
SUNDAY, MARCH 13, 2016 ∞ 7:00 PM

JACKSON HALL, MONDAVI CENTER

UC Davis Symphony Orchestra

Christian Baldini, director and conductor

University and Alumni Choruses

Jeffrey Thomas, director

Davis Chorale

Alison Skinner, conductor

Ode to Joy

PROGRAM

Kyrie in D Minor, K. 341

Wolfgang Amadeus Mozart
(1756–91)

Ave verum corpus, K. 618

Mozart

Elegischer Gesang, op. 118

Ludwig van Beethoven
(1770–1827)

INTERMISSION

Symphony No. 9 ("Choral"), op. 125

Beethoven

Allegro ma non troppo, un poco maestoso

Molto vivace — Presto

Adagio molto e cantabile

Presto; Allegro assai; Presto; Recitative; Allegro assai; Allegro assai vivace;

Andante maestoso; Allegro energico; Allegro ma non tanto

Toni Marie Palmertree, soprano

Nian Wang, mezzo-soprano

Michael Jankosky, tenor

Brad Walker, bass-baritone

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

PLEASE SUPPORT the UC Davis Symphony Orchestra by purchasing, for only \$20, the CD *Mozart: Arias and Operas*, with the Scottish Chamber Orchestra, conducted by Christian Baldini. This album has been distinguished by the *BBC Music Magazine* as their Recording of the Month and has received several 4- and 5-star reviews from *Gramophone*, *The Guardian*, Music Web International, etc.

See a representative in the lobby during intermission: many thanks for your support of our orchestra program.

Mozart: Kyrie, K. 341

Mozart's fascination with the key of D minor is evident in such works as his opera *Don Giovanni*, his Piano Concerto, KV. 466, his great Requiem Mass, and also his Kyrie K. 341. Mozart had long been trying to escape the boredom of his native Salzburg (where he had been unhappily employed between 1774 and 1781), and in 1781 he tried success in larger cities such as Munich and Vienna, where he would eventually remain for the rest of his life. When he lived in Salzburg, Mozart was forced to write considerable amounts of music in C major because that was the favorite key of his employer (the much-hated Archbishop Colloredo). Writing this Kyrie in the dark key of D minor was as much an attempt to show his impressive skills as a choral composer as a rebellious way to follow his own heart, rather than Colloredo's wishes. Mozart was indeed trying to secure a post in Vienna.

This short work shows a mature Mozart and employs two clarinets for the first time in his church music. Four horns are used, which was not the norm either. Written exactly a decade earlier than his Requiem, this short musical gem foreshadows the intensity and sombre expression that will become a staple of his last religious work.

—Christian Baldini

Mozart: Ave verum corpus, K. 618

On the seventeenth of June in 1791, less than six months before his death, Mozart composed what seems, on the outside, to be a simple motet. But its conception was based on a fairly complex set of circumstances. Until just the year before, Emperor Joseph II had essentially banned concerted Latin church music in Austria through a set of severe, imposed restrictions. Following his death in 1790, Viennese composers once again turned to the genre, and Mozart approached this opportunity with his concept of, in his own words, "a higher form of church music." This "new" personal style would not seek to incorporate the models of Palestrina. Rather he would look no further backward than Handel and Bach. He would endeavor to perfect certain technical elements of design—as he did in the Requiem—and, above all else, attempt to achieve deeper and enhanced expression. The motet is ravishing in its uncomplicated and contemplative mood. Similar in structure to Bach's motet-like compositions, the instruments mostly double the voices, but provide brief opening and closing ritornellos, as well as a short interlude midway through the text.

—Jeffrey Thomas

Beethoven: Elegischer Gesang, op. 118

In summer 1814, prior to composing his Ninth Symphony, Beethoven wrote the Elegiac Song for his friend and former landlord Baron Johann von Pasqualati, for the third anniversary of the death of Pasqualati's "transfigured wife," Eleonore, who died in childbirth in 1811. The text, "Sanft, wie du lebstest hast du vollendet" (Gently, as you lived, have you died) may have been written by Pasqualati himself. The original setting of op. 118 was for four solo voices with string quartet, but the published version is marked "Chor." A short, moving, and rarely performed work, its initial performance was given in private at the Pasqualati residence.

For mixed chorus (SATB); 2 flutes, 2 oboes, 2 clarinets (A), 2 bassoons, 4 horns (2 in F, 2 in D), 2 trumpets (D), timpani, organ, and strings

Composed 1781

Published by Breitkopf and Härtel, Leipzig, 1880

Duration 7 minutes

For chorus (SATB), strings, and organ

Composed 1791

Published by Breitkopf and Härtel, Leipzig, 1880

Duration 2 1/2 minutes

For 4 mixed voices with string quartet; text by Ignaz Franz Castelli (1781–1862)

Composed 1814

First performed August 5, 1814

Dedication Baron Johann Baptist Freiherr von Pasqualati

Published by Tobias Haslinger, Vienna, [1826]

Duration 4 minutes

For SATB soli, mixed chorus (SATB), piccolo, 2 flutes, 2 oboes, 2 clarinets (B♭, C), 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, cymbals, triangle, bass drum, and strings

Composed 1823–24

Text finale excerpted from *An die Freude*, written by Friedrich Schiller (1759–1805) in 1785, with added words by Beethoven.

First performed May 7, 1824, Kärntnertor Theater, Vienna, Michael Umlauf and Beethoven, conductors

Dedication

Friedrich Wilhelm III, King of Prussia

Published by

B. Schott, Mainz, 1826

Librettist

Friedrich Schiller (1759–1805)

Duration 65 minutes

Beethoven: Symphony No. 9 in D Minor, op. 125

Beethoven returned to symphonic composition after a decade of intellectual crisis and challenge ending in the creative outburst of 1822–23 that produced the “Diabelli” Variations and the *Missa solemnis* as well as the Ninth. The hiatus meant that he would need to reconcile the evolution of his compositional technique with the certain public expectation of yet another in what had been a series of triumphs. In the years since the Eighth Symphony he had achieved a new lyricism and simplicity, even a certain intimacy of discourse.

But with the Ninth there is a sense of return to the heroism of the past, to what Joseph Kerman and Alan Tyson (in *The New Grove*) have called the “symphony ideal”—that is, those notions of process and working out, of struggle and resolution that characterize the Third and Fifth Symphonies. The turf seems familiar as Beethoven confronts matters of size, cyclicality, progress, and the articulation of his personal vision of universal brotherhood. The Ninth was the longest symphony thus far composed, and it calls for one of the largest performing forces in the Viennese repertoire.

Beethoven has written three great and lengthy symphonic movements—a fierce sonata, a driving scherzo, and a pair of pastoral themes and their variations—cast in more or less conventional forms, then balanced them with an extraordinary finale in which sonata, variation, and fugal styles all intermingle. The main thematic material of the first movement erupts, volcano-like, from the almost primordial perfection of the open fifths in the strings and horn. There is some contrastive, lyrical material here, but by and large the turbulent elements hold sway. Beethoven’s vacillation between the keys of the first and second theme (D minor and B♭ major) is such that what you sense most is the tension between them; when the climax is reached at the point of recapitulation, the tonic chord is an astonishing D major, with its F♯ strongly emphasized.

The scherzo, opening with a superb flourish in the timpani, is vast of dimension, with an extravagant inner repeat scheme and tense phrase groupings that shift into triple pulses just as you are beginning to be comfortable with the quadruple. The B♭ tonality pulls at the prevailing D minor here, too, but the trio is in a D major of welcome passivity and in equally welcome duple meter. The scherzo returns with all its repeats intact, and in view of the way things have gone there is some reason to expect a second full statement of the equally massive trio, Seventh Symphony fashion. But there is only a reminiscence of the trio, cut short by the final pounding cadence. The importance of the tonal duplicities Beethoven has nourished thus far becomes clearest of all in the Adagio, where two different passages are successively varied, one in B♭, the other in D major, this second major mode seeming to demonstrate that the turmoil of the first two movements has begun to recede. Note the solo work for fourth horn in the B♭ sections, decorating each swell to climax.

The explosion at the beginning of the fourth movement leads to recitative-like material in the cellos and basses; these recitatives introduce recollections of the main material from the other movements and finally the main themes of this movement. The explosion recurs, this time to introduce the baritone soloist with the recitative; he banishes the “stressful sounds” that have come before and introduces the more joyful strains of Schiller’s apostrophe. The chorus enters at last, and to the singers is given the first substantial modulation. The new section is a Turkish march in 6/8, complete with bass drum, cymbals, and triangle, which evolves into an orchestral scherzo, developmental in character, and another statement of the hymn tune. Suddenly the forward motion stops, and the men’s voices join in hymnodic unison. Here is the central text, from Beethoven’s point of view: *Seid umschlungen, Millionen! Humanity, argue Beethoven and Schiller, must see in the heavens the promise of brotherhood for all mankind. The musical allusions become more complex, for the last section combines the chorale tune and the Ode to Joy, revealing that they are counterpoints one of the other. To the orchestra alone is left the distinction of bringing the colossal movement to its end—a movement, moreover, for which no single explanation of structure will quite suffice.*

—D. Kern Holoman, from *Evenings with the Orchestra* (W. W. Norton, 1992)

Mozart: Kyrie in D Minor, K. 341

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Mozart: Ave verum corpus, K. 618

Ave verum corpus, natum
de Maria Virgine,
vere passum, immolatum
in cruce pro homine
cuius latus perforatum
fluxit aqua et sanguine:
esto nobis praegustatum
in mortis examine.

Hail, true Body, born
of the Virgin Mary,
who having truly suffered, was sacrificed
on the cross for mankind,
whose pierced side
flowed with water and blood:
May it be for us a foretaste [of the Heavenly banquet]
in the trial of death.

Beethoven: Elegischer Gesang, op. 118

Sanft, wie du lebstest,
hast du vollendet,
zu heilig für den Schmerz!
Kein Auge wein' ob
des himmlischen Geistes Heimkehr.

Gently, as you lived,
have you died,
too holy for sorrow!
Let no eye shed tears for
the spirit's heavenly homecoming.

Beethoven: Symphony No. 9, "Ode to Joy" (Friedrich Schiller)

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen und freudenvollere.

Oh friends, not these sounds!
Rather let us sing more
cheerful and more joyful ones.

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, thou glorious spark of heaven,
Daughter of Elysium,
We approach fire-drunken,
Heavenly One, your shrine.
Your magic reunites
What custom sternly divides;
All people become brothers
Where your gentle wing alights.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Whoever succeeds in the great attempt
To be a friend of a friend,
Whoever has won a lovely woman,
Let him add his jubilation!
Yes, whoever calls even one soul
His own on the earth's globe!
And who never has, let him steal,
Weeping, away from this group.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink joy
At the breasts of nature;
All the good, all the evil
Follow her roses' trail.
Kisses gave she us, and wine,
A friend, proven unto death;
Pleasure was to the worm granted,
And the cherub stands before God.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad, as his suns fly
Through the Heavens' glorious plan,
Run, brothers, your race,
Joyful, as a hero to victory.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Be embraced, you millions!
This kiss for the whole world!
Brothers, beyond the star-canopy
Must a loving Father dwell.
Do you bow down, you millions?
Do you sense the Creator, world?
Seek Him beyond the star-canopy!
Beyond the stars must He dwell.

UNIVERSITY CHORUS

Jeffrey Thomas, conductor
Garrett Rigsby, assistant conductor

SOPRANO

Shuang An
Marian Bilheimer
Christel Bloch
Lisa Brodkey
Claire Chevallier
Nika Convertino
Diane Dedoshka
Nancy Ellen Farley
Molly Farmer
DiHan Gao
Lori Haapanen
Mira Huang
Sydney Kovacs
Jaehee (Erin) Kwon
Courtney Lee
Ye (Leah) Li
Sijia Li
Jade Liu
Christina Long
Mengyang (Alice) Lu
Negine Malboubi
Christine Pagador
Srijita Pal
Sarah Pollock
Precious Prado
Alice Provost
Allison Reggiardo
Anne Richardson
Sarabeth Schommer
Diane Soto
Rachelle Trerice
Yao Xiao
Zhaoqing Yin
Luwen Yue

ALTO

Hala Alsaïd
Amanda Bahamonde
Emarie Berns
Megan Cheng
Gyeong-A Cho
Karen Combs
Lucy Connolly
Ellen Davis
Arlene Del Bene
Kelly Door
Amy Ezaki
April Ferre
Shelley Anne Foster
Sara Geyer
Teresa Gonzalez
Sally Gray
Mary Herbert
Tu Hoang
Ofurhe Igbinedion
Maraya Jones
Jane Kinner
Julia Kulmann
(Barom) Bea Lee
Melissa Lira
Marion London
Heidi Masem
Jody McAfee
Barbara Molloy
Neije Mukherjee-Roy
Laurel Rexford
Rachel Rushing
Sheila Tabatabai
Angela Tobin
Sydney Walcoff
Linda Wayne
Katie Wikler

TENOR

Jeanatan Carlisle
Joseph Cerna
Catherine Chan
Qingyi (Chaz) Chen
Tristan Enders
Tatz Ishimaru
Michael Kagan
Richard Kulmann
George Mossessian
Susanna Mould
Ian Nool
Lorenzo Ramsey
Ralph Riggs
Warren Roberts
James Ta

BASS

Injung Ahn
David Avis
Tom Cluster
Kenneth Firestein
Haozhe Gu
Bennett Haffner
Anthony Palmere
Gabriel Reynolds
Dylan Scalzo
Yunshen Zhou

UC DAVIS ALUMNI CHORUS

Jeffrey Thomas, conductor

SOPRANO

Amanda Benjamin 2008
Susan Conwell 1995
Barbara Cowie 1977
Paula Fisher Thompson 1976
Leanna Friedrich 2013
Chloe Grinberg 2014
Beth Grose
Melissa Johnson Hallas 2002
Margie Halloran 2007
Jeanne Howe 1974
Lauren Kaplan 1977
Airy Krich-Brinton 2004
Barbara Lachendro 1985
Cheryl Loehr 2000
Joan Lunderville 1965
Soraya Manzor
Sara Margulis 1997
Kate Mintun 2008
Aileen Nichols 2006
Stefani Rios 2012
Barbara Ruhmann 1984
Lauren Salmo 2010
Melissa Valdellon 2004
Shipley Walters
Cynthia Weller 2007
Rebecca Wendlandt 2006
Cecilia Whitworth 2011

ALTO

Lindsay Allen 1973
Mary Brower 1989
Aimee Dour-Smith 1992
Susan Garbini
Cynthia Hayes-Rupp 1982
Carol Hess 1994
Lisa Hettler-Smith 1980
Kelly Heung 1997
Kate Ivanjack 1998
Sunaina Kale 2014
Leslie Leong 1981
Julie Lujano 2006
Emily Macway 2014
Sara Martin 1976
Linda McCann
Jan McLain
Joanne Mogannam 1979
Kathleen Bo-Mie Pae 2007
Sharon Smith
Cynthia Sperry 2006
Khanh Tran 2007
Michelle Turner
Karen Walton 1977
Janet West 1983
Cynthia Wight 1976

TENOR

John Beach 2015
John Grose 1981
Gary Matteson 1960
Jeremy Smith 2006
Linda Winter 2002

BASS

Jeffrey Aran 1980
David Benjamin 1999
Brant Bordsen 1977
Josh Eichorn 1998
Balint Forgo 2015
David Green 2011
Ikhlas Haleem 2008
William Heung 2004
John Johnston 1991
David Kashevaroff 2011
Roger Kohne 1990
Michael Krelstein 1989
Erick Lorenz 1962
Ian MacGregor
Ed Martin
Chris McLain
Chester (Chet) Moore 1960
Jeff Pettit 1976
Eric Richardson 1996
Craig Rode
Keith Rode 2002
Eric Smith 1977
Barry Smith 1984
Paul Terry 2001

DAVIS CHORALE

Alison Skinner, conductor

SOPRANO

Sharon Burow
Robin Chadwin
Elisabeth Dubin
Meghan Miller
Nancy Morrow
Helga Mueller
Jeri Ohmart
Chelsea Schiano
Michele van Eyken

ALTO

Edelgard Brunelle
Jan Chess
Leslie Cooper
Anne Hillman
Diana Livada Van Velzer
Mariette Malessy
Mary Sprifke
Katherine Unger

TENOR

John Burow
Andrew Latimer
Jim Rodgers
Jake Whittaker
Jeremy Wright

BASS

Craig Clark
Don Deem
Matt Forrest
Doug Underwood
Richard Wright

About 70 voices strong, the Davis Chorale's mission is to build an inclusive community chorale that educates, enriches, and entertains through quality performance of great choral literature. Full participation by our members in our annual citrus sale helps defray costs; however, donations are essential to support our mission. Donations make up nearly half of our annual operating budget and each gift can make a real difference as we sing beautiful music in the Davis and Sacramento communities. Visit www.davischorale.org for more information. A tax-deductible donation may be sent to: Davis Chorale, 217 El Cajon Ave., Davis, CA 95616.

With grateful thanks,
—Alison Skinner

UC DAVIS SYMPHONY ORCHESTRA

Christian Baldini, director and conductor
Jonathan Spatola-Knoll, teaching assistant
Sean Ang and Alex Wells, librarians

Members appear in seated order.

FLUTE

Mia Cylinder, *principal*
Clement Yuen
Kelly Purdy
Megan Rees

PICCOLO

Megan Rees

OBOE

Julia Anderson, *principal*
Davia Kot
Sierra Rogers

ENGLISH HORN

Chris Hung

CLARINET

Robert Brosnan, *principal*
Ruby Tapia, *assistant principal*
Briana Herrera
Sydney Bonnell

BASS CLARINET

Sydney Bonnell

PICCOLO CLARINET

Robert Brosnan

BASSOON

Alex Wells, *co-principal*
Katie Erickson, *co-principal*
Emily Bergmann
Katie Landreville

CONTRABASSOON

Katie Landreville

HORN

Evan Barnell, *co-principal*
Ava Hagwood
Tim Witbeck, *co-principal*
Kristen Muller

TRUMPET

Will Ebeler, *principal*
Allie Knitter
Rudy Cisneros
Michael O'Hearn

TROMBONE

Justin Wang, *principal*
Ryan Swanson
Michaela Tan

BASS TROMBONE

Jason Luong

HARP

Maxime Lacour
Jennifer Ellis

PIANO

Kelley Yuan

CELESTA

Sean Chiles

PERCUSSION

Connelly Doan, *principal*
Jacob Holiday
Sean Chiles
Andrew Kim
Justin Ku
Lisa Illes

VIOLIN I

Devon Bradshaw, *concertmaster*
(Ginastera and Beethoven)
Sean Ang, *concertmaster*
(Schumann)
Valerie Fates, *concertmaster*
(Mozart and Nielsen)
Jenny Jobling
Pam He
Mihoko Kubo
Raphael Moore
Kai Jakobsen
Stas Baranovskiy
Nayvin Chew
Danny Neyshloss
Ju Hye Mun
Christina Thompson
Diana Yuwen Jian
June Ju
Jeske Dioquino
Kayana Leung
Jenna McCormick

VIOLIN II

Cynthia Bates, *principal*
Gayane Malayan, *assistant principal*
Caroline Campbell
Joseph Torreano
Cindy Priyanto
Amelia Reynolds
Lindsay Chan
Janine Alcorido
Mira Pranav
Audrey Bergmann
Yelizaveta Belomytseva
Jinyi Zhou
Natasha Ann Mariano
Lily Brown
Desiree Negrette
Andrea Salas de la O
Zhihua (Jenny) Zhang
Guan Jiangtian

VIOLA

Amy McFarland, *co-principal*
Jonathan Spatola-Knoll,
co-principal
Christine Nguyen, *co-principal*
Andrew Ngo
Claire Montgomery
Sean Calabro
Cristian Mojica
Chaorui Duan
DaRaujanae Artis

CELLO

Lauren Ho, *co-principal*
Patrick Baek, *co-principal*
Caitlin Anderson
Steven Sato
Joanna Kim
Malcolm King
Hyo Joon Ahn
Alex Monroe
Megan Ng
Ellen Dyer

BASS

Chris Castro, *principal*
Kaitryn Ronning,
assistant principal
Alexis Reynolds
Sam Skinner
Frank Lee

UC DAVIS MUSIC CONCERTS SELECTED

FRIDAY, APRIL 24, 2016 ~ 3:00 PM
VANDERHOEF STUDIO THEATRE, MONDAVI CENTER

Wayang Kulit (Shadow Play)

Midiyanto, dhalang (puppet master), and members of UC Berkeley Gamelan Sari Raras, Midiyanto and Benjamin Brinner, directors.

SATURDAY, MAY 7, 2016 ~ 7:00 PM
JACKSON HALL, MONDAVI CENTER

UC Davis Symphony Orchestra, Christian Baldini, music director and conductor
Parisian Russians with Thomas Derthick
Prokofiev: Symphony No. 5

WEDNESDAY, MAY 18, 2016 ~ 7:00 PM
VANDERHOEF STUDIO THEATRE, MONDAVI CENTER

UC Davis Jazz Bands, Sam Griffith, director

FRIDAY, MAY 20, 2016 ~ 8:00 PM
JACKSON HALL, MONDAVI CENTER

Concert Band, Pete Nowlen, director
UC Davis Concert Band at the CMEA festival

SUNDAY, MAY 22, 2016 ~ 3:00 PM
VANDERHOEF STUDIO THEATRE, MONDAVI CENTER

UC Davis and Davis High School Baroque Orchestras

SUNDAY, MAY 22, 2016 ~ 7:00 PM
JACKSON HALL, MONDAVI CENTER

UC Davis Symphony Orchestra, Christian Baldini, music director and conductor
Spiritual Pianism
Brahms: Piano Concerto No. 1 in D Minor, with Natsuki Fukasawa

MONDAY, MAY 23, 2016 ~ 7:00 PM
VANDERHOEF STUDIO THEATRE, MONDAVI CENTER

Empyrean Ensemble, *Young and Restless*, part 2
New works for large ensemble by Phil Acimovic, Christopher Castro, Bryce Cannell, and Alex Van Gils, conducted by Matilda Hofman.

FRIDAY, JUNE 1, 2016 ~ 7:00 PM
VANDERHOEF STUDIO THEATRE, MONDAVI CENTER

Early Music Ensemble, Matilda Hofman, director
Ear for Ear
Music by Gabrieli, Palestrina, Morton Feldman, John Cage, Kurt Rhode, and Laurie San Martin.

SUNDAY, JUNE 3, 2016 ~ 7:00 PM
JACKSON HALL, MONDAVI CENTER

University Chorus, Jeffrey Thomas, conductor
Orff: *Carmina Burana*
Weber: *Missa Sancta* No. 1
with Jonathan Spatola-Knoll, student conductor

UC DAVIS
DEPARTMENT OF MUSIC

MUSIC.UCDAVIS.EDU



Jeff Anderle, clarinet, is a pioneer in the world of low reeds, helping to popularize the role of the modern clarinet and bass clarinet through his innovative and diverse performances, ensembles, and commissions. He is a founding member of both Splinter Reeds, the Bay Area's first reed quintet, and REDSHIFT

contemporary music ensemble, as well as a member of the San Francisco Contemporary Music Players and the Paul Drescher Electro/Acoustic Band. He is half of the bass clarinet duo Sqwonk, which has commissioned and premiered a significant body of work that infuses aspects of classical, folk and popular music into its own distinct style. As a member of the virtuosic, heavy metal bass clarinet quartet Edmund Welles, he has been featured nationally at festivals and masterclasses. He teaches clarinet, bass clarinet, chamber music, and entrepreneurship at the San Francisco Conservatory of Music, and has been on the faculty at UC Berkeley. He holds a MM from the San Francisco Conservatory of Music and a BA from UCLA.



Icelandic violinist **Hrabba Atladottir** studied in Berlin with Axel Gerhardt. After finishing her studies, she worked as a freelance violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper, and Deutsche Symphonieorchester. She also participated in

a world tour with the Icelandic pop artist Björk, and a Germany tour with violinist Nigel Kennedy. In 2004 she moved to New York and continued to freelance, playing on a regular basis with the Metropolitan Opera, New York City Opera, Orchestra of St. Luke's, and New Jersey Symphony Orchestra. She also plays a lot of new music, most recently with the Either/Or ensemble in New York in connection with their Helmut Lachenmann festival. Since August 2008, she has been based in Berkeley, California, where she performs with various ensembles, such as the Berkeley Symphony Orchestra, Left Coast Chamber Ensemble, Ensemble, and the Berkeley Contemporary Chamber Players to name a few. She is also a violin lecturer at UC Berkeley.



Christian Baldini conducted eleven concerts with the San Francisco Symphony in 2014–15 and returned for guest conducting engagements in Buenos Aires and London. He regularly guest conducts international orchestras including the Munich Radio Orchestra, Buenos Aires Philharmonic, BBC

Symphony Orchestra, National Symphony Orchestra (DC), National Symphony of Portugal, Orquesta de Cámara de Chile, National Symphony of Argentina, San Francisco Symphony, and opera for the Aldeburgh Festival (UK) and the Teatro Colón (Buenos Aires). His recent CD, *Mozart: Arias and Operas*, with the Scottish Chamber Orchestra received five-star reviews from the *BBC Music Magazine* (Recording of the Month), *Gramophone*, *The Guardian*, Sinfini, Classic FM, Arkiv. Baldini was a featured composer at the Acanthes Festival in France and the Ginastera Festival in London.

As a conductor, Baldini has been privileged to learn from Kurt Masur, Michael Tilson Thomas, Leonard Slatkin, Peter Eötvös and Martyn Brabbins. He holds degrees from SUNY, Buffalo, Pennsylvania State University, and Catholic University of Argentina. In 2012 Baldini made his conducting debut in Salzburg, selected as one of three conductors out of 91 submissions worldwide for the Nestlé/Salzburg Festival Young Conductors Award. He has been an assistant conductor with the BBC Symphony Orchestra and the Britten-Pears Orchestra and a cover conductor with the National Symphony Orchestra (Washington, DC) and the San Francisco Symphony. Baldini became the music director of the UC Davis Symphony Orchestra in 2009. Since 2012, he has also served as music director of the fifty-three-year-old Camellia Symphony Orchestra in Sacramento.



Yu-Hsin Chang is currently a doctoral student in music composition and theory at UC Davis. Chang's works include solo, chamber, orchestral pieces for both Western and Chinese music instruments, and have been performed by soprano Tony Arnold, the Emyrean Ensemble, the Splinter Reeds, the S

Ō Percussion, the Daedalus Quartet, the Nouvel Ensemble Moderne, the Chai Found Music Workshop, and the Little Giant Chinese Chamber Orchestra. Chang's music reflects contemplative atmosphere with sparkling music timbre and pulses, and the bi-musicality of Western and Chinese music traditions. She studies under the direction of Pablo Ortiz, and her previous composition mentors include Kurt Rohde, Sam Nichols, and Chin-Yu Lin.

BIOGRAPHIES



Matilda Hofman, whose conducting has been described as having “a striking sense of purpose” and “taut and finely controlled” (San Francisco Gate), has a busy and varied performance schedule. She has performed at the Salzburg Festival, Berliner Festspiele, Holland Festival and Ruhrtriennale, among others, and has conducted Ensemble Modern, the SWR Sinfonie-Orchester, Ensemble Recherche, and Kammerakademie Potsdam. She is currently music director of the Diablo Symphony Orchestra, principal conductor of the Empyrean Ensemble and director of the Early Music Ensemble at UC Davis. She studied at the University of Cambridge, the Royal Academy of Music in London, and the Eastman School of Music, and also as a conducting fellow at the Aspen Music Festival.



Tenor **Michael Jankosky** has performed with many San Francisco Bay Area companies. Recent credits include Richard Smythe in West Edge Opera’s production of Jake Heggie’s *The End of the Affair*, soloist in Handel’s *L’Allegro, il Penseroso, ed il Moderato* with American Bach Soloists, Benedict in Berlioz’s *Beatrice and Benedict*, Sam in Floyd’s *Susannah* with San Francisco Parlor Opera, Oronte in Handel’s *Alcina* with the SFCM Baroque Ensemble, Fenton in Verdi’s *Falstaff* with North Bay Opera, Rinuccio in Puccini’s *Gianni Schicchi* and Brighella in Richard Strauss’s *Ariadne auf Naxos*. Besides opera, he also enjoys performing Baroque music, new works, musical theater repertoire and modern pieces that recall classical musical theater. Jankosky has sung in master classes with Frederica von Stade, Christine Brewer, Gidon Saks, Warren Jones, Roger Vignoles, Martin Katz, and Jeffrey Thomas. He received his Bachelor of Music from the Conservatory of Music at Baldwin-Wallace College and his Master of Music from the San Francisco Conservatory of Music.



Composer and pianist **Hyung-Bin Lim** was born and raised in South Korea. He is currently a PhD student in composition at UC Davis. He has received degrees from Yonsei University (BM 2012) and University of Illinois at Urbana-Champaign (MM 2015), where he studied with Stephen Taylor and Reynold Tharp. He composes works for various genres including solo piano, chamber music, orchestra, and choral music, and his music is performed throughout the United States, South Korea, Japan, Austria, and Italy. His music is energetic and dynamic, while possessing warmth and sensitivity. He emphasizes creating music that shows harmony of sense and sensibility while sympathizing and communicating with the audience.



Spanish clarinetist **Maximiliano Martín** is rapidly establishing himself as one of the most exciting and charismatic musicians of his generation. He is in constant demand internationally as solo clarinetist, chamber musician, orchestra player, and teacher. Highlights include solo concertos with the Scottish Chamber Orchestra, Real Filarmonía de Galicia and Orquesta Sinfonica de Tenerife, numerous chamber music festivals including Wigmore Hall, Laeiszhalle Hamburg, Chichester, Petworth, East Neuk, Cottiers, Paxton and masterclasses in UK, Europe, and the Far East. After being appointed principal clarinet of the Scottish Chamber Orchestra in 2002 and winning the Young Artists Platform Competition in the same year, he has made debuts at the Wigmore Hall, Queen’s Hall Edinburgh, Glasgow Royal Concert Hall, Bridgewater Hall Manchester, St. Davids Hall Cardiff, Perth Concert Hall, St. George’s Bristol, Brighton, and East Neuk Festivals and overseas at the Tallin Festival, Palau de la Musica Catalana, and Teatro Monumental in Madrid.

As a soloist Martín has performed all the major concertos with the SCO, European Union Chamber Orchestra, Lundstateorkester Malmo, Orquesta Sinfonica de Tenerife, Kwazulu Natal Philharmonic Orchestra in Durban (South Africa), and Macedonian Philharmonic under the baton of Brügggen, Manze, Antonini, Swensen, McGegan, Gonzalez, and Boico.



Music director **Pete Nowlen** has been a member of the UC Davis faculty since 1988 and the California State University, Sacramento, faculty since 1990. He was a member of the French horn section of the Sacramento Symphony from 1987 to 1996. He is an active orchestral and chamber musician and an international solo prize winner. He performs frequently with the San Francisco Symphony, Opera, and Ballet orchestras; Symphony Silicon Valley; the Sacramento Philharmonic, Opera, and Chamber Music Society; and Music Circus and plays as principal hornist of the Music in the Mountains Festival and Arizona Musicfest. For several years, he performed regularly as principal hornist of the International Orchestra of Italy, performing and recording in Italy’s finest theaters. In 1992 he was third-prize winner of the International Competition for Solo Horn of the Castle of Duino, Italy, and in 1994 he was a semifinalist in the prestigious American Horn Competition. Solo appearances have included both American and Italian orchestras.



Toni Marie Palmertree, soprano, was honored to perform in the prestigious Merola Opera Program in San Francisco last summer, and she is thrilled to return as an Adler Fellow with the San Francisco Opera in January 2016. She has received many awards including winner of the Metropolitan Opera National Council

District Awards (Pittsburgh), finalist in the National Opera Association Voice Competition, the Classical Singer Voice competition and the International Moniuszko Voice Competition in Warsaw, Poland. She took first place in the Long Leaf Opera of North Carolina voice competition, the Kennett Square Symphony Voice Competition, and the Marcella Sembrich competition. Operatic roles include, Rosalinde in *Die Fledermaus*, Alison in *Wandering Scholar*, High Priestess in *Aida*, Susannah in *Susannah*, Musetta, and Mimi in *La bohème*, and Alice in *Falstaff*. Toni Marie Palmertree is a graduate of the Peabody Conservatory of Music in Baltimore, Maryland.



Swedish composer **Mika Pelo** writes music for soloists, chamber ensembles, and orchestras, with or without electronics. He holds a doctorate in composition from Columbia University and is currently assistant professor of composition at UC Davis. His principal composition teachers include Tristan

Murail and Bent Sørensen. Pelo is inspired by the French so-called spectral composers and Scandinavian lyricism and describes his method of composition as “controlled dreaming.” The *Strad* magazine wrote that Pelo’s music “fashions a fascinating mosaic of sonorities,” and the Irish Times described it as built by “gestures that were once the province of the avant-garde . . . here pliantly exploited by a sensibility that sounded decidedly romantic.” Pelo’s music is published by Edition Peters, Germany.



Praised by Isaac Stern as making “a most convincing argument for the Baroque violin,” **Michael Sand** has become one of the leading Baroque violinists in America. A founding member and first musical director of the Philharmonia Baroque Orchestra of San Francisco, Sand is also the director of

Arcangeli Baroque Strings, a string ensemble dedicated to the concerto grosso repertoire, and codirector of the UC Davis Baroque Ensemble. In great demand as a guest musical director and lecturer, he has led performances of numerous chamber orchestras throughout the United States and abroad, including Israel, Canada, and Australia. He plays with the chamber ensemble Musical Assembly, is director of the New

York State Baroque, and appears with many local Bay Area early music groups. Sand has recorded for Meridian, Harmonia Mundi (France and the U.S.), Arts and Music, KATastrophe, Wildboar, and Titanic.



Megan Shieh is an active freelance percussionist residing in the Bay area, devoted to the performance of Western Contemporary Classical and Afro-Caribbean percussion. She received her BA in percussion performance from UC Davis and MM in percussion performance from the University of

Wisconsin, Madison, School of Music. She performed at PASIC 2009 Focus Day with the Madison Graduate Percussion Group and spent three months at the Toho Gakuen Conservatory of Music in Tokyo as an audit student of marimbist Keiko Abe. She has studied Afro-Cuban and Brazilian percussion with notable Bay area teachers and is also an enthusiastic participant of California Brazil Camp held annually in Cazadero, CA. Locally, she has performed with the San Francisco Contemporary Music Players, Silicon Valley Symphony, Master Sinfonia Chamber Orchestra, the Hot Air Festival Orchestra, UC Berkeley Symphony, Grupo Samba Rio, Maracatu Luta, SambAsia SF, and the Hexis Duo.



A Sacramento native, **Ryan Suleiman** was born to Lebanese and American parents. His music has been commissioned by numerous performers and ensembles, including Left Coast Chamber Ensemble, Citywater, the Sacramento State Symphonic Wind Ensemble, the Davis High Symphony

Orchestra, and has been performed by the Calder Quartet, FearNoMusic, the Sacramento State Symphony Orchestra, and Camerata Capistrano among others. He was a Finalist in the ASCAP Young Composers Award and twice a winner of the Festival of New American Music (FeNAM) Student Composer Competition. Writing for acoustic instruments, Suleiman aims to explore new worlds both sonically and emotionally. His music features “impressionistic textures and large melodic gestures” (*SF Classical Voice*), resonant sonorities, and lively rhythms. Though his interests vary, his work often draws upon the strange and sublime wonder of the natural world for inspiration, drawing attention to the crisis of climate change. Suleiman earned his Bachelor of Music magna cum laude from Sacramento State, studying under Stephen Blumberg and Leo Eylar. There he was president and co-founder of Composers Symposium. He is currently a Ph.D. student in the composition/theory program at UC Davis, where his teachers include Kurt Rohde and Mika Pelo.



Jeffrey Thomas, professor of music, conductor of the UC Davis University Chorus, Alumni Chorus, and Chamber Singers, joined the UC Davis faculty in 1996 and was a recipient of a 2001–06 Chancellor's Fellowship. He is the first holder of the Barbara K. Jackson Chair in Choral

Conducting and was awarded a Bellagio Residency by the Rockefeller Foundation to work on his manuscript, "Handel's 'Messiah': A Grand Musical Entertainment. He is also artistic and music director of the American Bach Soloists and American Bach Choir, with whom he has directed and conducted recordings of more than twenty-five cantatas, the Mass in B Minor, *Musical Offering*, motets, chamber music, and works by Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. He has appeared with virtually every American Baroque orchestra, with orchestras throughout the United States and in Austria, England, Germany, Italy, Japan, and Mexico. He has performed at the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Saratoga Performing Arts Center, Berkeley Festival and Exhibition, Boston Early Music Festival, Bethlehem Bach Festival, Gottingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at the Brooklyn Academy of Music's Next Wave Festival, and has collaborated as conductor with the Mark Morris Dance Group.



Brad Walker, bass baritone, was invited to join the illustrious Adler Fellowship at San Francisco Opera, where he will spend the next two years. He recently earned an Artist Diploma from the Yale School of Music where he starred as Figaro in *Le nozze di Figaro*, Colline in *La bohème*, and Don Magnifico in

La cenerentola. During his time at Yale, he performed his first Messiah with the Hartford Symphony Orchestra and made his Lincoln Center debut in Dvořák's *Stabat mater*. In 2014 was named one of the winners of the Boston district in the Metropolitan Opera National Council Auditions, and received the Apprenticeship Award from Chautauqua Opera where he spent three summers. While obtaining his master's degree from the University of Kansas he performed the role of Guglielmo in *Così fan tutte*, Sir Roderick in Gilbert and Sullivan's *Ruddigore*, Mr. Peechum in John Gaye's *The Beggar's Opera*, Orgon in *Tartuffe*. His credits also include performing Le Duc in *Romeo et Juliette* and Olin Blich in *Susannah* at Michigan State University, where he earned his bachelor's degree.



Mezzo-soprano **Nian Wang** is a first-year Adler Fellow who made her San Francisco Opera debut as Ascanius in *The Trojans*. She appeared last fall as Second Lady in *The Magic Flute*. She recently appeared with Philharmonia Baroque in *La cambiale di matrimonio*. Wang also participated in the

2014 Merola Opera Program, where she performed excerpts as Juno (*Semele*), Federica (*Luisa Miller*), Suzuki (*Madama Butterfly*), and the title role of *Carmen*. At the Curtis Institute of Music, her credits include the title roles of *La Cenerentola* and *Rinaldo*, Mother Jeanne (*Dialogues des Carmélites*), Romeo (*I Capuleti e i Montecchi*), Kate (Britten's *Owen Wingrave*), the Second Lady (*Die Zauberflöte*), Siebel (*Faust*), and the First Witch (*Dido and Aeneas*). Other credits include Nicklausse (*Les Contes d'Hoffmann*) with the Martina Arroyo Foundation; Chinese Tea Cup, Female Cat, Shepherd, and Squirrel in Ravel's *L'Enfant et les Sortilèges* and Mother (Mazzoli's Song from the Uproar) at Bard College; and Cherubino (*Le nozze di Figaro*) with the Princeton Symphony. She also performed in the Dawn Upshaw and Donnacha Dennehy Young Artist Concert at Carnegie Hall and received fourth prize in the 2012 Opera Columbus Irma M. Cooper Vocal Competition and the 2013 Opera Index Encouragement Award.

Paul Watkins is a composer and trombonist from San Jose, CA. He holds a Master of Music degree in composition from the Longy School of Music in Cambridge, MA, and Bachelor of Arts degree in music and psychology from UC Davis. His music has been performed by such esteemed musicians and ensembles as the Meridian Arts Ensemble, Fifth House Ensemble, pianist Adam Marks, mezzo-soprano Jennifer Beattie, flutist Todd Brody, cellist Susan Lamb Cook, Freya String Quartet, and the UC Davis Summer Symphony. At UC Davis, he was the recipient of the President's Undergraduate Fellowship, the Outstanding Senior Award, and the Olga Brose Valente Memorial Prize for excellence in Music Composition. His primary composition teachers include Kurt Rohde, Ross Bauer, Laurie San Martin, Paul Brust, and John Morrison. In his recent music, he has taken interest in exploring rhythmic counterpoint, weaving nonlinear narratives, incorporating theatrical devices, and forcing audience participation. He also has had the great fortune to work with a number of puppet artists in the New England area in creating incidental music for their works. These include "Robin Hood" by Brad Shur and several short pieces developed at the National Puppetry Conference at the Eugene O'Neill Theater Center in Waterford, CT.