
SUNDAY, MARCH 12, 2017 7:00 PM
JACKSON HALL, MONDAVI CENTER

UC Davis University and Alumni Choruses
Jeffrey Thomas, director and conductor

Davis Chorale
Alison Skinner, artistic director

UC Symphony Orchestra
Christian Baldini, director

Mary Wilson, soprano
Jesse Blumberg, baritone

PROGRAM

Blest Pair of Sirens

Hubert Parry
(1848–1918)

(THERE WILL BE A SHORT PAUSE.)

Ein deutsches Requiem, op. 45
Selig sind, die da Leid tragen
Denn alles Fleisch, es ist wie Gras
Herr, lehre doch mich
Wie lieblich sind deine Wohnungen
Ihr habt nun Traurigkeit
Denn wir haben hie keine bleibende Statt
Selig sind die Toten

Johannes Brahms
(1833–97)

Mary Wilson, soprano
Jesse Blumberg, baritone
Don Scott Carpenter, organ

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.

For mixed chorus; 2 flutes, 2 oboes, 2 clarinets in B♭, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets in B♭, 3 trombones, tuba, timpani, organ, strings

Composed 1887

First performed

May 17, 1887, London, St. James's Hall, conducted by Charles Villiers

Dedicated to C. V. Stanford and members of the Bach Choir

Text John Milton (1608–74), from *At a Solemn Musick*

Published by

Novello (London, ca. 1890)

Duration 12 minutes

Parry: *Blest Pair of Sirens*

Both works on this evening's program present the idea of longing for better times ahead. In the case of the German Requiem (*Ein deutsches Requiem*) by Brahms, the perspective is not the typical focus on the afterlives of the departed. Rather, the composer eschewed the use of the standard Latin liturgical texts in favor of personally selected excerpts from both Old and New Testament sources, including the Psalms, all chosen to give hope and comfort to those left behind, to the survivors, if you will. Its music is not only meant to be extremely comforting and reassuring, but it also clearly reminds the listener (the mourner) of the promises already professed, already understood, but probably temporarily forgotten in the face of tragic loss.

Blest Pair of Sirens—a setting by Sir Charles Hubert Hastings Parry (1848–1918) of an exquisite ode by John Milton (1608–74)—extols an era gone by, before the world was disturbed by the chaos of transgressions and misdeeds that left its former state of perfect harmony transformed to a society of discord and inharmoniousness. But the two primary elements of the composition (indeed the two mentioned in the first four words of its text that serve as its title, the Sirens representing Voice and Verse) are so exquisitely utilized that—like the Brahms—from its first notes we are immediately comforted, instantaneously put at ease, feeling transported quite effortlessly to a “better” world and to spheres of humanity that bring us peace and concord.

This effect, in the case of Parry's setting of the Milton ode, comes about through the expressions of “Voice and Verse,” or in Milton's broader meaning, Music and Poetry. Both elements are exalted in *Blest Pair* and seem to magnify the effectiveness of each other, even beyond their own inherent powers. Milton's text is, of course, unparalleled in its elegance and deeply imbued richness of content. At a cursory glance, and unfortunately to many modern readers, the sumptuousness of its language can fly by, barely noticed for more than the demands it places upon our impatient minds. And perhaps this is the only flaw in Parry's music: lingering more intentionally on some of the text's most imaginative expressions might enable the modern listener to relish more fully the extreme beauty of language that is one of Milton's trademarks. But Parry was loyal to Milton's format of the verse.

Milton's title of the ode is “At a Solemn Music.” Although Parry chose to borrow the first four words of the poem for the title of his musical work, he does structurally echo the architecture of the verse, known as Pindaric Ode, named after the Ancient Greek poet from Thebes, Pindar (518^{BC}–438^{BC}). Pindaric Ode form is based upon three sections: the strophe and the antistrophe utilize identical meter and rhyme forms, and the third triad (the “epode”) employs a different stanza form. In “At a Solemn Music,” the strophe expresses the hopes of mankind (indeed the original concord); the antistrophe chronicles the forces of human passions and errors that have defeated that original concord, and the epode is an entreaty to return to peace and perfect harmoniousness. Parry's music clearly mirrors the three sections of the verse.

Parry's setting was commissioned to accompany the first performance in London of the *Te Deum* by Hector Berlioz (1803–69). The enormous grandeur of that work would have dwarfed any other composition than one such as *Blest Pair of Sirens*. Indeed, a review of the first performance in *The Times* stated: “The choral writing is in eight parts and abounds in contrapuntal devices. At the same time the spirit and the accent of the words are carefully attended to, as befits a work in which ‘sphere-born harmonious sisters, voice and verse’ are invoked to ‘wed their divine sounds, and mix'd power employ.’ An excellent rendering contributed to the brilliant success of the ode.”

The commission came from Sir Charles Villiers Stanford (1852–1924), the great Irish composer and conductor who was directing the famous Bach Choir of London at the time. Stanford is quoted as naming Parry “the greatest English composer since Purcell.” That Parry should use the text of John Milton was the suggestion of the founding editor of *Grove's Dictionary of Music and Musicians*, Sir George Grove (1820–1900). Richly scored for a very full orchestra and eight-part mixed voices, one notable recent performance was at the wedding of the Duke and Duchess of Cambridge in 2011.

—Jeffrey Thomas

Parry: *Blest Pair of Sirens***Text by John Milton**

Blest pair of Sirens, pledges of Heav'n's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 Wed your divine sounds, and mixed pow'r employ,
 Dead things with inbreathed sense able to pierce;
 And to our high-raised phantasy present
 That undisturbed song of pure concent,
 Aye sung before the sapphire-coloured throne
 To Him that sits thereon,
 With saintly shout, and solemn jubilee,
 Where the bright Seraphim in burning row
 Their loud uplifted angel-trumpets blow,
 And the Cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious palms,
 Hymns devout and holy psalms
 Singing everlastingly:
 That we on earth with undiscording voice
 May rightly answer that melodious noise;
 As once we did, till disproportioned sin
 Jarred against nature's chime, and with harsh din
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion swayed
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.
 O may we soon again renew that song,
 And keep in tune with Heav'n, till God ere long
 To His celestial concert us unite,
 To live with Him, and sing in endless morn of light.

Brahms: *Ein deutsches Requiem (A German Requiem)*, op. 45

Brahms's notion of death is in the Protestant Christian mold: an occasion for comfort to the bereaved and for rejoicing in the certainty of Paradise. There is no place for a Catholic *Dies irae*: rather the texts come from the Lutheran Bible, both Old and New Testaments (Psalms, Isaiah; Matthew, John, James, 1 Peter) and Apocrypha (Wisdom of Solomon). A German Requiem, which he composed and revised over a five-year period, may be a tribute to his beloved mentor Schumann. Certainly it is meant as a bow to his German heritage, so rich is it in severe fugal device and hints of continuo practice. Equally certain from the evidence of the title and text is Brahms's consciousness of the *Musikalische Exequien* by the great mid-Baroque composer Heinrich Schütz.

In its mastery of instrumental and choral textures, clarity of declamation, pacing, and dense harmonic language, the German Requiem achieves a richness of sound and a tautness of organization without parallel in the literature for chorus and orchestra. It is nevertheless a work of bold contrasts, prone to emerge from its generally assuring tranquility with solemn pronouncements. You are comforted in the harmonic language and splendid orchestration of late century, but the bitter truths of the human experience are established too, and with almost Gothic severity.

The matchless opening, with violas and cellos divided into four parts over throbbing Fs in bass and French horns, introduces one of the Beatitudes of Christ ("Blessed are they that mourn, for they shall be comforted") sung at first by unaccompanied chorus. The harps enter just before the end, and note well the very last words, *getröstet werden*, reiterated *pianissimo* by the chorus, as though nodding an affirmation of universal truth. This is a strategy Brahms will use several more times during the German Requiem. The dead march which follows ranks with his most outstanding accomplishments: haunting of key, with violins and violas subdivided into three parts each, and over a relentless distant tattoo in the timpani. The chorus has the theme in unison, "Behold all flesh is as the grass":

For soprano, baritone, mixed chorus (SATB), piccolo, 2 flutes, 2 oboes, 2 clarinets (Bb/A), 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, organ, harp, strings

Text in German from the Lutheran Bible

Composed

January 1865–summer 1866, revised in 1868

First performed

First three movements on December 1, 1867, Vienna Gesellschaft der Musikfreunde; a version lacking movement V on April 10, 1868, Brahms conducting; February 18, 1869, Leipzig Gewandhaus orchestra, Carl Reinecke conducting.

Published by

J. Rieter-Biedermann (Leipzig, 1868)

Duration about 80 minutes

NOTES

softly the first two times, the third as the culmination of a magnificent, thunderous crescendo. The terror of the funeral march is offset at the center in major mode; then it recapitulates before Brahms turns to a stentorian reminder that the Lord's voice endures forever and an affirmative concluding fugue.

The baritone solo, too, is taken with the brevity of our time on earth and is also a march in the minor key, this time in duple meter. All is vanity; one's hope is in the Lord, and, the great choral fugue at the end proclaims, the souls of the righteous are in the hand of the Lord. Eighteen pages, at the end, are played over the single pitch D in the bass instruments, a musical symbol of steadfastness in the protection of God.

For most music lovers, the fourth movement, "How Lovely is Thy Dwelling Place," is among the most perfect (and most familiar) miniatures in the repertoire. Despite the harp-like figurations, the harps remain silent; indeed Brahms seems to go out of his way to assure us that his evocation of the heavenly apartments is innocent, joyous, and above all dignified. He is said to have composed the fifth movement on the occasion of the death of his mother in 1865, and this was added to the work between the Bremen performance of 1867 and the definitive first performance in Leipzig the following year.

The huge movement that follows almost outweighs the second movement, with which it is paired in the overall structure. It is yet another cortege of minor key. Here the baritone soloist recalls the mystery of resurrection ("all changed in a moment, in the twinkling of an eye") and the trumpet of judgment, and a diabolical dance ensues. The concluding fugue is in slow-note values, reminiscent of the white-note fugues of Bach and Handel.

By now you should be aware of the careful balance and symmetry the composer has given his work. The added soprano aria balances the first baritone solo and puts "How Lovely is Thy Dwelling Place" at the center of a structural arch; the two biggest movements come just after the first and just before the last. Now, to balance the first movement, Brahms leaves another beatitude: "Blessed are the dead: they rest from their labors, and their work follows after them." It brings the Requiem to close in F major, where more than an hour before it had begun.

—D. Kern Holoman

TEXT AND TRANSLATION

Brahms: *Ein deutsches Requiem*

I

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Blessed are they that mourn, for they shall be comforted.

Die mit Tränen säen, werden mit Freuden ernten.

They that sow in tears shall reap in joy. (Matthew 5:4)

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. (Psalm 126:5-6)

II

Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. (I Peter 1:24)

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. (James 5:7)

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endureth forever. (I Peter 1:25)

Die Erlöseten des Herrn werden wiederkommen, und gen Zion kommen mit Jauchzen; Freude, ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away. (Isaiah 35:10)

TEXT AND TRANSLATION

III

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben.

Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht, wer es kriegen wird.

Nun, Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

IV

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

V

Ihr habt nun Traurigkeit; aber ich will euch wiedersehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Sehet mich an; ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost gefunden.

Ich will euch trösten, wie einen seine Mutter tröstet.

VI

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg.

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft; denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

VII

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am.

Behold, thou hast made my days as an handbreadth, and mine age is as nothing before thee. Verily every man at his best state is altogether vanity.

Surely every man walketh in a vain shew, and surely they are disquieted in vain; he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? My hope is in thee. (Psalm 39:4-7)

But the souls of the righteous are in the hand of God, and there shall no torment touch them. (Wisdom of Solomon 3:1)

How amiable are thy tabernacles, O Lord of Hosts!

My soul longeth, yea, even fainteth for the courts of the Lord; my heart and my flesh crieth out for the living God.

Blessed are they that dwell in thy house; they will be still praising thee. (Psalm 84:1,2,4)

And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. (John 16:22)

Behold with your eyes, how that I labored but a little while, a found for myself much rest. (Ecclesiasticus 51:27)

As one whom his mother comforteth, so will I comfort you. (Isaiah 66:13)

For here have we no continuing city, but we seek one to come. (Hebrews 13:14)

Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

O death, where is thy sting? O grave, where is thy victory? (1 Corinthians 15:51,52,54,55)

Thou art worthy, O Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created. (Revelation 4:11)

Blessed are the dead that die in the Lord from henceforth. Yea, saith the Spirit, that they may rest from their labors; their works do follow them. (Revelation 14:13)

UNIVERSITY CHORUS

Jeffrey Thomas, conductor

Jeremiah Trujillo, accompanist and teaching assistant

SOPRANO I

Theodosia Chryssogelos
Nika Convertino
Julia Cunniffe
Mira Huang
Sijia Li
Christina Long
Helga Mueller
Christine Pagador
Miriam Roche
Diane Soto
Eugenia Tania
Rachelle Trerice
Yu-Ling Tseng
Sierra Winter
Yu Ting Yang
Gayle Zheng

SOPRANO II

Lisa Brodkey
Rong Chen
Diane Dedoshka
Nancy Ellen Farley
Lori Haapanen
Shei Jiang
Siyang Li
Alex Ling
Srijita Pal
Alice Provost
Sarabeth Schommer
Wenqi Song
Farzaneh Tabnak
Hanwen Wang
Tianyi Zhu

ALTO I

Lucy Connolly
April Ferre
Teresa Gonzalez
Tu Hoang
Maraya Jones
Julia Kulmann
Jennifer Law
Feng Lin
Heidi Masem
Yennah Park
Sarah Shandy
Alexis Solorzano
Sydney Walcoff
Linda Wayne
Ashley West
Katie Wikler

ALTO II

Karen Brandreth
Karen Combs
Christina Day
Sally Gray
Jiahua Guo
Mary Margaret Koby
Hongping Li
Marion London
Barbara Molloy
Laurel Rexford
Lenore Sebastian
Angela Tobin

TENOR I

Timothy Ambrose
Joseph Cerna
Catherine Chan
Richard Kulmann
Gary Matteson
Susanna Mould
Hans Oberschelp
Lorenzo Ramsey
James Ta

TENOR II

Jeanatan Carlisle
Tatz Ishimaru
Jing Ji
Vincent Manio
Christian Mojica
Danny Shihabi

BASS I

Injung Ahn
David Chiang
Haozhe Gu
Bennett Haffner
Alex Lee
Matt Skinner
Michael Yu
Yi Zhang
Yunshen Zhou

BASS II

Tom Cluster
Boris De Denko
Kenneth Firestein
Gabriel Reynolds
Paul Wyman

IN MEMORIAM



Judith Riggs (1938–2017)

Judy Riggs was a beloved violinist and an outstanding citizen of the Davis community. After performing with the Davis Comic Opera Company—beginning with its 1973 inaugural performance—she joined the first violin section of the UC Davis Symphony Orchestra in 1984 and retired from the orchestra nearly twenty-five years later in 2008. With the symphony orchestra, she traveled to Canada; on the French bicentennial commemorative tour to French Polynesia and Australia; and on the Berlioz Bicentenary tour to France in 2003. In 2002 Judy played in the concerts

inaugurating the Mondavi Center. With her husband of fifty-five years, Ralph, they were longtime financial supporters of both the UCDSO and the Mondavi Center. Her seat in the orchestra was endowed in her honor and carries her name in perpetuity. Judy and Ralph's two children, Lee and David, inherited her love of music, and Ralph is still an avid concertgoer. Stephen Peithman, a founder of the Davis Comic Opera and general guru of music theater in our region, fondly recalled her most memorable feature, "she was a lovely person, with a smile so broad it made you smile right back."

UC DAVIS ALUMNI CHORUS

Jeffrey Thomas, conductor
Jeremiah Trujillo and Angela Yam, accompanists

SOPRANO I

Amanda Benjamin 2008
Robin Chadwin 2011
Susan Conwell 1995
Paula Fisher Thompson 1976
Leanna Friedrich 2013
Tianna Grant 2013
Lauren Kaplan 1977
Barbara Lachendro 1985
Soraya Manzor
Kate Mintun 2008
Melissa Valdellon 2004
Cheryl Villavicencio 2002
Cynthia Weller 2007

SOPRANO II

Barbara Cowie 1977
Kelly Door 2015
Beth Grose N/A
Jeanne Howe 1974
Melissa Johnson Hallas 2002
Airy Krich-Brinton 2004
Cheryl Loehr 2000
Joan Lunderville 1965
Jeri Ohmart
Stefani Rios 2012
Lauren Salmo 2010
Rebecca Wendlandt 2006
Sarah Woodworth 2005

ALTO I

Mary Brower 1989
Aimee Dour-Smith 1992
Meghan Eberhardt 2003
Kelly Heung 1997
Carolyn Iversen
Leslie Leong 1981
Linda McCann
Christine Meairs 1979
Kerianne Pinkstaff 2012
Flora Sulit 2005
Deborah Tellier 1982
Karen Walton 1977
Jan West 1983

ALTO II

Lindsay Allen 1973
Robin Drechsler 1981
Mary Ann Driver 1987
Susan Garbini
Mary Herbert 1980
Elaine Hussey
Melissa Lira 2016
Sara Martin 1976
Joanne Mogannam 1979
Nancy Nelle 1974
Kathleen BoMie Pae 2007

TENOR I

John Beach 2015
Kate Gibson 2016
Gary Matteson 1960
Matthew McGibney 1993
Gregory Wikler 1982

TENOR II

John Grose 1981
Matt Halverson 2012
Jeffrey Paterson 2010
Warren Roberts 1964

BASS I

David Benjamin 1999
Jim Davis 1990
William Heung 2004
David Kashevaroff 2011
Brian Knapp 1987
Roger Kohne 1990
Ed Martin
Keith Rode 2002
Eric van Boer 1976
Cirian Villavicencio 2002

BASS II

Michael Krelstein 1988
Ian MacGregor
Chester (Chet) Moore 1960
Jeffrey Pettit 1976
Matthew Stevenson 2008

DAVIS CHORALE

Alison Skinner, conductor
Rachel Day Kessler, founder and director emerita
Ellen Schinnerer Deffner, accompanist

SOPRANO I

Pat Ballenger
Sharon Burow
Robin Chadwin
Christine Hance
Rachel Kessler
Helga Mueller
Jeri Ohmart
Chelsea Schiano

SOPRANO II

Shorty Boucher
Elisabeth Dubin
Marilyn Feather
Victoria Mapson
Meghan Miller
Patty Shade
Michele van Eyken

ALTO I

Edelgard Brunelle
Leslie Cooper
Karen Crane
Aura de Anda
April Ferre
Katherine Holmes
Dianne Hyson
Melissa Kelly
Mary Lowry
Jeanine McElwain
Karen Slabaugh
Katherine Unger
Jessica Vansteenburgh
Lexie Webster

ALTO II

Marilyn Corcoran
Anne Hillman
Alessa Johns
Tanya Kumar
Meryl Motika
Susan Royalty
Mary Sprifke

TENOR I

Ben Cooper
Jake Whittaker
Matthew Zavod

TENOR II

John Burow
Wayne Finley

Andrew Latimer
Jim Rodgers
Jeremy Wright

BASS I

Craig Clark
Matt Forrest
Micah Forrest
David Hance
Stephen Tingey
Scott Yang

BASS II

Don Deem
Bjorn Erickson
Brad Norris
Richard Wright

UC DAVIS SYMPHONY ORCHESTRA

Christian Baldini, music director and conductor

The Wilson & Kathryn Smith Podium was given in honor of D. Kern Holoman.

Daniel Godsil, assistant conductor | Ava Hagwood, orchestra librarian

— Names appear in seated order. —

FLUTE

Erica Paik, *principal*
Babs Sandeen
and Marty Swingle
Mia Cylinder, *principal*
Esperanz Fuentes
Feifei Song

PICCOLO

Claire Thompson
Phyllis & Thomas Farver

OBOE

Iden Amiri, *principal*
Wilson & Kathryn Smith
Ana Menchaca
Grant Cottier

CLARINET

Robert Brosnan,
principal
W. Jeffery Alfriend, DVM
Sydney Bonnell,
principal
Katie Desmond
Curie Park

BASSOON

Jeffrey Seidl, *principal*
Vicki Glumm
& Kling Family
Oscar Santamaria

CONTRABASSOON

Ezra Evans

HORN

Evan Barnell, *principal*
Richard & Gayle
Simpson, in honor of
Kristin & David
Parker Hampson,
assistant principal
Ava Hagwood
Sam Cohen-Suelter

TRUMPET

Allie Knitter, *principal*
Andrew Mollner
Brian Kuhn
Paul Marenco

TROMBONE

Burkhard Schipper,
principal
Rebecca A. Brover
Aaron Levins
Brian McCurdy
& Carol Anne Muncaster,
in honor of
Michael J. Malone

BASS TROMBONE

Jonathan Minnick

TUBA

Portia Njoku
Robert & Margaret
Rucker

ORGAN

Don Scott Carpenter

HARP

Beverly Wesner-Hoehn

TIMPANI

Etsuka Shu
Friedman Family

VIOLIN I

Devon Bradshaw,
concertmaster
Cynthia Bates
Concertmaster
Jane Park,
concertmaster
Damian Ting
Ton Bui
Clairelee & Ralph Bulkley
Amelia Reynolds
Francis Dubois
Benjamin Porter
Ralph and Judy Riggs
Gayane Malayan
Raphael Moore
Raphael S. Moore,
in memory of
Dr. Irena Anna Henner
Hawk Hammer
Jeske Dioquino
JuHye Mun
Kevin Sun
Caroline Campbell
Jenna McCormick
Jolán Friedhoff
Vanessa Rashbrook

VIOLIN II

Cynthia Bates,
principal
Barbara Jackson, in
honor of Fawzi Haimor
Sean Kao
Sharon Inkelas
Shari Benard-Gueffroy
Lily Brown
Navin Chew
Reid Dounias
Mira Pranav
Desiree Negrette
Cindy Priyanto
Jin-Yi Zhou
Melody Gillick
Ryan Sie
Sandra Arias
Yisha Sun

VIOLA

Sogol Aliabadi,
principal
James & Jocelyn Morris
Casey Zhang
John T. Bakos,
in memory
of Dr. John &
Grace Bakos
Ziad Asadi
Rudy (Jiangru) Wu
Abigail Meehan
Dylan Beck
Melissa Lyans

CELLO

Lauren Ho, *principal*
Herman and Diane Phaff
Joanna Kim
Brian & Louanne
Horsfield, in honor of
Tracy McCarthy
Ryan Jung
Eldridge & Judith Moores
Steven Sato
Don and Louise McNary
Tara Ursell
Angelica Rojas
Alex Monroe
Austin Kyan
Megan Ng
Yu-Hsuan
(Shandy) Chiu
Diane Le

DOUBLE BASS

Chris Castro, *principal*
Barbara K. Jackson
Kaity Ronning,
assistant principal
Alexis Reynolds
Emily McDonald
Sam Skinner
Jade Lundy

Symphony
Spain
2012

CONDUCTOR'S CIRCLE: \$16,000

Ann Preston

CONCERTMASTER'S CIRCLE: \$8,000

Barbara K Jackson

SOLOIST'S CIRCLE: \$4,000

Dr Ed and Patricia Gammel ∞ Leandre Ibar
Robert Rucker ∞ Warren Roberts

Endowed seats are named with a gift to the UC Davis Symphony Orchestra Endowment of \$10,000.

BIOGRAPHIES



Baritone **Jesse Blumberg** enjoys a busy schedule of opera, concerts, and recitals, performing repertoire from the Renaissance and Baroque to the 20th and 21st centuries. His performances have included the world premiere of *The Grapes of Wrath* at Minnesota Opera, Bernstein's *MASS* at London's Royal Festival Hall, various productions with Boston Early Music Festival, and featured roles with Atlanta Opera, Pittsburgh Opera, Utah Opera, and Boston Lyric Opera. Recital highlights include appearances with the Marilyn Horne Foundation, New York Festival of Song, and Mirror Visions Ensemble. He has performed major concert works with American Bach Soloists, Los Angeles Master Chorale, Boston Baroque, Oratorio Society of New York, Apollo's Fire, and on Lincoln Center's *American Songbook* series.

Jesse has been featured on over fifteen commercial recordings, including Schubert's *Winterreise* with pianist Martin Katz and the 2015 Grammy-winning Charpentier Chamber Operas with Boston Early Music Festival. He has been recognized in several competitions, and was awarded Third Prize at the 2008 International Robert Schumann Competition in Zwickau, becoming its first American prizewinner in over thirty years. Jesse holds degrees from the University of Michigan and the University of Cincinnati College-Conservatory of Music, and is also the founder of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City. jesseblumberg.com



Don Scott Carpenter, organ, is the executive director of the American Bach Soloists as well as organist/director of music at Lakeside Presbyterian Church. He was general director of the Santa Fe Desert Chorale, organist of the Cathedral Basilica of St. Francis of Assisi (Santa Fe), and artistic/executive Director of the Louisville Youth Choir, Music Director of the Temple Adath Israel B'rith Shalom and organist/music director at Second Presbyterian Church in Louisville. He has also been on the faculties of Bellarmine University and the University of Louisville. He holds the Master of Music degree in choral conducting from the University of Louisville School of Music as well as the bachelor of music in organ performance. His choirs have been heard throughout the United States and Europe including performances at the Dom in Salzburg, Votivkirche in Vienna, and Carnegie Hall in New York City. He has prepared choruses for world premiere performances of operas based on the lives of Kentuckians Muhammad Ali, Helen Thomas, and Dian Fosse with Kentucky Opera, prepared the chorus for Beethoven's Choral Fantasy and for the touring Broadway musical *Joseph and the Amazing Technicolor Dreamcoat*, and commissioned and conducted the world premiere of *Then Sing* by Daniel Gilliam for treble and mixed chorus and orchestra based on text of William Wordsworth. He has served as adjudicator of large ensemble choral contests and appears as a guest conductor throughout the United States.



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. The first holder of the Barbara K. Jackson Chair in Choral Conducting, he was awarded a Bellagio Residency by the Rockefeller Foundation to work on his manuscript "Handel's 'Messiah'." He is also artistic and music director of the American Bach Soloists and American Bach Choir. He has appeared with virtually every American Baroque orchestra, with orchestras throughout the United States and in Austria, England, Germany, Italy, Japan, and Mexico and 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. He has collaborated as conductor with the Mark Morris Dance Group. One of the first recipients of the San Francisco Opera Company's Adler Fellowships, he has an extensive discography of vocal music for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Thomas has premiered song cycles of new composers, including two cycles written for him, and has performed lieder recitals at the Smithsonian. Educated at Oberlin Conservatory of Music, Manhattan School of Music, and Juilliard School of Music, with studies in English literature at Cambridge University, he has taught at the Amherst Early Music, Oberlin College Conservatory Baroque Performance Institute, San Francisco Early Music Society, and Southern Utah Early Music Workshops. He has presented master classes at the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University.



Mary Wilson, soprano, is acknowledged as one of today's most exciting young artists. Cultivating a wide-ranging career singing chamber music, oratorio and operatic repertoire, she has appeared with the LA Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Delaware Symphony Orchestra, and at the Hollywood Bowl. She has worked with conductors including Nicholas McGegan, Bernard Labadie, Martin Pearlman, Martin Haselböck, JoAnn Falletta, Michael Stern, Anton Armstrong, Philip Brunelle, and Leonard Slatkin. An exciting interpreter of Baroque repertoire, especially Handel, Wilson has appeared with Philharmonia Baroque, Musica Angelica, American Bach Soloists, Boston Baroque, Grand Rapids Bach Festival, Bach Society of St. Louis, Baltimore Handel Choir, Florida Bach Festival, Brooklyn Academy of Music, the Casals Festival, and the Carmel Bach Festival. She is an assistant professor of voice at the University of Memphis. She is noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le nozze di Figaro*, and Gilda in *Rigoletto*. An accomplished pianist, Wilson holds degrees from St. Olaf College and Washington University.

FACULTY

Christian Baldini, Barbara K. Jackson Associate Professor of Music
Music Director and Conductor, UC Davis Symphony Orchestra

Ross Bauer, Chair, professor of music

Anna Maria Busse Berger, distinguished professor of music

Phebe Craig, lecturer in music

Carol A. Hess, professor of music

Chair, Department of Music

Matilda Hofman, lecturer in music

D. Kern Holoman, distinguished professor of music, emeritus

Katherine In-Young Lee, assistant professor of music

Beth E. Levy, associate professor of music

Jacám Manricks, lecturer in music

Al McNeil, professor of music, emeritus

Sam Nichols, lecturer in music

Pablo Ortiz, professor of music

Jessie Ann Owens, professor of music

Mika Pelo, associate professor of music

Christopher A. Reynolds, professor of music

Kurt Rohde, Jan and Beta Popper Professor of Music

Laurie San Martin, professor of music

Wayne Slawson, professor emeritus

Henry Spiller, professor of music

Jeffrey Thomas, Barbara K. Jackson Professor of Music

Amelia Triest, lecturer in music

APPLIED FACULTY

BASSOON

David Granger

CELLO

Susan Lamb Cook

CLARINET

Ann Lavin

FLUTE

Stacey Pelinka

GUITAR

Michael Goldberg

HARPSICHORD

Phebe Craig, lecturer in music

HORN

Pete Nowlen, director, Concert Band

OBOE

Julia Anderson

PERCUSSION

Chris Froh

PIANO

Lois Brandwynne

Marilyn Swan

SAXOPHONE

Kevin Stewart

STRING BASS

Thomas Derthick

TROMBONE

Bruce Chrisp

TRUMPET

John Freeman

TUBA

Scott Choate

VIOLA

Ellen Ruth Rose

VIOLIN

Jolán Friedhoff

Michael Sand

Dagenais Smiley

VOICE

Zoia Muñoz

Jonathan Nadel

ENSEMBLE DIRECTORS

Brian Rice, director, Samba School and Afro-Cuban Percussion

Rita Sahai, director, Hindustani Vocal Ensemble

Sam Griffith, director, Jazz Ensembles

Jacám Manricks, director, Jazz Composition Ensemble

ADMINISTRATIVE & PRODUCTION STAFF

Christina Acosta, editor

Stephen Bingen, recording engineer

Philip Daley, publicity manager

Michael French, arts marketing specialist

Rudy Garibay, designer

Joshua Paterson, production manager

Caitlin Sapunor-Davis, stage manager