
FRIDAY, JUNE 9, 2017 7:00 PM
JACKSON HALL, MONDAVI CENTER

UC Davis University Chorus
Kevin Fox, guest director

PROGRAM

Te Deum, K. 141 W. A. Mozart
Te Deum laudamus, te Dominum confitemur, Allegro (1756–91)
Te ergo quaesumus, Adagio
Aeterna fac cum sanctis tuis, Allegro
In te, Domine, speravi Allegro

Regina coeli, K. 276 Mozart

Liisa Dávila, soprano
Sarah Messbauer, mezzo-soprano
Lorenzo Ramsey, tenor
Kevin Doherty, baritone

Hear My Prayer, WoO 15 Felix Mendelssohn
(1809–47)

Members of the Pacific Boychoir
Sebastian Baumann, Fabrizio Elevancini, Sivan Faruqui
Evan Holloway, Arthur Pecceu, Liam Skeen, Ben Ruiz

INTERMISSION

The Bells, op. 35 Sergei Rachmaninoff
Allegro ma non tanto (1873–1943)
Lento
Presto
Lento lugubre

Liisa Davila, soprano
Jonathan Nadel, tenor
Kevin Doherty, baritone
Andrei Baumann and Jeremiah Trujillo, piano

Festchor, JWV 49 Josef Rheinberger
(1839–1901)

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.

NOTES

Mozart: *Te Deum*, K. 141

For SATB chorus

Composed 1769

Published by Breitkopf & Härtel (Leipzig, 1880)

Duration 9 minutes

Mozart: *Regina coeli*, K. 276

For SATB soloists, SATB chorus

Composed 1779

Published by Bärenreiter (Kassel, 1958)

Duration 7 minutes

We begin our performance tonight with two pieces in C major by Mozart, his *Te Deum* and *Regina coeli*. The *Te Deum* shows a thirteen-year-old composer experimenting with counterpoint, structure, and SATB voice-leading. Mozart biographer Alfred Einstein notes Mozart was heavily influenced by Michael Haydn's version of this text, with Mozart mimicking the structure and character, from the introduction to the final double fugue. Written ten years later, Mozart's *Regina coeli*, K. 276 is the last of his three settings of this text. The lively piece has the familiar Classical-period alternation between SATB solo quartet and SATB chorus and shows Mozart's masterfully crafted and irresistibly catchy vocal lines. The "Alleluia" declarations will sound familiar, as they are almost identical to those in Handel's *Messiah*, though there is no evidence Mozart had yet discovered that piece when he wrote this one.

Mendelssohn: *Hear My Prayer*, WoO 15 (Psalm 55)

For soprano, SATB chorus

Composed 1844

First performed London, January 8, 1845

Dedication Wilhelm Taubert

Published by Boosey (London, ca. 1890)

Duration 11 minutes

Mendelssohn's *Hear My Prayer* was premiered in London in 1845. The English text is an adaptation, written by William Bartholomew (1793–1867), of Psalm 55. Almost simultaneously Mendelssohn created a German version, and both the German and English versions are widely performed and have often been recorded. The piece begins with a soprano solo in G major that gains urgency in a 3/8 section featuring call-and-response with the chorus. After a recitative, the melody is back in 4/4 with a longing, lilting triplet feel for "O for the Wings of a Dove." Given that this piece was premiered in London, and given the English tradition of boychoirs, it is a well-known challenge for choirboys, and we welcome an ensemble from the Pacific Boychoir Academy to perform the solo line.

Rachmaninoff: *The Bells*

For soli, chorus

Composed 1913

Dedication Willem Mengelberg and
the Concertgebouw Orchestra of Amsterdam

First performed February 8, 1914 in Moscow

Librettist Konstantin Balmont after Edgar Allan Poe's poem

Published by Boosey and Hawkes, 1920

Duration 37 minutes

Sergei Rachmaninoff's best-known choral work is his sacred work *All-Night Vigil* (op. 37), which premiered in 1915. Yet what he considered his secular choral masterpiece was *The Bells*, composed in 1913. Allegedly, while Rachmaninoff was in Rome in 1907, an anonymous woman, a fan of Edgar Allan Poe, wrote to Rachmaninoff with a Russian version of Poe's poem "The Bells," suggesting Rachmaninoff set it to music.

NOTES

The Russian translation was written by Konstantin Balmont (1867–1942) and was the basis for Rachmaninoff's setting. A retranslation back into English (tonight's text) was done by Fanny S. Copeland (1872–1970), to match Rachmaninoff's music. The poem and piece are divided into four sections, with bells signaling four landmarks in life: birth, marriage, fear, and death. Each musical movement features a different vocal force: tenor solo, soprano solo, chorus, and baritone solo.

There are other musical features of note. Especially in movement II, Rachmaninoff uses the Dies Irae Gregorian chant, a theme common to many of his pieces. In "mournful" movement IV, the rocking, alternating chords may be foreshadowing the writing in movement V from his All-Night Vigil, *Nyne otpushchayeshi*, or the Nunc Dimittis, which Rachmaninoff requested to be sung at his funeral. Throughout *The Bells*, you'll also hear how the vocal lines capture the solitude of a singular bell, and also the chaos of a set of bells, with offset attacks among the voice parts to mimic bells and clappers of different sizes and velocities.

Tonight's performance of *The Bells* presents a couple of premieres. First, this is the premiere of the piece at UC Davis. Second, as many accompanists know, orchestral reductions, even of "simple" Classical-period pieces, are a notorious challenge for a fit under the fingers, given the range

of instruments to cover and lines that are far more friendly to violins than to a keyboard. Add to this the density and complexity of Rachmaninoff's orchestral writing and his chromatic language, one piano and two hands are insufficient for the intensity and color of the writing. Second, tonight is the world premiere of a two-piano version of the orchestral score. Many thanks to David Hill (Yale Institute of Sacred Music, BBC Singers) for this suggestion; congratulations and thanks to our pianists tonight, Jeremiah Trujillo and Andrei Baumann, who created the piano parts from the orchestral reduction.

Rheinberger: *Festchor*, JWV 49

For mixed chorus (SATB)

Composed November 24, 1855

Duration 3 minutes

We return to C major to conclude our performance tonight, with a little-known piece by Josef Rheinberger, his *Festchor*. Surprisingly less chromatic than much of his work, this piece celebrates choral singers.

—Kevin Fox

TEXT AND TRANSLATION

Mozart: *Te Deum*

Te Deum laudámus: te Dominum confitémur.
Te aetérnum Patrem omnis terra venerátur.
Tibi omnes Angeli; tibi caeli et univérsae potestátes.
Tibi Chérubim et Séraphim incessábili voce proclámant:
Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth.
Pleni sunt caeli et terra majestátis glóriæ tuæ.
Te gloriósus Apostolorum chorus;
Te Prophetárum laudábilis númerus;
Te Mártyrum candidátus laudat exércitus.
Te per orbem terrárum sancta confitétur Ecclésia:
Patrem imménsæ majestátis;
Venerándum tuum verum et únicum Fílium;
Sanctum quoque Paráclitum Spíritum.
Tu Rex glóriæ, Christe.
Tu Patris sempitérnus es Fílius.
Tu ad liberándum susceptúrus hóminem, non horruísti
 Víriginis úterum.
Tu, devícto mortis acúleo,
 aperuísti credéntibus regna caelórum.
Tu ad dexteram Dei sedes, in glória Patris.
Judex créderis esse ventúrus.
Te ergo quáesumus, tuis fámulis súbveni,
 quos pretióso sángine redemísti.
ÆtéRNA fac cum sanctis tuis in glória numerári.

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim: continually do cry,
Holy, Holy, Holy: Lord God of Hosts;
Heaven and earth are full of the Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not
 abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
 thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants:
 whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.

Mozart: Regina coeli, K. 276

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
[Iam] Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia.
[Now] has risen, as He said, alleluia.
Pray for us to God, alleluia.

Mendelssohn: Hear My Prayer

Hör' mein Bitten, Herr, neige dich zu mir,
auf deines Kindes Stimme habe Acht!
Ich bin allein; wer wird mein Tröster und Helfer sein?
Ich irre ohne Pfad in dunkler Nacht!
Die Feinde sie droh'n und heben ihr Haupt:
"Wo ist nun der Retter, an den ihr geglaubt?"
Sie lästern dich täglich, sie stellen uns nach
und halten die Frommen in Knechtschaft und Schmach.
Mich fasst des Todes Furcht bei ihrem Dräu'n.
Sie sind unzählige – ich bin allein;
mit meiner Kraft kann ich nicht widersteh'n;
Herr, kämpfe du für mich. Gott, hör' mein Fleh'n!

O könnt' ich fliegen wie Tauben dahin,
weit hinweg vor dem Feinde zu flieh'n!
in die Wüste eilt' ich dann fort,
fände Ruhe am schattigen Ort.

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide.
Take heed to me! Hear how in prayer I mourn to Thee,
Without Thee all is dark, I have no guide.
The enemy shouteth, the godless come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me, Ah where shall I fly?
Perplexed and bewildered, O God, hear my cry!
My heart is sorely pained within my breast,
my soul with deathly terror is oppressed,
trembling and fearfulness upon me fall,
with horror overwhelmed, Lord, hear me call!

O for the wings, for the wings of a dove!
Far away, far away would I rove!
In the wilderness build me a nest,
and remain there for ever at rest.

Rachmaninoff: The Bells

The Silver Sleigh Bells (tenor solo and chorus); Allegro, ma non tanto

Listen, hear the silver bells!
Silver bells!
Hear the sledges with the bells,
How they charm our weary senses with a sweetness that compels,
In the ringing and the singing that of deep oblivion tells.
Hear them calling, calling, calling,
Rippling sounds of laughter, falling
On the icy midnight air;
And a promise they declare,
That beyond illusion's cumber,
Births and lives beyond all number,
Waits an universal slumber—deep and sweet past all compare.
Hear the sledges with the bells,
Hear the silver-throated bells;
See, the stars bow down to hearken, what their melody foretells,
With a passion that compels,
And their dreaming is a gleaming that a perfumed air exhales,
And their thoughts are but a shining,
And a luminous divining
Of the singing and the ringing, that a dreamless peace foretells.

TEXT AND TRANSLATION

The Mellow Wedding Bells (soprano solo and chorus); *Lento*

Hear the mellow wedding bells,
Golden bells!
What a world of tender passion their melodious voice foretells!
Through the night their sound entrances,
Like a lover's yearning glances,
That arise
On a wave of tuneful rapture to the moon within the skies.
From the sounding cells upwinging
Flash the tones of joyous singing
Rising, falling, brightly calling; from a thousand happy throats
Roll the glowing, golden notes,
And an amber twilight gloats
While the tender vow is whispered that great happiness foretells,
To the rhyming and the chiming of the bells, the golden bells!

The Loud Alarm Bells (chorus); *Presto*

Hear them, hear the brazen bells,
Hear the loud alarm bells!
In their sobbing, in their throbbing what a tale of horror dwells!
How beseeching sounds their cry
'Neath the naked midnight sky,
Through the darkness wildly pleading
In affright,
Now approaching, now receding
Rings their message through the night.
And so fierce is their dismay
And the terror they portray,
That the brazen domes are riven, and their tongues can only speak
In a tuneless, jangling wrangling as they shriek, and shriek, and shriek,
Till their frantic supplication
To the ruthless conflagration
Grows discordant, faint and weak.
But the fire sweeps on unheeding,
And in vain is all their pleading
With the flames!
From each window, roof and spire,
Leaping higher, higher, higher,
Every lambent tongue proclaims:
I shall soon,
Leaping higher, still aspire, till I reach the crescent moon;
Else I die of my despair in aspiring to the moon!
O despair, despair, despair,
That so feebly ye compare
With the blazing, raging horror, and the panic, and the glare,
That ye cannot turn the flames,
As your unavailing clang and clamour mournfully proclaims.
And in hopeless resignation
Man must yield his habitation
To the warring desolation!
Yet we know
By the booming and the clanging,
By the roaring and the twanging,
How the danger falls and rises like the tides that ebb and flow.
And the progress of the danger every ear distinctly tells
By the sinking and the swelling in the clamor of the bells.

TEXT AND TRANSLATION

The Mournful Iron Bells (baritone and chorus); *Lento lugubre*

Hear the tolling of the bells,
Mournful bells!
Bitter end to fruitless dreaming their stern monody foretells!
What a world of desolation in their iron utterance dwells!
And we tremble at our doom,
As we think upon the tomb,
Glad endeavour quenched for ever in the silence and the gloom.
With persistent iteration
They repeat their lamentation,
Till each muffled monotone
Seems a groan,
Heavy, moaning,
Their intoning,
Waxing sorrowful and deep,
Bears the message, that a brother passed away to endless sleep.
Those relentless voices rolling
Seem to take a joy in tolling
For the sinner and the just
That their eyes be sealed in slumber, and their hearts be
Where they lie beneath a stone.
But the spirit of the belfry is a sombre fiend that dwells
In the shadow of the bells,
And he gibbers, and he yells,
As he knells, and knells, and knells,
Madly round the belfry reeling,
While the giant bells are pealing,
While the bells are fiercely thrilling,
Moaning forth the word of doom,
While those iron bells, unfeeling,
Through the void repeat the doom:
There is neither rest nor respite, save the quiet of the tomb!

Translation by Fanny S. Copeland

Rheinberger: *Festchor*, JWV 49

Rufet Heil, rufet Heil dem festlichen Tag
zum Chore geweiht in weithin schallenden Tönen,
rufet Heil! rufet Heil! rufet Heil! rufet Heil, Heil, Heil!
Was versammelt auch hier, im Festes Chor?
Wem tönt (singt) euer Lied in weithin schallenden Chören?
der zur Weisheit der Alten die Pforte verschließt
(die ihr treu uns die Weisheit der Alten gezeigt,)
mit erklärendem Wort, ihm ertönen die Klänge, die Klänge
dieses Liedes!
Rufet Heil, rufet Heil, es klinge fort
die Weise des Lieds in dankbarer Schüler Erinnerung!
Rufet Heil, rufet Heil, rufet Heil dem festlichen Tag!

Exclaim salute to the festive day
To choirs in widely resounding voices
Shout salute!
What is gathering you here in this festive choir?
To whom sound your songs in widely resounding choirs,
You, who have shown us faithfully the wisdom of the old?
Which closes the gate to the wisdom of the ancients
With explanatory word,
To him ring out the sounds of this song.
Exclaim salvation!
The melody of the song may keep
sounding in the remembrance of grateful students!
Exclaim salute to the festive day!

Translated by Clemens Haudum

ABOUT THE ARTISTS



Liisa Dávila, soprano, has gained recognition for her vocal clarity and dazzling coloratura, combined with a richness and depth and versatility in her work. Heard recently as Kitty Hart in Fresno Grand Opera's critically acclaimed performance of *Dead Man Walking*, she was also recently seen as Liù in West Bay Opera's

production of *Turandot*. She has also performed as Donna Elvira in *Don Giovanni*, Pamina in *Die Zauberflöte*, Violetta in *La traviata*, Poppea in *L'incoronazione di Poppea*, Hanna Glawari in *The Merry Widow*, Micaëla in *Carmen*, and the title role in Massenet's *Cendrillon*. She has sung Mimi in *La bohème* and Juliette in *Romeo et Juliette*. Her soloist concert performances include MidAmerica Productions, Music in the Mountains Festival, Auburn Symphony, Gallo Center for the Arts, Bear Valley Music Festival, and the Academy of All Hallows. Her repertoire spans traditional and contemporary works, such as Beethoven's Ninth Symphony, Mendelssohn's *Christmas Oratorio*, the Mozart C-Minor Mass and *Vespers solennes*, Handel's *Messiah*, the Vivaldi *Gloria*, and the Requiems by Rutter, Duruflé, Mozart, and Fauré. An advocate of new music, she premiered the concert role of Shamiram in *Ninos and Shamiram* by French composer Michel Bosc. She was a San Francisco District winner and a Western Regional Finalist for the Metropolitan National Council Auditions and a winner of the Maria and Ben Holt Scholarship. In 2010 she won the First International Phyllis Osterhout Vocal Competition, placed third in the Washington International Vocal Competition in Washington, DC, and was a semifinalist for the Loren L. Zachary Competition. Her training comprises the programs OperaWorks' Advanced Artist Program, the Pacific Opera Institute, Sherill Milnes's V.O.I.C. Experience Opera as Drama program, and the International Festival of the Aegean's Greek Opera Studio. She holds a Bachelor of Music degree from CSU Sacramento.



Sarah Messbauer, mezzo-soprano, has been a graduate student at UC Davis since the fall of 2011. She graduated from Muhlenberg College with a bachelor's degree with honors in anthropology and music. While at Muhlenberg, she received the Louise M. Cafouros Award for distinguished scholarship in the field of

anthropology, as well as the Class of 1969 Award for Promising Work in the field of music. At Davis, she received a Margrit Mondavi fellowship to facilitate summer research, a Center for Excellence in Teaching and Learning fellowship to organize and run the UC Davis Graduate Teaching Community, and a Bilinski Educational Foundation fellowship to support fieldwork research related to her dissertation. She was also selected as a UC Davis Professors for the Future fellow for the 2015–16 academic year. Her dissertation examines the planning and organization of Haitian-Canadian music events as a lens for illuminating current understandings of the influences of mass media, group identities, and linguistic politics in the creation and maintenance of diasporic communities in twenty-first-century North America. She was recently awarded the 2015 Marnie Dilling Prize at the Northern California Chapter of the Society for Ethnomusicology's annual meeting for her conference paper "We Are Who We Choose To Be: Conflicting Notions of Cultural Identity in Two Haitian-Canadian Music Festivals."



Tenor **Lorenzo Ramsey** is pursuing a degree in political science with a minor in music at UC Davis, where he is also a Regent's Scholar. Ramsey was born and raised in Detroit, Michigan, and came to California in 2012. At Berkeley City College, Ramsey was the 2015 valedictorian and earned both a President's Medallion and a

Chancellor's Trophy. Beginning in fall 2018, Ramsey will pursue a law degree at UC Berkeley. As a background singer, he has sung for gospel artists Vanessa Bell Armstrong, Donald Lawrence, Cece Winant, and Marvin Sapp. He has also sung background vocals for R&B artists Stephanie Mills and Aaliyah. As a choral singer Ramsey has sung in the Brazeal Dennard Chorale, Renaissance Singers, UC Davis University Chorus, Sacramento Gay Men's Chorus, Oakland-East Bay Gay Men's Chorus, the East Bay Church of Religious Science Mass Choir, and The Fourth Choir in London. He studied voice with American Bach Soloist's acclaimed light-lyric tenor Jonathan Smucker and lyric soprano Christa Pfeiffer, Vox Musica soprano Anne-Marie Endres, and is currently studying with tenor Jonathan Nadel at UC Davis.

ABOUT THE ARTISTS



Jonathan Nadel, lyric tenor, has performed opera, oratorio, concert, and choral roles throughout the United States and Western Europe with the San Francisco Opera, San Francisco Lyric Opera, Festival Opera, Golden West Opera, Berkeley Lyric Opera, Berkeley Opera, Opera Piccola, Mendocino Music Festival, Sonoma City Opera, North Bay Opera, Apollo Educational Touring Opera, Trinity Repertory Company, the San Francisco Fringe Festival, the San Francisco Sinfonietta, Harvard Pro Musica, Mill Valley Festival, Belmont Symphony, the Bay Area Summer Opera Theatre Institute, the American Bach Soloists, and the Philharmonia Baroque Orchestra. In recent seasons, Nadel performed the roles of Emperor Altoun in *Turandot* with his company debut at Festival Opera, Enki in Marcia Burchard's new opera *The Descent of Inanna* at Dominican University, Alfredo in *La traviata* with the San Francisco Lyric Opera, Edgardo in *Lucia di Lammermoor* with Golden West Opera and the tenor roles of Obadjah and Ahab in Mendelssohn's *Elijah* with the San Jose Symphonic Choir. Concert roles include *Il Testa* in *Il Combattimento di Tancredi e Clorinda* with the Early Music Ensemble at UC Davis, Schubert's *Mass in G* and Beethoven's *Missa solemnis Gloria* at the Mondavi Center, Mozart's *Missa brevis* in *G*, Finzi's *Magnificat* with the Contra Costa Chorale, Mendelssohn's *Elijah* with the Andover Academy, Theobald in Schubert's *Wedding Roast* with Pocket Opera, Haydn's *Lord Nelson Mass* at Brandeis University, Mozart's *Mass in C* at the Church of the Advent in Boston, the title role in Handel's *Judas Maccabaeus* with the West Marin Music Festival, and both Britten's *Rejoice in the Lamb* and Rachmaninoff's *Vespers* at UC Berkeley. Nadel teaches applied voice at UC Davis and holds degrees in music and history from UC Berkeley and a master's degree in vocal performance from the New England Conservatory of Music, where he studied voice with Richard Hughes. He has recorded on the Harmonia Mundi USA, Koch International, Centaur, Arsis, Newport Classics, and Pro Música labels.



Kevin Doherty, baritone, is the Morning Classical Host at Capital Public Radio in Sacramento. Before a staple on the airwaves, he began his musical journey as an operatic baritone. Praised for his powerful and engaging stage presence, he has performed leading and supporting roles in *La bohème*, *Die Fledermaus*, *Le nozze di Figaro*, *Don Giovanni*, *Il Barbieri di Siviglia*, *L'Italiana in Algieri*, *L'Elisir d'Amore*, *La traviata*, *Rigoletto*, *Il trovatore*, *Lucia di Lammermoor*. In 2004 he traveled to Italy to create the role of Demetrius in the International Opera Theater's world premiere production of Kristin Hevner's *A Midsummer Night's Dream*. In concert, he has appeared as a baritone soloist with orchestras across the southeast and eastern United States and recently made his California debut with the Sacramento Choral Society and Orchestra. Driven by a desire to produce opera on his terms, he

started an opera company in 2013 Knoxville, TN, called Marble City Opera, which continues to produce shorter and smaller-scale operas in unique spaces across the area. He has played an integral role in helping several chamber groups get their start on the concert stage. While in Knoxville, he discovered radio, landing a job as the classical music host on weekend mornings at WUOT prior to his arrival in Sacramento. In addition to his role as host on Capital Public Radio, he emcees local concerts, conducts interviews with local and visiting musicians and produces radio features for classical music events.



An active soloist, chamber musician, **Andrei Baumann** has performed extensively in the United States, Europe, Canada, and Venezuela. Recognition includes the 2009 Borromeo String Quartet Guest Artist Award, and his Carnegie Hall debut at Weill Recital Hall occurred in May 2008 with violinist Lily Francis as part of the Distinctive Debuts series. Other notable performances include a solo recital on the Sundays Live Concert Series at Los Angeles County Arts Museum, which was broadcast by KCSN, 88.5 FM, performances at Caramoor Festival and with Itzhak Perlman at the Perlman Music Program. Baumann has a Master of Music in piano performance from New England Conservatory in Boston, a Künstlerischer Ausbildung Diploma from the Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany, and a Bachelor of Music degree from the Glenn Gould School of the Royal Conservatory of Music in Toronto, Canada. Baumann is a piano faculty member at the Rivers School Conservatory in Weston, and the Lexington Music School in Lexington.



Jeremiah Trujillo is an active soloist and collaborative pianist. He is a recipient of the Earl R. and Marilyn Ann Kruschke Prize in Piano Performance at CSU Chico, the 2013 San Francisco Young Pianists Competition Special Prize, and the 2014 Eisner Prize for Music at the University of California, Berkeley. He was twice the winner of the North State Symphony's Young Artists Auditions and performed with the North State Symphony and Shasta Symphony Orchestra. He participated in masterclasses with Jon Nakamatsu and Nelita True, and performed a solo recital in the UC Berkeley Noon Concert Series in April 2014. His past instructors include Jeannie Neves, Don Erickson, Ronald Cole, and Dr. Alexander Tutunov, and currently he studies with Jacqueline Chew. He holds a B.A. in Music with Highest Distinction from UC Berkeley. His mission is to give revealing interpretations to little-performed works and to inspire both audiences and other musicians through performance.

ABOUT THE DIRECTOR



Kevin Fox is a GRAMMY-winning choral director and holds degrees in Music with Honors and Economics from Wesleyan University where he received the Lipsky Prize for outstanding scholarship in choral studies. He has studied music at Oxford University, England, and Westminster Choir College and is the Founding

Artistic Director of the Pacific Boychoir Academy of California. Starting with six boys, Pacific Boychoir Academy serves more than 175 boys in the San Francisco Bay Area. Fox has conducted the Pacific Boychoir in thousands of concerts around the world in repertoire that ranges from classical to pop music. With the San Francisco Symphony, Pacific Boychoir is on the GRAMMY-award winning recordings of Mahler's Third Symphony (Best Classical Album, 2003), and Mahler's Eighth Symphony (Best Classical Album and Best Choral Performance, 2009). Fox directed the Pacific Boychoir on eight recordings that range from American spirituals to Rachmaninoff to covers of pop songs. He has prepared choirs for a variety of clients that include the United Nations, Yahoo! Corporation, comedian Zach Galifianakis, and America's Got Talent and for most of the world's leading orchestral conductors, including Michael Tilson Thomas, Gustavo Dudamel, and Kurt Masur. He has collaborated with numerous choirs and artists including San Francisco Symphony Chorus, Kronos Quartet, Tölzer Knabenchor, Dmitri Hvorostovsky, Harvard Men's Glee Club, and cellist Zöe Keating.

Fox has served as the Chorus Director for the Ojai Festival, and was selected as Classical Movements inaugural India Choral Fellow, leading workshops, teacher training, and special clinics for classical music institutions in New Delhi, Mumbai, and Chennai in early 2017. Awarded "Heritage Keeper" status from the Friends of Negro Spirituals, he has served as a judge for the USA's Harmony Sweepstakes a cappella vocal competition and is a voting member of The Recording Academy. As a professional countertenor, Fox has sung with the choirs of Trinity Church in New Haven, Trinity Church in Princeton, American Bach Soloists, Philharmonia Baroque Chorale, and Grace Cathedral Choir of Men and Boys in San Francisco, where he also worked as Assistant Choirmaster.

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UNIVERSITY CHORUS

Kevin Fox, conductor

Jeremiah Trujillo, accompanist and teaching assistant

SOPRANO

Monica Burnett
Rong Chen
Christina Cheng
Julia Cunniffe
Diane Dedoshka
Nancy Ellen Farley
Rachel Hanna
Mira Huang
Christina Long
Anne Richardson
Miriam Rocke
Sarabeth Schommer
Wenqi Song
Farzaneh Tabnak
Eugenia Tania
Rachelle Trerice
Yu-Ling Tseng
Hanwen Wang
Xun Wang
Sierra Winter
Gayle Zheng

ALTO

April Ferre
Teresa Gonzalez
Kay Hadrick
Kirthi Hagalwadi
Tu Hoang
Vanessa Kha
Julia Kulmann
Jennifer Law
Hyunjoo Lee
Yijin Liu
Heidi Masem
Barbara Molloy
Angela Osman
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Laurel Rexford
Taylor Riedley
Leslie Salcido
Jiawen Shou
Linda Wayne

TENOR

Timothy Ambrose
Ed Betts
Jeanatan Carlisle
Tatz Ishimaru
Jing Ji
Richard Kulmann
Vincent Manio
Susanna Mould
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Lorenzo Ramsey

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Bailey Cooke
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Yunshen Zhou

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Fabrizio Elevancini
Sivan Faruqui
Evan Holloway
Arthur Pecceu
Liam Skeen
Ben Ruiz



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Natalie & Malcolm MacKenzie

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Maria Mange

Larry & Rosalie Vanderhoef

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