Angelo Arias
- Raphael Moore *
- Andy Kifuthu
- Keun-Yung Park
- Meghan Teague
- Clairelee Leiser Bulkley *
- Joan Crow
- Julie Oh
- Kaori Iura

**Violin II**
- Margaux Kreitman, principal *
- Lisa Eleazarian *
- Alex Milgram
- Aaron Gong
- Eric Sho
- Tulin Gurer
- Ye Chen
- Francisco Ortega
- Christina Mao
- Morgan McMahon
- Shari Gueffroy
- Kathryn Azarvand
- Tamra Barker
- Sharon Inkelas
- Anzhi Gu

**Viola**
- James Chitwood, principal *
- Jason Haberman, coprincipal *
- Caitlin Murray
- Meredith Powell
- Dan Chitwood
- Melissa Lyans
- Tao He
- Elizabeth Morgan
- Pablo Frias
- Andrew Benson
- Matthew Slaughter
- Alice Chou
- Victoria Parker
- Margaret Hermle

**Cello**
- Isabel Ortiz, principal *
- Kim Zietlow *
- Milena Schaller *
- Hannah Choi
- Grace Harvey
- Stephen Hudson
- Chris Allen
- Lara Brown
- Eldridge Moores *
- Tobias Munch
- Carrie Miller
- Alex Church

**Bass**
- Amanda Wu, principal *
- Thomas Mykytyn
- Thomas Adams-Falconer
- Greg Brucker
- Thomas Derthick
- Benjamin McClara — bass

**Flute**
- Susan Monticello, principal *
- Alexandra Engen, assistant principal *
- Michelle Hwang
- Abby Green

**Oboe**
- Jaclyn Howerton, principal *
- Russell Eisenman
- Stacy Habroun
- Laura Denon

**Clarinet**
- Al Bona, principal *
- Robert Brosnan, principal *
- Aaron Hill
- David Kashevaroff

**Bassoon**
- Kate MacKenzie, principal *
- Matt Wong, coprincipal *
- Allison Peery
- Diane Royalty

**Trumpet**
- Andrew Neish, principal *
- Angelica Cortez, coprincipal *
- Amy Leininger

**Trombone**
- Paul Watkins, principal *
- Martin Brunelle *
- Rebecca Brover

**Tuba**
- Jeffrey Buscheck *
- John Matter *

**Percussion**
- Wyatt Harmon, principal *
- Kevin Koo
- Josh Yang
- Victor Nava
- Marianne Chatterton
- David Kashevaroff
- Jonathan Goold

**Harp**
- Emily Ricks, principal *
- Kensal Murph

* Holder of endowed seat
**ENDOWED SEATS**
Made possible by gifts of $10,000 or more.

Cynthia Bates & Yosef Farnsworth – Cynthia Bates concertmaster
Presented by Debra Horney, M.D.

Shawyon Malek-Salehi – Damian Ting assistant concertmaster
Presented by Damian Stu Ming Ting

Clairelee Leiser Bulkley – Clairelee Leiser Bulkley violin I
Presented by Clairelee Leiser Bulkley & Ralph E. Bulkley

Sharon Tsao – 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

Maya Abramson – Ralph and Judy Riggs violin I

Margaux Kreitman – Fawzi S. Haimor principal violin II
Presented by Barbara K. Jackson

Lisa Eleazarian – Shari Benard-Gueffroy assistant principal violin II

James Chitwood – Jocelyn Morris principal viola
Presented by James & Jocelyn Morris

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

Isabel Ortiz – Herman Phaff principal cello
Presented by Herman & Diane Phaff

Kim Zietlow – Tracy McCarthy cello
Presented by Brian & Louanne Horsfield

Eldridge Moores – Eldridge Moores cello
Presented by Eldridge & Judith Moores

Milena Schaller – Louise McNary cello
Presented by Don McNary

Amanda Wu – Barbara K. Jackson principal bass

Susan Monticello – principal flute
Presented by “Babs” Sandeen & Marty Swingle

Alexandra Engen – Phyllis & Thomas Farver flute / piccolo

Jaclyn Howerton – Wilson and Kathryn Smith principal oboe

Al Bona – W. Jeffery Alfriend, DVM, principal clarinet
Presented by Vicki Gumm & the Kling Family Foundation

Kate MacKenzie – Kling Family Foundation principal bassoon
Presented by Vicki Gumm & the Kling Family Foundation

Rachel Howerton – Kristin N. Simpson and David Simpson principal horn
Presented by Richard & Gayle Simpson

Andrew Neish – Andrew Mollner principal trumpet
Presented by Joseph Dean Mollner & Andrew Mollner

Paul Watkins – Rebecca A. Brover principal trombone

Martin Brunelle – Michael J. Malone trombone
Presented by Brian McCurdy & Carol Anne Muncaster

Jeffrey Buscheck – Brian McCurdy bass trombone
Presented by Barbara K. Jackson

John Matter – Robert B. Rucker Tuba
Presented by Robert & Margaret Rucker

Emily Ricks – Calvin B. Arnason principal harp
Presented by Benjamin & Lynette Hart

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

ChiaWei Lin – 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.

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**FOR THE UC DAVIS DEPARTMENT OF MUSIC**

Phil Daley, publicity manager
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Rudy Garibay, designer
In 1914, at the start of World War I, **Ralph Vaughan Williams** enlisted in the Royal Army Medical Corps before eventually being commissioned in the Royal Garrison Artillery. His experiences in both military units had long-lasting effects on his life and music. By this time, he had already set verses from Walt Whitman's "Drum Taps" (1865) as "Dirge for Two Veterans," the subject of which is the eerie and unsettling funeral march for two men, father and son, both fallen in the same battle. By the time the war had ended, more than 16 million civilians and military personnel were killed.

Nearly 20 years later, the British and European communities were well aware that another and greater world war was imminent. Civil war in Russia had led to the creation of the Soviet Union and Stalin’s rule; Mussolini had vowed to create a New Roman Empire; Hitler, as Chancellor of Germany, began his revision of world order; the Japanese Empire was moving forward with its campaign to rule Asia; and civil wars in China and Spain all contributed to a sense of worldwide prescience that what lay ahead could render the casualties of World War I as but a small indication of the atrocities that would soon occur. It was in this climate that Vaughan Williams composed *Dona nobis pacem* in 1936.

Despite Britain’s proud history of military and especially nautical dominance (as characterized in the 18th-century patriotic song “Rule, Britannia!”), a duality of pastoral utopianism has also been a central theme of British arts culture for centuries. Vaughan Williams embraced this sentiment, as did many of his composer colleagues. Charles Hubert Hastings Parry’s 1916 setting of Blake’s “And did those feet in ancient time,” composed during World War I, became the hymn *Jerusalem*, in which we hear of the building of “Jerusalem in England’s green and pleasant land.” It is now as much an unofficial national anthem of the United Kingdom as is “Rule, Britannia!”

The magnificence of Vaughan Williams’ *Dona nobis pacem* is manifold, but it is revealed most profoundly in its vision of peace that transcends the dark hopelessness of its first movements. Vaughan Williams wrote in 1912, “The composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community.” *Dona nobis pacem* was composed as much as a response to the worldwide hopefulness that the seemingly unavoidable Second World War could in fact be avoided, as it was the manifestation of Vaughan Williams’ own deeply rooted post-battle pacifistic philosophies. Its texts—drawn from a variety of sources including Whitman, a speech by John Bright, and the Mass—include in the final and heavenward-looking movement excerpts the scriptures. The effect is empowering and triumphant, restorative and reassuring. Yet Vaughan Williams was described by his second wife, Ursula (née Wood) as “an atheist ... [who] later drifted into a cheerful agnosticism.” No matter, his musical visualization of the monastic communalism of Sir (and Saint) Thomas More’s *Utopia* is astonishingly sure. Sadly, it was short-lived. In the years that followed its composition, unimagined brutalities would take the lives of between 62 million and 78 million people, the number so inexact due to the inability to accurately count deaths in Germany and China.

**Edward Cuthbert Bairstow** was born in 1874, just two years after Vaughan Williams. He was appointed organist and choirmaster at York Minster in 1913 and held that post until his death 35 years later. Most of his compositions are anthems for the church, including a setting of the seventh-century hymn *Urbs beata Jerusalem* in a translation by John Mason Neale (1818–66). *Blessed city, heavenly Salem* and Parry’s 1902 setting of verses from Psalm 122, *I was glad*, present two very similar and similarly executed visions of Utopia, and the majestic grandeur of both works melds perfectly with England’s ethic of domestic peace and prosperity. Both anthems rely on the organ to enhance their most splendid moments, and
both contain contrasting contemplative sections (in B-flat and G-flat, respectively), ending quietly in the Bairstow yet returning to resplendent glory in the Parry at the words “Peace be within thy walls: and plenteousness within thy palaces.” I was glad also contains a central section using the text “Vivat, Regina!” to be performed only when the anthem is performed at the coronation of British monarchs. A much earlier setting of the same text by Henry Purcell (1685) was composed for the coronation of James II.

Gerald Finzi was born in 1901 to parents of Italian Jewish and German Jewish descent. He was himself an agnostic, yet he went on to compose important and successful music for the church. Having studied with Bairstow at York Minster, he began his most productive phase of composition in 1922, leading to an appointment at the Royal Academy of Music from 1930–33 for a teaching post that was secured for him by Vaughan Williams. Lo, the full, final sacrifice is an extended work that has found a permanent place within the Anglican choral tradition. Finzi assembled the text from two poems by the English metaphysical poet Richard Crashaw. Those poems—“Lauda Sion Salvatorem” and “Adoro Te”—are poetic translations of 13th-century hymns by St. Thomas Aquinas. In the hands of the rich, pictorial imagery of Crashaw, the sentiments of Aquinas are revealed through the Platonic perspective of the metaphysicals that the beauties of our earthly experiences are reflections of those in heaven. Crashaw’s assemblies of words are themselves beautiful, and their memorialization of the Eucharist celebration serves as a link in concept and spiritualism between our earthly plane and the world of the eternal realm. Finzi’s elysian vision is as palpable as those of Bairstow and Parry, yet, despite the complexity of the musical setting, it seems almost more natural and more attainable, certainly due to the sensual and temporal nature of Crashaw’s poetry. The compositional complexity is found as much in the music’s seemingly amebic breadth of harmony as in the choral writing itself. Nevertheless, from a more or less Shenkerian perspective, the tonal structure is quite simple even though our perception is one of elusive and at times labyrinthine harmonic movement. The opening melodic material (the first lines of the text) is repeated near the end immediately preceding the anthem’s especially beautiful eight-part “Amen.”

Having experienced those three depictions of heaven, we move to Vaughan Williams’ stark presentation of the horrors, futility, and waste of war. In a format that could be called an “anthology oratorio,” due to its conflation of texts, Dona nobis pacem presents a catalogue of reactions to battle, to human loss, and to the inevitability of our lack of control over the forces of man’s destructive nature. Divided into six movements, each focuses on a primary text source. Two soloists are used consistently as unique participants: The soprano sings only the Latin Mass text, “Agnus Dei, qui tollis peccata mundi, dona nobis pacem” (Lamb of God, that taketh away the sin of the world, grant us peace), and the baritone soloist sings the texts by Whitman and Bright, later singing scriptural texts in the final movement. Scored additionally for eight-part chorus and large orchestra comprised of three flutes, piccolo, two oboes, two clarinets, three bassoons, contrabassoon, four French horns, four trumpets, five trombones, tuba, timpani, harp, organ, and strings, the sonorities and textures seem to be an anthology as well, bearing witness to what has always been Vaughan Williams’ eclectic style. Counterpoint, hymnody, references to folk melodies and polyphony, and impressionist sonorities reminiscent of Ravel and Debussy combine in a way that speaks less to Vaughan Williams’ purely “English” sounding compositional style than to a more all-encompassing multinational and highly accessible plan.

The first movement is a despondent plea for peace, uttered first by the soprano soloist, then echoed by the chorus. Plant musical phrases give way to outbursts of desperation, giving way yet again to the sound of distant drums and bugles. War is at hand.
The second movement presents violent and frightening images of the experiential realities of war and introduces the Whitman texts with “Beat, beat, drums!” By far the most difficult movement for instrumentalists and singers alike, it seems almost cinematographic in scale, moving from one “camera angle” to another.

The baritone is introduced in the third movement, “Reconciliation,” in which is found the most poignant verses describing the wastefulness and futility of war. It is an oddly dark lullaby of sorts, combining mournfulness for the dead with the lovely image of Death and Night, being sisters, incessantly, softly wash again and ever again this soiled world. There is forgiveness and the promise of another day of life, yet it is at the dreadful cost of death made worse so by war’s “deeds of carnage.” The soprano offers once again her pleas of “Dona nobis pacem” but they are not answered. Instead we hear the melancholy “Dirge for Two Veterans,” again a cinematographic depiction of a rather fantastic scene. The poet describes the arrival of a remarkable funeral procession, its distant bugles and drums coming closer and closer, imitating the inevitability of this wasteful result of war. Gradually, as the procession comes to the foreground, the poet is oddly enraptured by the event, and offers his heart’s love to the fallen father and son.

The words from a famous House of Commons speech made during the Crimean War by John Bright introduce the fifth movement, leading to another desperate outcry for peace from the chorus. The first scriptural text is now introduced with its mention of “the snorting of the horses was heard from Dan,” the threat that “They have come to devour the land and everything in it, the city and all who live there.” Just when there seems to be no possibility of hope, Vaughan Williams moves to very inspirational texts that describe his vision of peace and resolution. In a movement that begins with a tranquil melody in the ‘cellos and basses, all sections of chorus and orchestra begin to propound this much-anticipated dénouement of harmony among nations and peoples. The crescendo is ecstatic and when fully realized gives way to a final iteration by the soprano soloist of “Dona nobis pacem,” this time, we hope, an affirmation rather than a plea.

—Jeffrey Thomas
**Bairstow: Blessed city, heavenly Salem**

Blessed city, heavenly Salem,  
Vision dear of peace and love,  
Who of living stones art builded  
In the height of heaven above,  
And by angel hands apparel'd,  
As a bride doth earthward move.  

Out of heaven from God descending,  
New and ready to be wed  
To thy Lord, whose love espoused thee,  
Fair adorned shalt thou be led,  
All thy gates and all thy bulwarks  
Of pure gold are fashioned.  

Bright thy gates of pearl are shining,  
They are open evermore;  
And, their well-earned rest attaining,  
Thither faithful souls do soar,  
Who for God's dear name in this world  
Pain and tribulation bore.  

Many a blow and biting sculpture  
Polished well those stones elect,  
In their places now compacted  
By the heavenly Architect.  
Nevermore to leave the temple,  
Which with them the Lord hath decked.  

To this Temple, where we call thee,  
Come, O Lord of Hosts, today,  
With thy wonted loving kindness,  
Hear thy servants as they pray;  
And thy fullest benediction  
Shed within its walls alway. Amen.  


**Finzi: Lo, the full, final Sacrifice**

Lo, the full, final Sacrifice  
On which all figures fix't their eyes.  
The ransomed Isaac, and his ram,  
The Manna, and the Paschal Lamb.  

Jesu Master, just and true!  
Our Food, and faithful Shepherd too!  

O let that love which thus makes thee  
Mix with our low Mortality.  
Lift our lean Souls, and set us up  
Convictors of thine own full cup,  
Coheirs of Saints. That so all may  
Drink the same wine; and the same way  
To lead of Thee in thine own Face.  

O dear Memorial of that Death  
Which lives still, and allows us breath!  
Rich, Royal food! Bountiful Bread!  
Whose use denies us to the dead!  

Live ever Bread of loves, and be  
My life, my soul, my surer self to me.  

Help Lord, my Faith, my Hope increase;  
And fill my portion in thy peace.  
Give love for life; nor let my days  
Grow, but in new powers to thy name and praise.  

Rise, Royal Sion! rise and sing  
Thy soul's kind shepherd, thy heart's King.  
Stretch all thy powers; call if you can  
Harp's of heaven to hands of man.  
This sovereign subject sits above  
The best ambition of thy love.  

Lo the Bread of Life, this day's  
Triumphant Text provokes thy praise.  
The living and life-giving bread,  
To the great twelve distributed  
When Life, himself, at point to die  
Of love, was his own Legacy.  

O soft self-wounding Pelican!  
Whose breast weeps Balm for wounded man.  
All this way bend thy benign flood  
To a bleeding Heart that gasps for blood.  
That blood, whose least drops sovereign be  
To wash my worlds of sins from me.  
Come love! Come Lord! and that long day  
For which I languish, come away.  
When this dry soul those eyes shall see,  
And drink the unseal'd source of thee.  

Finzi's adaptation of Richard Crashaw's “Adoro Te” and “Lauda Sion Salvatorem”, with poetic translations of Latin hymns by St. Thomas Aquinas.

**Parry: I was glad**

I was glad when they said unto me: We will go into the house of the Lord.  
Our feet shall stand in thy gates: O Jerusalem.  
Jerusalem is built as a city: that is at unity in itself.  
O pray for the peace of Jerusalem: they shall prosper that love thee.  
Peace be within thy walls: and plenteousness within thy palaces.  

From Psalm 122.

**Vaughan Williams: Dona nobis pacem**

I. Agnus Dei  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.  
(Lamb of God, that taketh away the sin of the world, grant us peace.)

II. Beat! Beat! drums! (Walt Whitman)

Beat! beat! drums! – blow! bugles! blow!  
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridgroom quiet— no happiness must he have now
with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering
in his grain,
So fierce you whirr and pound you drum—so shrill you bugles
blow.

III. Reconciliation (Whitman)

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be ut-
terly lost,
That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin— I draw
near,
Bend down and touch lightly with my lips the white face in the
coffin.

IV. Dirge for Two Veterans (Whitman)

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they’re flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has laded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

V. The Angel of Death (John Bright)

The Angel of Death has been abroad throughout the land; you may
almost hear the beating of his wings. There is no one as of old … to
sprinkle with blood the lintel and the two side-posts of our doors,
that he may spare and pass on.
Dona nobis pacem.

(Revelation 8:15–22)

We looked for peace, but no good came; and for a time of health,
and behold trouble!
The snorting of his horses was heard from Dan; the whole land
trembled at the sound
of the neighing of his strong ones;
for they are come, and have devoured the land … and those that
dwell therein …

The harvest is past, the summer is ended, and we are not saved …
Is there no balm in Gilead?; is there no physician there?
Why then is not the health of the daughter of my people recovered?

VI. Daniel 10:19

O man greatly beloved, fear not, peace be unto thee, be strong, yea,
be strong.

(Haggai 2:9)

The glory of this latter house shall be greater than of the former …
and in this place will I give peace.

(Adapted from Micah 4:3, Leviticus 26:6, Psalms 85:10 and 118:19,

Nation shall not lift up a sword against nation, neither shall they
learn war any more.
And none shall make them afraid, neither shall the sword go
through their land.
Mercy and truth are met together, righteousness and peace have
kissed each other.
Truth shall spring out of the earth, and righteousness shall look
down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be as-
sembled;
and let them hear and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among
them,
and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall
remain before me,
so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, good-will toward
men.

Dona nobis pacem.
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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 midsize concert venue that will serve the campus and the region. Scheduled to open in fall 2011, the Recital Hall will provide an acoustically rich environment for small ensembles, soloists, and a superb teaching facility for a department with rapidly growing enrollment and increasing academic strength and breadth. The hall will also house Mondavi Center Presenting Program concerts. 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 Department of Music Web site (music.ucdavis.edu) or call Debbie Wilson, Director of Development for the Division of Humanities, Arts & Cultural Studies in the College of Letters & Science, at 530.754.2221.

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