

# UC DAVIS

S Y M P H O N Y  
O R C H E S T R A

---

D. KERN HOLOMAN, CONDUCTOR

**David Deffner, organ**

**Florida Stringer, mezzo-soprano**

**Michael Yap, baritone**

**UNIVERSITY CHORUS**

***University of California, Davis***

**Jeffrey Thomas, director**

**Friday, 12 March 1999**

**8:00 p.m. Hertz Hall, UC Berkeley**

**Presented by the UC Berkeley Department of Music**

**Sunday, 14 March 1999**

**8:00 p.m. Freeborn Hall, UC Davis**

**Presented by the UC Davis Department of Music**

## PROGRAM

### REQUIEM, OP. 9\*

**MAURICE DURUFLÉ**  
(1902–1986)

*Introit*  
*Kyrie*  
*Domine Jesu Christe*  
*Sanctus*  
*Pie Jesu*  
*Agnus Dei*  
*Lux aeterna*  
*Libera me, Domine*  
*In Paradisum*

Florida Stringer, *mezzo-soprano*  
Michael Yap, *baritone*

### Intermission

### SYMPHONY NO. 3 IN C MINOR, OP. 78 (“ORGAN”)

**CAMILLE SAINT-SAËNS**  
(1835–1921)

I. Adagio; Allegro moderato; Poco adagio  
II. Allegro moderato; Presto; Maestoso; Allegro  
*(No pause between the two movements in each section)*

David Deffner, *organ*

---

\* A pause before the beginning of the Introit will honor the memory of loved ones, including three colleagues and friends of the musicians:

**R. Bryan Miller** (1940–1998)

Professor of Chemistry, 1968–1990

Chair of the Academic Senate, Davis Division, 1997–1998

**Lawrence J. Andrews** (1920–1999)

Professor of Chemistry, 1945–1987

Dean of the College of Letters and Science, 1964–1985

**Steven Lapointe** (1952–1999)

Professor and Director of Linguistics, 1991–1998

Member of the UCD Chamber Singers and Early Music Ensemble

## ABOUT THE ARTISTS

**David L. Deffner**, *organ*, has been a church musician for 30 years and has been making music in the Sacramento area for eleven years. In addition to solo organ recitals and piano duet recitals with his wife Ellen Schinnerer Deffner, he has performed with the Sacramento Area Bach Festival, the Sacramento Symphony Orchestra, and the Sacramento Chamber Orchestra. Currently, Deffner teaches at American River College and is director of music at Davis Community Church. Deffner received his doctorate in church music from Northwestern University and holds degrees from Valparaiso University and the University of Minnesota. He studied conducting with Helmuth Rilling at the Staatliche Hochschule für Musik in Frankfurt and has studied organ with Karel Paukert, Philip Gehring, and Wolfgang Rüksam.

**Florida Stringer**, *mezzo-soprano*, is a senior in the bachelor of music program at CSU Sacramento. As a student of Lynn Stradley, she has been involved in CSUS Opera Theatre productions since 1995. Her solo appearances include the alto solo in Mozart's "Coronation" Mass and the Princess in Puccini's *Suor Angelica*. Stringer has been cast as Annie of the Flowers for the premiere in June of Jerome Rosen's *Emperor Norton of the USA*.

**Michael Yap**, *baritone*, graduated from Mater Dei High School in 1997 and is now at UC Davis as a pre-med. His awards include a prize from the Opera Pacific Vocal Competition, and he aspires to roles in opera and music theater. Yap will appear as the Gutter-Snipe in *Emperor Norton of the USA*.

**Ellen S. Deffner**, *piano*, began specializing in piano accompaniment in London, where she was a student at the Guildhall School of Music. She subsequently became a professor at the Guildhall. While in Europe she was an accompanist and coach for master classes given by Pierre Bernac and Gerard Souzay at the Academie Internationale de Musique Maurice Ravel in France. She now gives workshops in this country on French Art Song. Since returning to the USA, she has been on the faculties of UC Santa Barbara, Reed College, and the University of Portland in Oregon. Broadcast performances have included appearances on British and French television as well as Minnesota Public Radio.

**Maya Beebe**, *piano*, comes from Salt Lake City, Utah, and is a freshman at UC Davis. She has been playing piano since the age of six, studying with Marie Ashton and Gladys Gladstone. At UCD she is a student of Lois Brandwynne and ultimately hopes to attend medical school to specialize in pediatrics.

**D. Kern Holoman**, *conductor*, has been professor of music at UC Davis since 1974 and conductor of the UCD Symphony Orchestra since 1978. As a musicologist his research has focused on the life and works of Hector Berlioz, and he is presently completing a lengthy study of the Société des Concerts du Conservatoire, 1828–1967. His work in French music was recognized in 1989 with his appointment as Chevalier of the Order of Arts and Letters, Republic of France; presently he serves as a member of the international commission planning the three-year Berlioz bicentenary celebration that begins in the summer of 2000 and culminates in December 2003. At UC Davis Holoman has served as chair of the music and drama departments and as founding dean of the Division of Humanities, Arts, & Cultural Studies. Born in North Carolina, Holoman completed his undergraduate studies at Duke and earned the Ph.D. from Princeton University.

## TEXT AND TRANSLATION

### **Introit**

Requiem aeternam dona eis, Domine;  
Et lux perpetua luceat eis.

Ps. Te decet hymnus, Deus, in Sion,  
Et tibi reddetur votum in Jerusalem;  
Exaudi orationem meam,  
ad te omnis caro veniet.

### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### **Domine Jesu Christe**

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni et de  
profundo lacu,

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer sanctus Michael repraesentet  
eas in lucem sanctam.  
Quam olim Abrahae promisisti et semini eius.

V. Hostias et preces tibi Domine laudis  
offerimus. Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad  
vitam. Quam olim Abrahae promisisti et  
semini eius.

### **Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

### **Introit**

Eternal rest give unto them, O Lord;  
And let perpetual light shine upon them.

A hymn, O God, becometh Thee in Sion,  
And a vow shall be paid to Thee in Jerusalem.  
Hear my prayer;  
all flesh shall come to Thee.

### **Kyrie**

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### **Domine Jesu Christe**

Lord Jesus Christ, King of Glory,  
deliver the souls of all the faithful  
departed from the pains of hell and from  
the bottomless pit,

Deliver them from the jaws of the lion,  
lest they be absorbed by darkness  
and swallowed by obscurity.

Rather let thy standard bearer, St. Michael,  
lead them into the holy light,  
as Thou didst promise Abraham and his seed.

We offer to Thee, O Lord, sacrifices and  
prayers. Do Thou receive them on behalf of  
those souls whom we this day commemorate.  
Make them, O Lord, pass from death to life,  
as Thou didst promise Abraham and his seed.

### **Sanctus**

Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name  
of the Lord.

Hosanna in the highest.

**Pie Jesu**

Pie Jesu Domine, dona eis requiem.  
Dona eis requiem sempiternam.

**Agnus Dei**

Agnus Dei, qui tollis  
peccata mundi:  
Dona eis requiem. (x 2)

Agnus Dei, qui tollis  
peccata mundi:  
Dona eis requiem sempiternam.

**Lux aeterna**

Lux aeterna luceat eis, Domine.  
Cum sanctis tuis in aeternum,  
Domine, quia pius es.

V. Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis.  
Cum sanctis tuis in aeternum,  
quia pius es.

**Libera me, Domine**

Libera me, Domine, de morte aeterna,  
in die illa tremenda;  
Quando caeli movendi sunt et terra;  
Dum veneris judicare saeculum  
per ignem.

V. Tremens factus sum ego,  
et timeo, dum discussio venerit,  
atque ventura ira.  
Quando caeli movendi sunt et terra.

V. Dies irae, dies illa, calamitatis  
et miseriae, dies magna et  
amara valde.  
Dum veneris judicare saeculum  
per ignem.

**In Paradisum**

In Paradisum deducant te angeli;  
In tuo adventu suscipiant te martyres  
Et perducant te in civitatem sanctam  
Jerusalem.  
Chorus angelorum te suscipiat,  
Et cum Lazaro quondam paupere  
Aeternam habeas requiem.

**Pie Jesu**

Blessed Jesus, Lord, grant them rest.  
Grant them rest everlasting.

**Agnus Dei**

Lamb of God, who takest away  
the sins of the world,  
Grant them rest. (x 2)

Lamb of God, who takest away  
the sins of the world,  
Grant them perpetual rest.

**Lux aeterna**

Eternal light shine upon them, O Lord,  
With Thy saints forever,  
Lord, who art merciful.

Eternal rest grant unto them, O Lord,  
And let perpetual light shine upon them,  
With thy saints for ever,  
because thou art merciful.

**Libera me, Domine**

Deliver me, O Lord, from eternal death  
on that awful day;  
When the heavens and the earth shall be shaken;  
When thou shalt come to judge the world  
by fire.

I am seized with fear and trembling,  
until the trial shall be at hand,  
and the wrath to come,  
When the heavens and the earth shall be shaken.

That day of wrath, of calamity  
and of misery, a great day and  
exceeding bitter,  
When Thou shalt come to judge the world  
by fire.

**In Paradisum**

May the angels receive thee in Paradise,  
May the martyrs receive thee at thy coming  
And lead you into the holy city of  
Jerusalem.  
May the choir of angels receive thee,  
And with Lazarus, who once was a beggar,  
Mayest thou have eternal rest.

## PROGRAM NOTES

### **Durufié: Requiem, op. 9**

**For soloists** (mezzo-soprano, baritone), chorus (SATB); piccolo, flutes I–II, oboes I–II, English horns I–II, clarinets I–II, bass clarinet, bassoons I–II; horns I–IV, trumpets I–III, trombones I–III, tuba; timpani, bass drum, cymbals, tam-tam; celesta, harp, organ; strings.

**Composed** 1947. Dedicated “to the memory of my father.”

**First performed** 1947, Roger Desormière conducting. Published by Durand & Cie. (Paris, 1950).

**Duration:** about 40 minutes.

Maurice Durufié was born in Louviers, near Rouen, and was, according to his own account, rather summarily deposited in the choir school of the Rouen cathedral on Easter Sunday 1912. There he mastered the liturgy and corpus of Gregorian chant, both in its conventional performance with organ accompaniment and in the free “oratorical rhythm” promoted by the monks of Solesmes, whose work was then achieving currency. (The performance style that combines these two approaches is still favored in and around Rouen, notably at the monastery of St. Wandrille; the organ presently in use at the Rouen cathedral was given by Durufié.) All Durufié’s work, whether notated or improvised, took wing from pre-existing plainchant.

At the conclusion of the war of 1914–18, Durufié moved to Paris to study with the preeminent organists of the era, Charles Tournemire (1870–1939) and Louis Vierne (1870–1937; both had been students of Franck and Widor) and to enroll at the Conservatoire. Having won first prizes in organ (1922, in the class of Eugène Gigout), harmony (1924), fugue (1924), and accompaniment (1926), he completed his studies in 1928 as a student of Paul Dukas. In 1930 he was appointed organist at St. Étienne-du-Mont, a position he held for the rest of his life, and in 1943 was named professor of harmony at the Conservatoire and chief assistant to Marcel Dupré, the professor of organ.

At the Conservatoire he met and in 1953 married the brilliant young organist Marie-Madeleine, *née* Chevalier. As travelling concert artists appearing throughout the world during the 1960s and early 1970s the Durufiés became the leading exponents of the French Organ School, a chapter that ended when they were both critically injured in a 1975 automobile accident in southern France. The fragile old man lingered until 1986; Mme Durufié returned to the organ loft at St. Étienne during the Christmas season of 1976 and gradually resumed her teaching and concert activity, including an appearance in New York for a Durufié festival in 1989.

One’s first impression of this Requiem from so late as 1947 may be of a quaint anachronism, owing in large measure to the apparent naiveté with which the compositional materials are deployed, but also to the several striking comparisons with Fauré’s Requiem of six decades previous. Like Fauré, Durufié omits the terrifying medieval poem *Dies irae* to focus on the texts of assurance and consolation, especially the words “requiem aeternam” that appear in nearly every movement. Both long movements, *Domine Jesu Christe* and *Libera me*, offset their violent images with tranquil closure—the bottomless pit and the mouth of the lion met with the promise to Abraham and his seed, trembling humanity at the Last Judgment countered with the assumption of eternal rest and perpetual light. The closing *In Paradisum* confirms our growing sense that the work is very much of its time and place: in lieu of the typically saccharine angels-and-harps (in the tradition, I regret to note, of the *Fausts* of

Berlioz and Liszt) comes a haunting study in modernist tonal vocabulary, as seventh- and ninth-chords arpeggiate and congregate, resolving at length to a tonic F-sharp major with added, almost promissory, E and G-sharp.

One way or another each movement takes its melody from the traditional plainsong; the phrase sung by tenors and basses at the very start, for instance, is the same melody that forms the tenor voice of Josquin Desprez's *Déploration sur la mort de Johannes Ockeghem* of perhaps 1497. In the Kyrie the chant serves both for the head-motive of the fugal opening and for the long-note proclamations from the trumpet and trombone, cantus-firmus fashion. Then, too, Duruflé absorbs the liquescence of the chant sources in terms of their overall shape; this is particularly sensed in the ebbings away of each movement, such that the work seems unified by its fond descrescendos to close. In short it is a good example of what the French like to think of as decorative art, where refinement and good taste (*le goût français*) are valued over unseemly display. We are meant less to struggle with the conflicted Catholic view of the hereafter than to savor its musical details: the little Noël for *Lux aeternam*, perhaps, with its answering orchestral *fauxbourdon*, the overtly sentimental orchestral lingerings in the *Agnus Dei* and elsewhere, the deft pairing of the English horns.

Duruflé's Requiem exists in three scorings, of which we present the first, for full orchestra and organ; additionally there are versions with organ alone and, from the 1960s, for chorus with organ and chamber ensemble.

### **Saint-Saëns: Symphony No. 3 in C Minor, op. 78**

**For** piccolo, flutes I–III, oboes I–II, English horn, clarinets I–II, bass clarinet, bassoons I–II, contrabassoon; horns I–IV; trumpets I–III; trombones I–III, tuba; timpani, bass drum, cymbals, triangle; organ, piano (four-hands in one passage); strings.

**Composed** early 1886 in Paris. Dedicated to the memory of Liszt, who died on 31 July 1886, between the first performance and the publication.

**First performed** 19 May 1886 by the London Philharmonic Society, Saint-Saëns conducting. Published by Durand Schoenewerk & Cie. (Paris, 1886).

**Duration:** about 50 minutes.

Saint-Saëns was a child prodigy whose gifts are inevitably compared, in notes such as these, with Mozart's. He had perfect pitch, played the piano and composed for it from the age of three, performed Mozart and Beethoven concerti at ten, enrolled in the Paris Conservatoire at twelve, and won the first prize in organ three years later. Though a student of Fromental Halévy (composer of the fine opera *La Juive*) and protégé of Berlioz from his teens, Saint-Saëns was most ardently influenced by Liszt, whose friend and strong proponent he became. He served nearly two decades as organist at the Madeleine and taught for five years at the École Niedermeyer, where his pupils included André Messager, later an influential conductor, and the young Fauré. With the latter he became intimate, nurturing Fauré's career and in due time becoming a favorite of Mme Fauré and the children. (His own two sons died in childhood, one in a tragic accident, and he was separated from his wife.) Saint-Saëns's career as recitalist, conductor, and orchestral composer was virtually without failures. It lasted, moreover, for three quarters of a century: ponder, for a moment, the notion of a man who knew Berlioz and Liszt in their prime having survived Debussy, *Le Sacre du printemps*, World War I—and the dawn of the movies, for which he wrote a score as early as 1908. Copland was 21 when he died.

Saint-Saëns's wide-ranging interests led him down every conceivable avenue of musical life. He was a capable music critic, editor of the works of Baroque master Jean-Philippe Rameau, sometime poet and playwright, and in his own prime the preminent French composer. He was a tireless advocate of serious instrumental music in a culture dominated by music for the stage. He was, perhaps understandably, a curmudgeon where it came to the modernisms of Debussy and his successors; nevertheless the grand old Saint-Saëns was venerated by musicians the world over for all he symbolized of a bygone age. And you have to admire anybody who, in his eighties, would voluntarily steam away from Europe to give his first concert tour of South America.

It was altogether natural for Saint-Saëns to incorporate the piano and the pipe organ in his orchestra, for he was a virtuoso performer on both. (He had, incidentally, played the organ part in one of the first compositions to use the instrument symphonically, Berlioz's *Te Deum*.) It was just as appropriate for him to dedicate the work to Liszt, who had admired the score during his last visit to Paris. Nor, finally, is it surprising to discover a composer of Saint-Saëns's predilections grappling here with the confrontation of symphony and tone poem. Of the curious organization, four movements in two, he writes:

This symphony is divided into two parts. Nevertheless it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the Adagio, and the scherzo is connected by the same process to the finale. The composer has sought to avoid to some extent the interminable reprises and repetitions which are leading to the disappearance of instrumental music.

The Organ Symphony exemplifies Saint-Saëns's master craftsmanship with regard to orchestral atmosphere—by turns searching, sometimes urgently, for resolution to its turbulent start; then serene at times, as in the second movement where the organ first enters; then sweeping and majestic when the brass and organ are let fully out. Metric ambiguities, particularly in the scherzo, perplex the listener as to the location of the downbeat. Few ventures in French orchestration are as original as the grand fanfares that announce the last movement, including not just the thunderous return of the pipe organ but also a brief passage for piano, four-hands.

The motive that begins the first Allegro (after the brief introduction, Adagio) goes on to permeate the work as a sort of *idée fixe* that reappears in every movement; the first four notes are equivalent to those of the *Dies irae* chant. Much of the material seems purposefully derivative: Beethovenian in its references to the Fifth Symphony, Schubertian in its first theme, Mendelssohnian in approach to the symphonic scherzo, Berliozian of metric ruse and thematic combination, and with more than a few nods toward Wagnerian sonority. The “learned” but quite sprawling fugue that constitutes the bulk of the finale is pure Paris Conservatoire. So, too, is the second movement, which amounts to an orchestra-and-organ improvisation on a given melody of the sort César Franck was teaching with such success at the Conservatoire. The pizzicato in the low strings recalls the theme of the first movement, and its prominent halfstep receives an extended treatment.

—DKH

**THE UCD UNIVERSITY CHORUS**  
**1998-99**

**Sopranos**

Erin Bacich  
Courtney Rae  
Carpenter  
Caryn Carter  
Serena Chan  
Takyan Chan  
Shirley Cheng  
Brea Mina Cherné  
Dana Lynn Cherry  
Diane Marie  
Cooper  
Golriz Dad-del  
Veronika Davalos  
Erin M. Eberhardt  
Meghan Eberhardt  
Ingrid Huang  
Helen Kabanskaya  
Lisa Karlsson  
Kin Mei Leung  
Annie Li

Anna Lischeske  
Megan Rachael  
McKee  
Lia Nagase  
Julie Nguyen  
Jeanne Rogers  
Jennifer Smith  
Monica Stoner  
Natalie Tun  
Kelly Vial  
Leslie Warden  
Cindy Wilson  
Irene Yim

**Altos**

Suzanne Ahlport  
Sandra C. Boveda  
Annie Dean  
Stéphanie Dupouy  
Melissa Frago  
Shoshannah  
Hawksworth

Megan Heinz  
Samantha Howard  
Louren Kotow  
Melissa Pak  
Chelsea Peiffer  
Meredith Russell  
Eileen Sigourney  
Alexis Spence  
Lillian Su  
Kay M. Tong  
Wendy K. Yee  
Agnes Yik

**Tenors**

Jeremy Alan  
Matthew Brown  
Gary D. Cannon  
Steven D. Geller  
Joseph S. Palarca  
Darren M. Pollock  
Brian P. Randall

**Basses**

John David Baker  
David Benjamin  
Jeffrey Cole  
Thomas Flannigan  
Paul T. Greco  
Raymond C.M. Lee  
Anthony M. Lien  
Kai-Ping X. Liu  
Justin J. Lok  
Josh Piper  
Keith Rode  
Steven A. Rosenau  
Cédric Saucier  
Paul David Terry  
Scott M. Vincent

Anthony Lien, *assistant conductor*  
Jeremy Kurn, *accompanist*

**THE UCD SYMPHONY ORCHESTRA**  
**1998-99**

**Violin**

Cynthia Bates,  
*concertmaster*  
Ginger Cervantes,  
*associate*  
*concertmaster*  
Angelo Moreno,  
*principal violin II*  
Shari Gueffroy,  
*associate principal*  
Lauren Atlas  
Meredith Belany  
Kate Branscomb  
Clairelee L. Bulkley  
Evan Craves  
Genevieve  
DiMundo  
Anna Filippova  
Remedios Gomez  
Barry Kersting  
Karl Kunimitsu  
Yurika Kunimitsu  
Hung Lam  
John Lin  
Victor Lin  
Alisa Meany  
Eileen Mols  
Raphael Moore  
Judy Riggs  
Jonathan Siekmann  
Alice Tackett  
Damian Ting  
Kyoko Tsujimura

**Viola**

David Calderon,  
*principal*  
Stephen Abraham  
Marianne  
Batchelder  
James Een  
Jennifer Kane  
Fred Krakowski  
Jocelyn Morris  
Michiko Nakajima  
Glen Naydan  
Michael Reid

**Violoncello**

Esther Wright,  
*principal*  
Christopher Allen  
Jeff Eaton  
Priscilla Hawkins  
Sietske Heyn  
Kristy Hing  
Julie Hochman  
Maria Hutchins  
Eldridge Moores  
Judy Rummelsburg  
Heather Scott

**Contrabass**

Katherine Nepo,  
*principal*  
Greg Brucker  
Thomas Derthick  
Gregory McCall  
Michael Schwagerus  
Aaron Watson

**Flute**

Susan Monticello,  
*principal*  
Christina Folsom  
Amy Norris

**Oboe**

Gwen Pikkarainen,  
*principal*  
Timothy Broesamle  
Jill Imsand  
Robert Volmer

**English horn**

Timothy Broesamle

**Clarinet**

Richard Levine,  
*principal*  
David Corman  
Elaine Icban  
Amy Levine

**Bass Clarinet**

Jack Kane

**Bassoon**

Joshua Mast,  
*principal*  
Meredith Branstad  
Diana Keen  
Jon van Volkinburg

**Contrabassoon**

Meredith Branstad

**Horn**

Christina Vredevoe,  
*principal*  
Randy Bowersox  
Rebecca Dudovitz  
Tyler T Fong  
Aimée Gerbi

**Trumpet**

Andrew Mollner,  
*principal*  
Toby Glik  
Kate Marshall  
Alison Vinande

**Trombone**

Michael J. Malone,  
*principal*  
Rebecca Brover  
James Fessenden

**Tuba**

Robert B. Rucker

**Percussion**

Ryan Friedman  
Kenneth Veit  
Tonya Walker

**Celesta**

Wendy K. Yee

**Harp**

Agnes Lee

**Piano**

Maya Beebe  
Ellen S. Deffner

Rebecca Brover, *manager*

Angelo Moreno and Kenneth Veit, *assistant conductors*

## THE UCD SYMPHONY ENDOWMENT

|   |   |  |                                       |
|---|---|--|---------------------------------------|
| Claude and Marcia Abraham                   | Nancy, Nick, and Nicole Henares                   | Katherine T. Ockels                      | Brad R. Wetmore                       |
| Stephen Abraham                             | Lorena J. Herrig*                                 | Catherine L. Olsen                       | F. Roy Willis                         |
| W. Jeffrey Alfriend, D.V.M.**               | Roland and Barbara Hoermann                       | Eliseo Orayo                             | Lee and Jim Wockenfuss*               |
| Christopher Allen                           | Eric and Brynn Holm*                              | Paul and Linda Parsons*                  | James and Roberta Woodress            |
| John M. Anderson                            | Prof. and Mrs. D. Kern Holoman**                  | Roland C. Petersen                       | Pauline Yau                           |
| Prof. and Mrs. Lawrence J. Andrews          | Mr. and Mrs. W. Kern Holoman                      | Diane and Herman Phaff*                  | Jim and Doris Young*                  |
| Anonymous*                                  | Debra Horney, M.D.                                | Arjay Rafferty*                          | Thomas A. Young                       |
| Prof. Samuel G. Armistead                   | Brian and Louanne Horsfield                       | K. V. and Claire S. Ravi                 | David Ziring                          |
| John and Elaine Arnold                      | Simon Horvat                                      | Anette Rehr                              | Dr. and Mrs. Philip Ziring            |
| Dennis T. Aronson                           | Robin S. Houston                                  | Michael S. Reid*                         |                                       |
| David M. Ashkenaze, M.D.*                   | Ilia Howard*                                      | Eugene and Elizabeth Renkin*             | Office of the Provost**               |
| Joan Ball                                   | Dr. and Mrs. Daniel R. Hrdy*                      | Christopher Reynolds and Alessa Johns*   | UCD Symphony Orchestra 1992-93**      |
| John T. Bakos, M.D., Ph.D.                  | Jim and Pat Hutchinson                            | Mr. and Mrs. Ralph L. Riggs*             | UCD Symphony Orchestra 1993-94*       |
| Cynthia Bates*                              | W. Turrentine and Barbara Jackson*                | Dr. and Mrs. Lawrence T. Rollins         | AT&T Foundation*                      |
| Ross Bauer                                  | Dee Jacobson, D.V.M.*                             | Jerome and Sylvia Rosen*                 | Bechtel Foundation*                   |
| Berkjys and Balestrini families             | Jesse Joad, M.D.                                  | Prof. Robert B. Rucker*                  | Canile alle Rive*                     |
| Kay and Joyce Blacker                       | Eldon and Darleen Johnson                         | Richard St. John                         | Chevron Foundation*                   |
| J. Richard and Christine Blanchard*         | Dan Jordan  | Brian Salter                             | Los Alamos Animal Hospital*           |
| Shula Blumenthal                            | Ellen and Carl Jordan*                            | E. N. Sassenrath                         | Moore, Meegan, Hanschu & Kassenbrock* |
| Lu Branch*                                  | Thomas M. Kaiser*                                 | James A. Scheinman                       | National Medical Enterprises, Inc.    |
| Dona and George Brandon                     | Jerry and Teresa Kaneko                           | Prof. and Mrs. Calvin Schwabe*           | Paper Pizzazz*                        |
| Harry and Muriel Brandt                     | Kiyoshi and Irene Katsumoto*                      | Marilyn Sharrow                          | Pioneer Hi-Bred International, Inc.*  |
| Dan Brown and Kathryn Boor                  | Blake Keasey and Carol Tomlinson-Keasey           | Mary Sherman                             | Proctor and Gamble Foundation         |
| Terry L. Buchmiller, M.D.                   | Dan and Jane Keller                               | Judy Silver                              | Sun Microsystems Foundation, Inc.     |
| Clairelee L. and Ralph Bulkley*             | Caroline Kim                                      | Wayne Slawson and Jannalee Smithey*      | Wells-Fargo                           |
| Walter and Marija Bunter                    | Prof. Joseph E. Kiskis, Jr.*                      | Wilson and Kathryn Smith*                | Weyerhaeuser Company Foundation       |
| Anna Maria Busse Berger                     | Barry and Gail Klein                              | Ed and Lois Spafford*                    | Zeneca, Inc.*                         |
| Nina Byrne, D.C.                            | Family of Norman Lamb*                            | Vic Spain, D.V.M. and Noël Rosales, M.D. |                                       |
| Ray and Mary Cabral*                        | Jeff Leibow*                                      | Noel Spellman                            |                                       |
| David and Rosemary Cairns*                  | Linda Leibow                                      | Sherman and Hannah Stein                 |                                       |
| Robert and Lynn Campbell*                   | Audrey Leff                                       | Doris L. Stewart                         |                                       |
| R. Lee and Syril Carlson*                   | Obie and Jill Leff                                | Daniel Stowe                             |                                       |
| Don and Dolores Chakerian*                  | Natalie and Malcolm MacKenzie*                    | William Strauss                          |                                       |
| Don Chakerian*                              | Douglas W. Macpherson and Glayol Sabha, M.D.*     | Donald and Elizabeth Strombeck           |                                       |
| Joan L. Chambers                            | Winifred L. Madison                               | Thomas Sturges*                          | <b>In honor of</b>                    |
| Sydney R. Charles                           | Michael J. Malone                                 | Richard Swift*                           | Jerome and Sylvia Rosen               |
| Cully A. Cobb, M.D.*                        | Marilyn M. Mantay                                 | James and Sigrid Swinehardt              |                                       |
| Dennis B. and Susan Lamb Cook               | Karen March                                       | Steven D. Tallman*                       | <b>In memoriam</b>                    |
| Terry and Marybeth Cook                     | Eli D. and Megan Marriotti                        | Suzanne Teng                             | Ed Blasius                            |
| Donna M. Di Grazia                          | Leon and Janet Mayhew                             | Debbie C. Thurmond and Ruth B. Thurmond* | Joe De Maria                          |
| Richard Cramer and Martha Dickman           | Katherine Mawdsley and William F. McCoy*          | Brian and Beryl Tilley                   | Elizabeth Elkus                       |
| Mr. and Mrs. James Ray Crenshaw             | Greg McCall*                                      | Neil Tilley*                             | Ida Fellow                            |
| Keith Cretcher                              | James and Beverly McCall                          | Norman D. Tilton                         | Carl Flowers                          |
| Myriam D. Croce                             | Michael McKay                                     | Amr Topozada                             | Robert Hanson                         |
| Joan and Allan Crow                         | Don and Lou McNary*                               | Toussou and Geilan Topozada              | Frances Heller                        |
| Robert O. Crummey and Nancy Nesbit-Crummey* | Albert J. and Helen McNeil*                       | Johann and Sherry Trujillo*              | Katherine H. Holoman                  |
| Matthew Daines                              | Juan Fernando Medrano                             | Betty and Joe Tupin*                     | Norman E. Lamb*                       |
| Mark Deaton                                 | Sharon Menke                                      | Anton F. Uhle*                           | Ruth Lemons                           |
| Mark Dowlearn                               | Stephen W. Messano                                | Diane and Joe Vandepuete                 | John Moubert                          |
| Madeline Duckles                            | Charles Menzel                                    | Rosalie and Larry Vanderhoef*            | Mark Salmonson                        |
| Harry and Carol Dull                        | John D. Meyer family*                             | Dr. and Mrs. Roger Vinande*              | Dorothy Sherborne                     |
| Joel Elias and Lisa Bertaccini              | John C. Meyers, Pharm.D. and Kay Johnston Meyers* | Nancy Van Volkinburg                     | Manuel Solis                          |
| James D. Fessenden                          | Andrew Mollner                                    | Liz Varnhagen                            | William E. Valente                    |
| Prof. Gail Finney                           | Eileen and Ole Mols*                              | Edith and Geerat Vermeij                 | Charles Vincent                       |
| Tyler T. Fong*                              | Jolanta Moore                                     | Ken and Evelyn Versous*                  | Jack Wakayama                         |
| Marvin and Susan Friedman*                  | Raphael S. Moore*                                 | Daniel Thien Vu, M.D.                    | Bodil Wennberg                        |
| Edwin and Sevgi Friedrich                   | Eldridge Moores                                   | Arthur G. Wait                           | Helen Weston                          |
| Sandra and Gene Gallagher*                  | Jocelyn and James G. Morris*                      | Carol Wall*                              |                                       |
| Lynn Gibson*                                | M.A. Morris*                                      | Shipley and Dick Walters                 |                                       |
| Maryll R. Goldsmith                         | Loretta Moubert                                   | Janet Weigel                             |                                       |
| Carl Grace                                  | Ken T. Murai*                                     | Marya Welch*                             |                                       |
| Kevin W. Gurney*                            | Maria Niederberger                                | Bodil and Richard Wennberg*              |                                       |
| Marjorie F. Hall                            |   | Edward D. Wessler                        |                                       |
| Steve Hanks                                 |   | Sheila and Michael Weston                |                                       |
| Ben and Lynette Hart*                       |   |  |                                       |

\* = \$1,000 or more  
 \*\* = \$10,000 or more

UC DAVIS THE DEPARTMENTS OF MUSIC, THEATRE & DANCE PRESENT

WORLD PREMIERE



JEROME ROSEN'S

EMPEROR  
NORTON  
of the  
U.S.A.

JUNE 3, 5, 6, 9, & 11, 1999  
8:00 P.M. MAIN THEATRE  
(except 2:00 on Sunday, 6 June)

libretto by JAMES SCHEVILL  
directed by HARRY CHARLES JOHNSON  
musical direction by D. KERN HOLOMAN

For ticket information, please contact the Campus Box Office at 530.752.1915.  
*Co-sponsored with the Department of Theatre and Dance and the Committee on Research.*