

UC DAVIS DEPARTMENT OF MUSIC PRESENTS THE

UC DAVIS UNIVERSITY CHORUS

JEFFREY THOMAS, CONDUCTOR

VAUGHAN WILLIAMS: AN OXFORD ELEGY

Hugh Davies, speaker

FAURÉ: REQUIEM

Teresa Tam, soprano

Jonathan LaBarge, baritone

and

John Karl Hirten, organist

8:00 p.m.

Sun., 2 March 2003

Jackson Hall

Mondavi Center

UC DAVIS UNIVERSITY CHORUS

Jeffrey Thomas, conductor

PROGRAM

An Oxford Elegy

Ralph Vaughan Williams
(1872–1958)

Hugh Davies, *speaker*

Intermission

Requiem

Gabriel Fauré
(1845–1924)

Teresa Tam, *soprano*
Jonathan LaBarge, *baritone*
John Karl Hirten, *organist*

VAUGHAN WILLIAMS: AN OXFORD ELEGY

Lines in italics are sung; the rest are spoken

Go, for they call you, shepherd, from the hill;
Go, shepherd, and untie the wattled cotes!
No longer leave thy wistful flock unfed,
Nor let thy bawling fellows rack their throats,
Nor the cropp'd herbage shoot another head.
But when the fields are still,
And the tired men and dogs all gone to rest,
And only the white sheep are sometimes seen
Cross and recross the strips of moon-blanch'd green.
Come, shepherd, and again begin the quest!

Here will I sit and wait,
While to my ear from uplands far away
The bleating of the folded flocks is borne,
With distant cries of reapers in the corn—
All the live murmur of a summer's day.

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 are strictly prohibited during the performance.

*(Here will I sit and wait,
While to my ear from uplands far away
The bleating of the folded flocks is borne,
With distant cries of reapers in the corn—
All the live murmur of a summer's day.)*

Screen'd is this nook o'er the high, half-reap'd field,
And here till sun-down, shepherd! will I be.
Through the thick corn the scarlet poppies peep,
And round green roots and yellowing stalks I see
Pale pink convolvulus in tendrils creep;
And air-swept lindens yield
Their scent, and rustle down their perfumed showers
Of bloom on the bent grass where I am laid,
And bower me from the August sun with shade;
And the eye travels down to Oxford's towers.
*(That sweet city with her dreaming spires;
She needs not summer for beauty's heightening:
Lovely all times she lies, lovely today.)*

Come, let me read the oft-read tale again!
The story of the Oxford scholar poor,
Who one summer-morn forsook
His friends
And came, as most men deem'd, to little good,
But came to Oxford and his friends no more.
But rumours hung about the country-side,
That the lost Scholar long was seen to stray,
Seen by rare glimpses, pensive and tongue-tied,
And I myself seem half to know thy looks,
And put the shepherds, wanderer! on thy trace;
Or in my boat I lie
Moor'd to the cool bank in the summer-heats,
'Mid wide grass meadows which the sunshine fills,
And watch the warm, green-muffled Cumner hills,
And wonder if thou haunt'st their shy retreats.
Leaning backwards in a pensive dream,
And fostering in thy lap a heap of flowers
Pluck'd in shy fields and distant Wychwood bowers,
And thine eyes resting on the moonlit stream.
Still waiting for the spark from Heaven to fall.

And once, in winter, on the causeway chill
Where home through flooded fields foot-travellers go,
Have I not pass'd thee on the wooden bridge,
Wrapt in thy cloak and battling with the snow,
Thy face tow'rd Hinksey and its wintry ridge?
And thou has climb'd the hill,

And gain'd the white brow of the Cumner range;
Turn'd once to watch, while thick the snowflakes fall,
The line of festal light in Christ-Church hall—
Then sought thy straw in some sequester'd grange.

But what—I dream! Two hundred years are flown;
And thou from earth art gone
Long since, and in some quiet churchyard laid—
Some country-nook, where o'er thy unknown grave
Tall grasses and white flowering nettles wave,
Under a dark, red-fruited yew-tree's shade.

No, no, thou hast not felt the lapse of hours,
Thou waitest for the spark from Heaven! and we,
Ah, do not we, Wanderer, await it too?
See, 'tis no foot of unfamiliar men
Today from Oxford, up your pathway strays!
Here came I often, often, in old days;
Thyrsis and I; we still had Thyrsis then.
Runs it not here, the track by Childsworth Farm,
Up past the Wood, to where the elm-tree crowns
The hill behind whose ridge the sunset flames?
The signal-elm, that looks on Ilsley Downs,
The Vale, the three lone weirs, the youthful Thames?—
That single elm-tree bright
Against the west—I miss it! is it gone?
We prized it dearly; while it stood, we said,
Our friend, the Scholar Gipsy, was not dead;
While the tree lived, he in these fields lived on.
Needs must I, with heavy heart
Into the world and wave of men depart;
But Thyrsis of his own will went away.
So have I heard the cuckoo's parting cry,
From the wet field, through the vext garden-trees,
Come with the volleying rain and tossing breeze:
The bloom is gone, and with the bloom go I!

Too quick despairer, wherefore wilt thou go?
*Soon will the high Midsummer pomps come on,
Soon will the musk carnations break and swell,
Soon shall we have the gold-dusted snapdragon,
Sweet-William with his homely cottage smell,
And stocks in fragrant blow;
Roses that down the alleys shine afar,
And open, jasmine-muffled lattices,
And groups under the dreaming garden-trees,
And the full moon, and the white evening star.*
He hearkens not! light comer, he is flown!

What matters it? next year he will return,
And we shall have him in the sweet spring-days,
With whitening hedges, and uncrumpling fern,
And blue-bells trembling by the forest-ways,
And scent of hay new-mown.
But Thyrsis never more we swains shall see.
Yet, Thyrsis, let me give my grief its hour
In the old haunt; and find our tree-topped hill.

I know these slopes, who knows them if not I?—
But many a dingle on the loved hill-side,
With thorns once studded, old, white-blossom'd trees,
Where thick the cowslips grew, and, far descried,
High tower'd the spikes of purple orchises,
Hath since our day put by
The coronals of that forgotten time.
They all are gone, and thou art gone as well.

*Yes, thou art gone! and round me too the night
In ever-nearing circle weaves her shade.
I see her veil draw soft across the day,
And long the way appears which seem'd so short,
And high the mountain tops, in cloudy air,
The mountain tops where is the throne of Truth!*

There thou art gone, and me thou leavest here
Sole in these fields; yet will I not despair;
Despair I will not, while I yet descry
That lonely Tree against the western sky.
Fields where soft sheep from cages pull the hay,
Woods with anemones in flower till May,
Know him a wanderer still.
Then let in thy voice a whisper often come
To chase fatigue and fear.

*Why faintest thou? I wander'd till I died.
Roam on! the light we sought is shining still.
Our tree yet crowns the hill,
Our Scholar travels yet the loved hillside.*

Words adapted from *The Scholar Gipsy* and *Thyrsis* by Matthew Arnold

FAURÉ: REQUIEM

Introitus

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
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.*

Offertorium

*Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
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 coeli et terra
gloria tua.
Hosanna in excelsis.*

Pie Jesu

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

Angus Dei

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

Introitus

Rest eternal grant them, O Lord,
and let perpetual light shine on them.
To thee praise is due, O God, in Zion,
and to thee vows are recited in Jerusalem.
Hear my prayer;
unto thee all flesh shall come.

Kyrie

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

Offertorium

Lord Jesus Christ, King of glory,
deliver the souls of the dead
from punishment in the inferno,
and from the infernal lake.
Deliver them from the mouth of the lion,
lest the abyss swallow them up,
lest they fall into the darkness.
Sacrifices and prayers to thee,
O Lord, we offer with praise.
O receive them for the souls of those
whom today we commemorate.
Make them, O Lord,
to pass from death to life,
as thou of old hast promised Abraham
and his seed.

Sanctus

Holy, holy, holy,
Lord God of hosts.
The heavens and earth are filled
with thy glory.
Hosanna in the highest.

Pie Jesu

Merciful Lord Jesus,
grant them rest,
rest everlasting.

Angus Dei

Lamb of God,
who taketh away the sins of the world,
Grant them rest,
rest everlasting.

Lux Aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.*

Libera Me

*Libera me, Domine,
de morte aeterna,
in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem
Tremens factus sum ego, et timeo
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.*

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.*

Lux Aeterna

Let light eternal shine on them, O Lord,
with thy saints forever,
for thou art merciful.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Libera Me

Deliver me, O Lord,
from eternal death,
on that fearful day
when the heavens are moved and the earth
when thou shalt come to judge
the world through fire.
I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.
That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly bitter day.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

In Paradisum

May the angels lead you into paradise,
may the martyrs receive you
in your coming,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels receive you
and with Lazarus once poor
may you have eternal rest.

PROGRAM NOTES

Vaughan Williams: Oxford Elegy

I have had a deep affinity for the music of Ralph Vaughan Williams (1872–1958) ever since I was a boy, and in the 1970s I spent some time in Cambridge and developed a love for the English countryside. While at Cambridge, I studied the poetry of T.S. Elliot and Matthew Arnold, drawn to the latter principally due to my familiarity with Vaughan Williams's *An Oxford Elegy*, a setting of excerpts from two Arnold poems, "The Scholar Gipsy" and "Thyrsis."

Vaughan Williams composed *An Oxford Elegy* in 1949, but as early as 1901, nearly fifty years before, he had written sketches for an opera to be based on "The Scholar Gipsy." Although he never composed the opera, his longtime knowledge of Arnold's poetry produced a mature and lyrical work of compelling, pastoral beauty, imbued with deeply painful thoughts of mortality. Ultimately the tone is of tranquil acceptance of the passages of life. But the journey is one that is, through Vaughan Williams's pen, atmospheric and ruminative. He was 77 when he composed the work. Whether Vaughan Williams was considering his own mortality, or perhaps revisiting his own youthful idealism that he never lost as an old man, the work is undeniably nostalgic. It was first performed privately and the public premiere took place at Oxford in June 1952. Set for speaker, chamber orchestra, and a mostly wordless chorus, *An Oxford Elegy* takes a dramatically different approach to treatment of a text. The wordless accompaniments by the chorus are particularly powerful, and have tremendous impact on the listener, at times seeming more descriptive than those passages in which the chorus reiterates some of the speaker's lines.

It is not clear why Vaughan Williams paired excerpts from "The Scholar Gipsy" and "Thyrsis." The former is a tribute to a past that is nearly lost, and the latter was written as an homage to Arthur Hugh Clough, a schoolmate of Arnold's whose poetic promise perished with his untimely death and who may have represented for Arnold the embodiment of the wandering "Scholar Gipsy." Whatever his reasons were, Vaughan Williams created a theatrical work of imposing melancholy and hauntingly memorable melodies.

Fauré: Requiem

Gabriel Fauré set about composing his Requiem two years after the death of his father and in the same year as the death of his mother, even though he later stated that his reason to begin work on the project was purely "for the pleasure of it." The history of his setting of the Requiem is as interesting and as complex as the history of Bach's Mass in B Minor; both works are compilations of material spanning more than two decades of composition, but whereas Bach's *missa tota* as we know it today represents his ideals of his art, Fauré's Requiem—as we know it today—represents little of its composer's original intentions.

The so-called "first version" of the Requiem consisted of only five movements (the *Offertoire* and *Libera me* were not part of the original manuscript). It was scored for violas, violoncellos, contrabasses, harp, timpani, and organ, which functioned as a sort of *basso continuo*. The premiere took place on 16 January 1888, on the occasion of a funeral service at the church of the Madeleine in Paris, where Fauré was choirmaster. Five years later, and drawing on material written as much as fifteen years before, Fauré expanded the work to include the *Offertoire* and *Libera me* movements, both of which call for baritone

solo. It was for this performance in January 1893 that Fauré added parts for trumpets and horns, and for a subsequent performance added parts for bassoons. The work's "third version" was premiered in 1900 during the Paris World Exhibition. The manuscript for this version has been lost, but it is conjectured that Fauré's publisher requested that the composer re-orchestrate the work for a much larger orchestra, adding violins, flutes, clarinets, trombones, etc., and that Fauré's favorite pupil Roger-Ducasse actually did the work. So in the course of twelve years, the composer's "*petit Requiem*," as he described it himself, had grown into a symphonic monstrosity, hardly resembling the original work. Tonight's performance restores Fauré's original orchestrations, incorporating the additional 1893 movements and the added parts for brass and bassoons.

—J.T.

BIOGRAPHIES

Jeffrey Thomas, associate professor, is conductor of the UC Davis University Chorus and Chamber Singers. He joined the UCD faculty in 1996, and is a recipient of a 2001–2006 Chancellor's Fellowship and the Barbara K. Jackson Chair in Choral Conducting.

Thomas is also artistic and music director of the American Bach Soloists and the American Classical Soloists, with whom he has directed and conducted recordings of more than 25 cantatas, the Mass in B Minor, the Musical Offering, motets, chamber music, and works by Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston, National, Rochester, Minnesota, and San Francisco symphony orchestras; with the Vienna Symphony and the New Japan Philharmonic; with virtually every American baroque orchestra; and in Austria, England, Germany, Italy, Japan, and Mexico. He has performed at the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Saratoga Performing Arts Center, Berkeley Festival and Exhibition, Boston Early Music Festival, Bethlehem Bach Festival, Göttingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at the Brooklyn Academy of Music's Next Wave Festival, and he recently collaborated as conductor with the Mark Morris Dance Group in their production of Handel's *Dixit Dominus*.

Before devoting all of his time to conducting, he was one of the first recipients of the San Francisco Opera Company's prestigious Adler Fellowships. Cited by the Wall Street Journal as "a superstar among oratorio tenors", Thomas's extensive discography of vocal music includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Thomas is an avid exponent of contemporary music, and has premiered song cycles of several new composers, including two cycles written especially for him. He has performed lieder recitals at the Smithsonian, song recitals at various universities, and appears with his own vocal chamber music ensemble, "L'Aria Viva!"

Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further 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. Formerly on the faculty of Lehigh University in Bethlehem, Pennsylvania, 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.

Teresa Tam, *soprano*, born in 1982, had her first voice lesson at the age of sixteen. She attended the prep-division of San Francisco Conservatory of Music and is now a second year music major at UC Davis. She has been featured as a soloist in performances by the UC Davis Chamber Singers, Early Music Ensemble, and Baroque Ensemble. Her teachers include Jenny Shen, Jimmy Kansau, and she is currently studying with David Newman. She enjoys singing, culinary arts, and dancing Argentine Tango.

Jonathan LaBarge, *baritone*, is a 3rd year double major in music and physics at UC Davis. He is currently studying voice with David Newman. He has appeared as a soloist with the UC Davis Early Music Ensemble and Chamber Singers in works by Monteverdi and John Paynter. His solo repertoire includes Handel's *Messiah*, and he has recently prepared works by Mozart, Wagner, and Fauré. He has been a member of the University Chorus since fall 2000. He enjoys staying active in athletics (a self-proclaimed sports junky), the Alpha-Gamma-Omega Christ-centered fraternity, and plays the trombone with the UC Davis Concert Band. This spring he will appear in *H.M.S. Pinafore* at the Mondavi Center.

Hugh Davies, *speaker*, was born and educated in England, and started his singing career as a boy chorister at St. Albans Abbey under the direction of Peter Hurford and Simon Preston. While a student at Cambridge University, he was a Choral Scholar at King's College, where the director of music was David Willcocks. As a professional singer based in London, he appeared with Glyndebourne Opera and the Royal Opera, Covent Garden, and performed as a soloist with leading choirs and orchestras throughout Europe. He was a member of the Monteverdi Choir, the Schütz Choir, and the John Alldis Choir, and made many recordings and broadcasts on television and radio. After teaching music in Australia for two years, Hugh Davies moved to California in 1986. He now sings in the San Francisco area both as a soloist and as a member of several professional ensembles, and has appeared with groups such as Theatre of Voices, the American Bach Soloists, the California Bach Society, Magnificat, and the Albany Consort.

John Karl Hirten, *organist*, is well known to audiences throughout the San Francisco Bay Area, having performed regularly at such series as Noontime Concerts, Music at St. Mary's Cathedral, First Saturdays at St. John the Evangelist, Second Sundays at St. Mark's Episcopal in Berkeley, and special concerts at First Presbyterian Church in Oakland. In connection with the San Francisco Opera's recent production of Messiaen's *Saint Françoise d'Assise*, he performed a recital of the composer's music at the National Shrine of St. Francis in San Francisco. He performs monthly recitals at the California Palace of the Legion of Honor, and has also appeared as organist with the Oakland Ballet, the Berkeley Symphony, American Bach Soloists, and others. Hirten is currently director of music at St. Stephen's Episcopal Church in Belvedere and organist at Congregation Beth Israel Judea in San Francisco. He is also a published composer of vocal and instrumental works.

UC DAVIS UNIVERSITY CHORUS

Jeffrey Thomas, conductor

Jeremy S. Faust, assistant conductor

Kalista Wong, accompanist

Sopranos

Ellen Anderson
Lauren Bergher
Pamela Bertleson
Gini Frauenthal
Jaclyn Fromer
Emily Fry
Tremaine Gregory
Rachel Havey-Wood
Andrea Howard
Teresa Kick
Rachel Kreps-Falk
Leslee Kurihara
Sharon Lai
Renee LaRose
Rebecca Larsen
Claire Lawrence
Danielle Lemke
M. Windy McNerney
Aisha Nough
Elizabeth Parks
Alison Pedrazzi
Elenka Proulx
Kate Rezai
Kate Runge
Anna Sepulveda
Kelly Stephens
Eimi Stokes
Teresa Tam
Janessa Unholz
Katy Williams

Altos

Elizabeth Anderson
Katina Chapralis
Laura Colvin
Amelia Comstock-
Skipp
Priti Dave
Karen Egan
April Ferre
Eugenia Gin
Dana Graves
Angela Hawk
Olivia Jaks
Patrice L. Johnstone
Amber Kemp
Tricia Kim
Alison Kootstra
Julia Kulmann
Sara Kwon
Devon Lee
Eunji Lee
Angela Loudermilk
Cam-Van Nguyen
Eleni Nikitas
Lynda Okeke
Kathleen Bo-Mie Pae
Patricia Peacock
Melanie Quitoriano
Lizzy Schwin
Kara Scordelis
Alisha Scott
Lesley Walker
Flora Wong
Katie Zieg

Tenors

Daniel Aeschliman
Andrew Belleci
Casey Botkin
Frank Chan
Jeremy Faust
Mark Flowers
J. Scott Hildebrand
Kevin Kaub
Sung Kim
Richard Kulmann
Loren Kwan
Gary Matteson
Liani Moore
Chris Nelson
James Egisto Ratti
Timothy S. Sato
Joshua E. Yoon

Basses

Eric Amster
David Do
David Flores
Nikolas Hoepker
Tokukatsu Ikemoto
Kirk Kolodji
Jonathan LaBarge
Elis Madrigal
Ben Palm
Anthony Palmere
Adam Quest
Brian Sennello
Eric Talevich
John Tiner
David Woolf
Mike Yeluashvili
Ryan Yiu

Join the University Chorus

Auditions for the University Chorus are held during the first week of every quarter. Call the Department of Music office, 530-752-5537, to schedule an appointment. All members of the Davis community are welcome: students, faculty, community. Join in the fun. We perform at least three times each year, and often with the UC Davis Symphony Orchestra. Rehearsals are Tuesday and Thursday afternoons from 4:10 p.m. to 6:00 p.m.

CHORUS ENDOWMENT FOUNDER'S CLUB MEMBERS

Kathleen Cady
Donna M. Di Grazia
Prof. and Mrs. D. Kern Holoman
Joan Jones
Elizabeth Langland and Jerry Jahn
Leslie and Dana Leong
Hugh and Deborah Mc Devitt
Albert and Helen McNeil
Jeffrey and Janice Pettit
Mr. and Mrs. Roy Shaked
Jeffrey Thomas

ANNUAL DONORS TO THE CHORUS ENDOWMENT

Michelle A. Alderson	Mary Herbert
Timothy S. Ankcorn	Judith Holmes
John D. Baker	Pamela Jerrit
Marilane Bergfelt	Annie Li
Benjamin G. and Noel K. Bruening	Gary and Jane Matteson
Gary D. Cannon	Brian and Kristen McInnis
Hua-Ching K. Chang	Amelie C. Mel De Fontenay
Ging-Song Chang, Ph.D.	Patricia K. Moore and Chester G. Moore, Jr., Ph.D.
Jonni Conway	Rhonda M. Papas
Hugh C. and Susan B. Conwell	Linda Paz
Mr. and Mrs. Carlo Delumpa	Carrie Roback
Frank Djeng	Vasiliki Sakkis
Julie Van Du	Mary S. Sprifke
Jennifer L. Fearing	Lori Wang
Roxanne Fleming	Heather L. Wark-Parr
Linda C. Garcia	Mr. and Mrs. Douglas L. Wendell, Ph.D.
Carrie Gifford	Tammy L. Williams-Ankcorn
Michael J. Gillogley, M.D. and Katherine M. Gillogley, M.D.	

**UC DAVIS CHORUS ENDOWMENT
FOUNDERS CLUB**

An Invitation to Join

Donations from individuals will play a major role in the success of the UC Davis Chorus Endowment. Gifts of \$1,000 or more during the 2002–03 season will secure your membership in the UC Davis Chorus Endowment Founders Club. The Founders Club recognizes the Chorus' most generous benefactors. Only members of the Founders Club will receive permanent recognition in all future Chorus programs. This exciting opportunity is only available during the 2002–03 season. Donors of up to \$1,000 will receive recognition as annual donors.

Now is the time to build a legacy for the future of vocal music at UC Davis...Join Us.

Yes, I (we) would like to be one of the first members of the UC Davis Chorus Founders Club.

No I (we) do not wish to join the Founders Club at this time, but I would like to make a gift to the UC Davis Chorus Endowment.

I (We) pledge \$ _____ to the UCD Chorus Endowment.

NAME(S)

ADDRESS

CITY/STATE/ZIP

PHONE/E-MAIL

Total pledge \$ _____ – Amount enclosed \$ _____ = Balance due \$ _____

Pledges of \$1,000 or more may be made payable over three years.

Please make checks payable to: **UC Davis Foundation/Chorus Endowment** and send to: Department of Music, One Shields Avenue, Davis, CA 95616.

Please direct questions to Becky Brover at 530.752.6728 or rabrover@ucdavis.edu.

PRIVACY NOTICE. According to the 1977 California Practices Act, any donor information provided is voluntary and will not be disseminated to others except if required by law. Inquiries should be forwarded to the Director of Advancement Services, University Relations, University of California, One Shields Avenue, Davis, CA 95616-8728.

DONOR'S CONSENT. The University is grateful for the support it receives from friends and alumni. One of the ways our appreciation is expressed is through listing the names of donors in relevant publications. Should you wish to exclude your name from donor lists, please notify us if you have not already done so.

It is a policy of the University of California, Davis to utilize a portion of the short-term investment income on current gifts and grants to support the cost of raising and administering funds. The University of California does not discriminate in any of its policies, procedures or practices. The University is an affirmative action/equal opportunity employer.

please cut here

ORCHESTRA

Violin I

Michael Anderson,
concertmaster
Cindy Lee
Victoria Tognozzi
Catherine Heusner
Sandra Chong
Robert Donehew

Violin II

Erika Miranda,
principal
Mark Tammes
Julia Venturi
Ingrid Peters
Lisa Lawson
Glenn Naydan

Viola

Ellen Ruth Rose,
principal
Jim Een
Gay Carrier
Nancy Ewing-Wood
Lisa Lawson
Glenn Naydan
Marlene Grass
David Calderon

Violincello

Susan Lamb Cook,
principal
Leo Gravin
Julie Hochman
Priscilla Hawkins
Dan Barker
Michael Lawson

Contrabass

Tom Derthick,
principal
Michael Schwagerus
Jon Keigwin

Flute

Tod Brody

Oboe

Tom Nugent

English Horn

Ruth Stuart

Clarinet

Bill Somers
Sandra Mcpherson

Bassoon

Susan Willoughby
Karen Gale

Horn

Catherine Young
Keith Butcher
Cara Jones
Satoshi P. Okuno

Trumpet

Michael Meeks
Ken Olson

Harp

Agnes Lee

Timpani

Tom Rance

Seeking Chorus Alumni!

There's an online resource available to you at **chorus.ucdavis.edu** that will provide a means for you to locate and stay in touch with your friends from the University Chorus. Check out the Web site, and especially the sections for "**Alumni**" and "**Registry**."

UPCOMING CONCERTS

WED. 5 MARCH • 8:00 P.M. FREEBORN HALL
University Concert Band. A \$10; S & C \$5

THURS. 6 MARCH • 12:05 P.M. 115 MUSIC
Noon Concert: Trumpet studio recital. Free.

**SAT. 8 MARCH • 8:00 P.M. JACKSON HALL,
MONDAVI CENTER**
UC Davis Symphony Orchestra, D. Kern
Holoman, conductor, with **Jorja Fleezanis**, violin
(concertmaster, Minnesota Orchestra); **Geraldine
Walther**, viola (principal viola, San Francisco
Symphony), 2003 artist-in-residence. Mozart:
Sinfonia Concertante in E-flat Major, K. 364;
Berlioz: Harold en Italie. A \$14/11/8; S & C \$7/5.50/4

THURS. 13 MARCH • 12:05 P.M. 115 MUSIC
Noon Concert: Best of student chamber music
ensembles. Free

**FRI. 14 MARCH • 8:00 P.M. ST. MARTIN'S
EPISCOPAL CHURCH, 640 HAWTHORN LANE,
DAVIS**
University Chamber Singers and
instrumentalists, Jeffrey Thomas, conductor.
Works by Monteverdi and Carissimi. Suggested
donation at door only: A \$10; S & C \$5

**SAT. 15 MARCH • 8:00 P.M. STUDIO
THEATRE, MONDAVI CENTER**
Ides of March. Arcangeli Baroque Strings,
Michael Sand, director, and the **UC Davis
Baroque Ensemble**, Phebe Craig and Michael
Sand, co-directors. Bach's Cantata no. 211
("Coffee Cantata") with **David Newman**,
baritone; a Bach concerto for two violins; Suite
from Rameau's Pigmalion; and a concerto grosso
by Geminiani. A \$16; S & C \$8

**SUN. 6 APRIL • 8:00 P.M. STUDIO THEATRE,
MONDAVI CENTER**
Empyrean Ensemble: Chou Wen-Chung 80th
Birthday Celebration. A \$16; S & C \$8

SUN. 13 APRIL • 3:00 P.M. 115 MUSIC
Senior Recital: Marianne Chatterton, percussion.
Special free concert.

**MON. 14 APRIL • 8:00 P.M. STUDIO
THEATRE, MONDAVI CENTER**
San Francisco Contemporary Music Players,
David Milnes, music director. Co-sponsored by the
Committee on Research. A \$16; S & C \$8

**FRI. 18 APRIL • 8:00 P.M. STUDIO THEATRE,
MONDAVI CENTER**
Lara Downes, piano: El Fuego Nuevo: Music of
Modern Latin America. A \$16; S & C \$8

**MON. 21 APRIL • 8:00 P.M. STUDIO THEATRE,
MONDAVI CENTER**
Violafest! A series of concerts featuring an
all-star cast of violists. Includes noon concerts
on Thursday, 17 April and Thursday, 24 April in
Room 115 Music Building. A \$16; S & C \$8

**FRI. 25 APRIL • 8:00 P.M. STUDIO THEATRE,
MONDAVI CENTER**
2003 World Women in Music Today, part of the
International Women Composers Festival, with
San Francisco Conservatory of Music's Ensemble
Parallèle, Nicole Paiement, conductor. A \$16; S &
C \$8

**SAT. 3 MAY • STUDIO THEATRE, MONDAVI
CENTER**
Mystery Event. Take a ride on the Orient Express
the evening of May 3.

**SUN. 4 MAY • 8:00 P.M. JACKSON HALL,
MONDAVI CENTER**
UC Davis Symphony Orchestra and Chorus, D.
Kern Holoman, conductor, with Yuliya Fridland,
piano. A \$14/11/8; S & C \$7/5.50/4

**WED. 7 MAY • 8:00 P.M. JACKSON HALL,
MONDAVI CENTER**
Capital Jazz Project and the **UC Davis Jazz
Band.** A \$12/9; S & C \$6/4.50

THURS. 8 MAY • 8:00 P.M. 115 MUSIC
Piano Recital with Peter Schäffer. Bach: Preludes
and Fugues in C-sharp Major and C-sharp Minor
WTC I; Mozart: Sonata in D Major, K. 311; Schu-
mann: Fantasiestücke, op. 111; Julius Reubke
(1834-1858): Sonata in B-flat Minor. A \$12; S & C \$6

UC DAVIS DEPARTMENT OF MUSIC PRESENTS

UNIVERSITY CHAMBER SINGERS

& instrumentalists

JEFFREY THOMAS, CONDUCTOR

FRIDAY, 14 MARCH • 8:00 P.M.

ST. MARTIN'S EPISCOPAL CHURCH

640 HAWTHORN LANE, DAVIS

Carissimi and Monteverdi.

Suggested donation at door only: A \$10; S & C \$5

Information: 530.752.0948 • **E-mail:** musicmail@ucdavis.edu • **Web:** music.ucdavis.edu

UC DAVIS DEPARTMENT OF MUSIC PRESENTS

UC DAVIS Symphony ORCHESTRA

D. Kern Holoman, conductor

Jorja Fleezanis, violin

Geraldine Walther, viola

MOZART: SINFONIA CONCERTANTE

BERLIOZ: HAROLD EN ITALIE

SATURDAY, 8 MARCH 2003

8:00 P.M. JACKSON HALL

MONDAVI CENTER

Prices: A \$14/11/8; S & C \$7/5.50/4 **Tickets:** 530.754.2787 (754.ARTS)
Information: 530.752.0948 **E-mail:** musicmail@ucdavis.edu **Web:** music.ucdavis.edu