

UC DAVIS SYMPHONY ORCHESTRA AND UNIVERSITY CHORUS

JEFFREY THOMAS, CONDUCTING
JUDITH MALAFRONTE, ALTO

PROGRAM

Invocation	Reverend James T. Murphy, <i>rector</i>
Remarks	Jeffrey Thomas
Symphony No. 5 in C Minor, op. 67	Ludwig van Beethoven (1770–1827)
<i>Allegro con brio</i>	
<i>Andante con moto</i>	
<i>Allegro</i>	
<i>Allegro</i>	
[no pause between movements III and IV]	

Intermission

<i>Rhapsodie für Altstimme, Männerchor und Orchester</i> , op. 53 (Rhapsody for Contralto, Men's Chorus and Orchestra, op. 53)	Johannes Brahms (1833–1897)
Judith Malafronte, <i>soloist</i>	
<i>Lux Aeterna</i>	Morten Lauridsen (b. 1943)
I. <i>Introitus</i>	
II. <i>In te, Domine, Speravi</i>	
III. <i>O Nata Lux</i>	
IV. <i>Veni, Sancte Spiritus</i>	
V. <i>Agnus Dei—Lux Aeterna</i>	

Monday, 11 March 2002

7:00 p.m. Cathedral of the Blessed Sacrament

Donations will be gratefully accepted at the conclusion of the concert.

This concert is being professionally recorded for the university archive. Please remain seated during the music, remembering that distractions will be audible on the recording. Please deactivate cell phones, pagers, and wrist-watches. Flash photography and audio and video recording is strictly prohibited during the performance.

PROGRAM NOTES

Beethoven: Symphony No. 5 in C Minor, op. 67

Beethoven's revelation in the Fifth is how surely the process of sonata can flavor the affective thrust of a symphony, in this case from the struggle with which the work opens to the victory in which it concludes. Beethoven is said to have remarked of the famous motive at the beginning, "Thus knocks Fate at the door," and suggestions of the knocking of Fate are heard again in each of the succeeding movements, though transformed according to the surroundings. (The motive's rhythm matches the Morse code pattern for the letter V, so that during World War II it became a musical reference to "V for Victory," a little like Verdi's name being pressed into service on behalf of the unification of Italy.)

The first two statements of the Fate motive end in the dramatic pauses of measures 2 and 5 and thus serve not as a first theme but an introduction. The full thematic statement is then built from the Fate motive, which goes on to govern much of what follows. The horn fanfare that serves as a bridge to the second theme, for example, is built on it. And while the second theme seems in its major key and lyric melody a complete contrast to all that has come before, lurking underneath in the cellos and basses are insistent references to the opening motive, still knocking at the door. In the development listen for the systematic fragmentation of the bridge material into a dreamy progression of dark chords that migrate chromatically; later, as the recapitulation gets underway, a lazy cadenza in the solo oboe fills in the most dramatic of the pauses.

The second movement is a theme and variations in the gentle key of A-flat major, to my way of thinking one of Beethoven's suavest accomplishments in formal organization. For while the viola-and-cello melody is subjected to relatively traditional decorative procedures, the passages that follow it in each variation—the fingerings over the A-flat cadence, the hints of a second theme in the clarinets and bassoons, moving on to fanfares of brass and timpani in C major, the eerie falls back into A-flat—undergo much subtler, more organic manipulations. The very last lingering over the cadence, for example, is made exquisitely poignant by the addition of two extra bars, and I cannot help hearing this as the first of the great sobbing figures so common to Romantic music.

The third movement, not identified by the composer as to form, begins as though a melancholy minuet; when the trio is reached—a fugal section that begins in scrambling double basses and cellos—it becomes clear that we are dealing with a kind of scherzo. Note the similarity of the opening theme to that of the last movement of Mozart's G-Minor Symphony, No. 40; then listen for how the next tune, stated *fortissimo* in the horns, embodies the rhythm of the Fate motive. At the end, in one of Beethoven's most inspired formal strokes, the timpani and strings settle onto a prolonged C, *pianissimo*, with an A-flat in the bass voices; the violin pokes tentatively upward, the A-flat falls dramatically to the dominant pitch G, woodwinds and brass enter, and the crescendo shows us how this passage has become a long introduction to the fourth movement, which begins without pause.

The orchestra bursts forth in the victorious finale theme built around a simple C-major triad. That the struggle of the earlier movements has ended in victory is reinforced by the stirring sounds of the piccolo, contrabassoon, and three trombones, here making their very welcome debut in the symphonic literature. The movement is broad in scale, with a powerful transition theme and an important passage of closing material, one that embodies the Fate motive so caressively you might not at first recognize it for what it is. What seems at the start a pro-forma development proves to encompass a shocking ploy, for suddenly we find ourselves back in the triple meter of the third movement. The Fate motive reasserts itself as it had been heard in

the scherzo, but softly, tentatively, with the clear suggestion that its energy has been spent: victory, not fate, is the dominating spirit. This dramatic turn of events is, moreover, balanced at the end of the recapitulation, where a rousing coda is built from the closing theme of the exposition, now heard twice as fast as before.

—D. Kern Holoman

Brahms: Rhapsodie für Altstimme, Männerchor und Orchester, op. 53

Brahms presented the Alto Rhapsody to Clara Wieck Schumann in September 1869, on the occasion of the wedding of her daughter Julie. Brahms of course had been deeply in love with Clara ever since Robert Schumann's death in 1856. But he had even convinced himself that he was in love with her young daughter Julie. So this musical gift was a bitter one. Clara wrote of the work: "It is long since I remember being so moved by a depth of pain in words and music... this piece seems to me neither more nor less than the expression of his own heart's anguish." The work is in a tripartite form of recitative, *arioso*, and *aria*. The opening declamatory section presents dramatic and dissonant gestures from the orchestra. This is followed by an uneasy middle section, characterized by ambiguous shifts between 6/4 and 3/2 meter that seem to portray the protagonist's self-doubt. The final section, which introduces the men's chorus, is in the major key, and is deeply consonant and affirming. The text is taken from Goethe's poem *Harzreise im Winter*. Subsequent to the publication of his *Sorrows of Young Werther*, apparently hundreds of young men wrote to Goethe, all acknowledging their own depressions and even suicidal thoughts. Goethe went to visit one such person in 1777 in the Harz Mountain region. The poem reflects Goethe's experiences on that journey. The three stanzas set by Brahms depict the traveler battling dire circumstances and profound bitterness, but ultimately finding hopefulness.

—J. T.

Lauridsen: Lux Aeterna

Morten Lauridsen, born in 1943 in Colfax, Washington, is chair of the composition department at the University of Southern California School of Music in Los Angeles, a faculty he joined in 1967 following his studies in advanced composition with Ingolf Dahl and Halsey Stevens. He has emerged as one of America's finest and most-beloved composers. His music has reached a permanent place in the standard vocal repertoire, and is performed regularly by choruses and vocal artists through the world. Lauridsen's music is at once accessible and memorable. *Lux Aeterna* for chorus and chamber orchestra was composed for and is dedicated to the Los Angeles Master Chorale and its conductor, Paul Salamunovich, who gave the world premiere in the Dorothy Chandler Pavilion on April 13, 1997.

The composer writes: "The work is in five movements, played without pause. Its texts are drawn from sacred Latin sources, each containing references to Light. The piece opens and closes with the beginning and ending of the Requiem Mass with the central three movements drawn respectively from the *Te Deum* (including a line from the *Beatus Vir*), *O Nata Lux*, and *Veni, Sancte Spiritus*. The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* from *Les Chansons des Roses*, and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. In *Te, Domine*, *Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* (from the Nuremberg Songbook, 1677) and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former a central a capella motet and the latter a spirited, jubilant canticle. A quiet

setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful Alleluia."

—J. T.

TEXTS AND TRANSLATIONS

Brahms: Rhapsodie für Altstimme, Männerchor und Orchester, Op. 53

Aber abseits wer ist's?
Ins Gebüsch verliert sich der Pfad,
hinter ihm schlagen
die Sträucher zusammen,
das Gras steigt wieder auf,
die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen
des, dem Balsam zu Gift ward?
Der sich Menschenhaß
aus der Fülle der Liebe trank?
Erst verachtet, nun ein Verächter,
zehrt er Heimlich auf
seinen eignen Wert
in ungenügender Selbstsucht.

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
seinem Ohre vernehmlich,
so erquickte sein Herz!
Öffne den umwölkten Blick
über die tausend Quellen
neben dem Durstenden
in der Wüste.

Brahms: Rhapsody for Contralto, Men's Chorus and Orchestra, Op. 53

But who is that, on one side?
His track loses itself in the bushes;
behind him spring back
the twigs together;
the grass stands up again;
the desert swallows him up.

Ah, who will heal the sorrows
of him for whom balsam turned to poison?
Who drank hatred of men
from the abundance of love!
Once disdained, now a disdainer,
he feeds secretly on
his own worth,
in unsatisfying selfishness.

If there is on your psaltery,
O father of Love, one sound
acceptable to his ear,
refresh his heart with it.
Open his overclouded gaze
to the thousand springs
near to him who thirsts
in the desert.

Lauridsen: Lux Aeterna

I. Introitus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Zion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto thee all flesh shall come. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

II. In te, Domine, Speravi

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostril, Domine, Miserere nostri. Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te. In te Domine, speravi: non confundar in aeternum.

To deliver us, you became human, and did not disdain the Virgin's womb. Having blunted the sting of death, You opened the kingdom of heaven to all believers. A light has risen in the darkness for the upright. Have mercy upon us, O Lord, have mercy upon us. Let thy mercy be upon us, O Lord, as we have trusted in thee. In thee, O Lord, I have trusted: let me never be confounded.

III. O Nata Lux

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes preces que sumere. Qui carne quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.

O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. Thou who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

IV. Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.
Veni, peter pauperum,
Veni, dator munerum,
Veni, lumen cordium.

Come, Holy Spirit,
Send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.

Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.

O lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

O Light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.

V. Agnus Dei—Lux Aeterna

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

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

Agnus Dei,
qui tollis peccata mundi,
done eis requiem.

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

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
who takest away the sins of the world,
grant them rest everlasting.

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

May light eternal shine upon them, O Lord:
in the company of thy Saints for ever and ever
for thou art merciful.

Requiem aeternam done eis, Domine,
et lux perpetua luceat eis.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

Alleluia. Amen.

Alleluia. Amen.

—Translation—© Copyright 1988 by
earth songs. Reprinted by Permission.

UNIVERSITY CHORUS

2001-2002

Jeffrey Thomas, conductor
Nathaniel Johnson, assistant conductor
Delphean Quan, accompanist

Sopranos

Christina Culazzo
Adams
Elena Alfieri
Heidi Amster
Karen Maquilan
Jessica Baumgartner
Naomi Berg
Georgia Boyd
Shelly Chon
Cheryl Christenson
Camay Chu
Frances De La Cruz
Siobhan Flaherty
Jennifer Follett
Emily Fry
Kerry Gibbons
Yovana Gojnic
Pamela Hale
Angela Hsieh
Melissa Johnson
Szilvia Klement
Airy Krich-Brinton
Rebecca Larson
Opal Lawler
Corinne Lee
Christina Lowery
Helga Mueller
Elizabeth Parks
Sarah Philips
Elizabeth Pickett
Julie Robinson
Regina Sikora
Anna Sun
Melissa Valdellon
Grace Yeh

Altos

Julianne Awrey
Courtney Rae
Carpenter
Katina Chapralis
Shirley Cheng
Barbara Chin
Cynthia Cole
Alexandra Connell
April Ferre
Jeanne Fishback
Angela Hawk
Jeanna Kim
Maggie Lam
Katherine Lira
Jennifer Littell
Erin Lloyd
Stephanie Lundin
Megan McDonell
Erinn Mitchell
Bernadette Purtle
Melanie Quitoriano
Bianca S. Rosenthal
Rachel Ruderman
Ashley Meredith
Sanders
Lynne M. Swant
Julie Wang
Sarah Wildman
Flora Wong
Xee Yang

Tenors

Josue Angel-Aceves
Liani Asercion-Moore
Jezza B.
Alex Baker
Jeremy Faust
Steven D. Geller
Benjamin J. Haddad
Anders Hansson
Andrew W. Hazlett
David C. Knudsen
Daniel Macht
James Egisto Ratti
Robert H. Reaugh
Eric J. Ruud
Timothy S. Sato
Eduardo Sevilla
Matthew Sordello
Andrew Wang

Basses

Lance Cheney
David Crawford
Jim Davis
David Do
Day Griffin
Brian Hoopes
Ryan Johnston
Kirk Kolodji
Jonathan LaBarge
Sergio Lamarao
Carl Lischeske
NoCa
Anthony Palmere
Adam Parcher
Keith Rode
Nicholas Ruiz
Aaron Sathrum
Maurice Souza
John Tiner
David Trombly
Doug Underwood
Cirian Villavicencio
David Woolf

Violin

Cynthia Bates,
concertmaster
Alisa Meany,
assoc. concertmaster
Fawzi Haimor,
principal violin II
Shari Gueffroy,
assistant principal
Clairelee Leiser Bulkley
Michelle Church-
Reeves
Jane Clayson
Jamie Cline
Evan Craves
Joan Crow
Lindsay Daine
Philip Daley
Isah Dualan
Louella Galindez
Brie Hassall
Barry Kersting
Hung Lam
Jinoo Lee
John Lin
Eileen Mols
Raphael Moore
Miriam A. Munguia
Judy Riggs
Kazuhisa Sakaguchi
Alice Tackett
Teresa Tam
Damian Ting
Maya Varian
Danielle Tufts
Dan Woo

THE UCD SYMPHONY ORCHESTRA

2001-2002

D. Kern Holoman, conductor
Anthony M. Lien, assistant conductor

Philip Daley, manager**Viola**

David Calderon,
principal
Marianne Batchelder
Stephanie Cheung
Dan Chitwood
Gay Currier
Ilia Howard
Emi Ludemann
Melissa Lyans
Jaclyn Martin
Jocelyn Morris
Dennis Muldoon
Jennifer Muncy
Michael Reid
Justina Wang

Cello

Aaron Benavidez,
principal
Christopher Allen
Shawn Alpay
Chris Evans
Leo Gravin
Priscilla Hawkins
Julie Hochman
Susan Lamb Cook
Eldridge Moores
Emily Morris
Caroline Rougée
Yuki Takasaki
Christopher Tzeng

Double Bass

Greg Brucker,
principal
Cheryl Adams
Thomas Derthick
Michael Schwagerus
Ashley Thorne
Erika White

Flute

Yuko Hoshino, *principal*
Ellen Avery
Laura Jenkins
Lindsay LeTellier

Oboe

Jennifer Arnoth,
principal
Megan Choi
Johanna Rochester
Kate Steinke

Clarinet

Erin Dann,
co-principal
Richard Levine,
co-principal
Rebecca Repking

Bassoon

Diana Keen, *principal*
Lindsey Bartlett
John Bell
Benjamin Whitenack
Maryll Goldsmith

Harp

Agnes Lee

French Horn

Randy Bowersox,
co-principal
David Simpson,
co-principal
Lynne Swant
Kristin Hodge
Tyler T Fong

Trumpet

Kristin Simpson,
principal
Tobias Glik
Mark Gojkovich
Robert D. Pearson

Trombone

Forest Bohrer,
principal
Rebecca Brover

Bass Trombone

Brian McCurdy

Tuba

Robert B. Rucker

Percussion

Ryan Friedman,
principal
Marianne Chatterton
Erik Oleson
Delphean Quan
Karie Quiggle
Hari Savitala