

THE UNIVERSITY CHORUS
& CHAMBER SINGERS
A SPECIAL ALUMNI CHORUS
AND THE UC DAVIS SYMPHONY

ucd
CAROL
concert

Jeffrey Thomas, conductor

8:00 p.m.
Sun., 8 December 2002
Jackson Hall
Mondavi Center

The University Chorus & Chamber Singers
a special Alumni Chorus
and the UC Davis Symphony

UCD CAROL CONCERT

Jeffrey Thomas, conductor
Jeremy Faust, assistant conductor
Brian Sennello, accompanist

PROGRAM

University Chorus
UC Davis Symphony Orchestra

What sweeter music John Rutter (b. 1945)
Sussex Carol arr. David Willcocks (b. 1919)
In the bleak mid-winter Harold Darke (1888–1976) and Gustav Holst (1874–1934)
Sir Christèmas William Mathias (1934–1992)

Chamber Singers

Adam lay ybounden Boris Ord (1897–1961)
A Boy was born in Bethlehem Benjamin Britten (1913–1976)
The blessed son of God Ralph Vaughan Williams (1872–1958)
No sad thought his soul affright Vaughan Williams
What cheer? William Walton (1902–1983)
While the shepherds were watching Cecil Armstrong Gibbs (1889–1960)
All this time Walton
The Rose John Paynter (b. 1931)
Mosope Otulana and Jonathan LaBarge, *soloists*

University Chorus

O magnum mysterium Morten Lauridsen (b. 1943)
Ave Maria Franz Biebl (1906–2001)
Christus factus est Anton Bruckner (1824–1896)
Blessed be that maid Mary English traditional arr. Willcocks
Rocking Czech carol arr. Willcocks
Claire Lawrence, *soloist*
Infant holy, Infant lowly Polish carol arr. Willcocks

Intermission

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Alumni Chorus
University Chorus and Chamber Singers
UC Davis Symphony Orchestra

from *Messiah*

*And the glory of the Lord
For unto us a Child is born
Pifa
Hallelujah!
Worthy is the Lamb that was slain*

George Frideric Handel
(1685–1759)

Sing-Along Carols

*God rest ye merry gentlemen
The first nowell
Hark! The herald angels sing
O come, all ye faithful*

arr. Willcocks

TEXTS AND TRANSLATIONS

Rutter: What sweeter music

What sweeter music can we bring,
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away,
And give the honour to this day
That sees December turned to May.

Why does the chilling winter's morn
Smile, like a field beset with corn?
Or smell like a meadow newly-shorn
Thus, on the sudden? Come and see
The cause, why things thus fragrant be:

'Tis he is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven, and the under-earth.

We see him come, and know him ours,
Who, with his sunshine and his showers,
Turns all the patient ground to flowers.

The darling of the world is come,
And fit it is, we find a room
To welcome him, to welcome him.

The nobler part,
Of all the house here, is the heart,

Which we will give him; and bequeath
This holly, and this ivy wreath,
To do him honour; who's our King,
And Lord of all this reveling.

(What sweeter music can we bring,
Than a carol, for to sing
The birth of this our heavenly King?)
—Robert Herrick (1591–1674)

arr: Willcocks: Sussex Carol

On Christmas night all Christians sing,
To hear the news the angels bring-
News of great joy, news of great mirth,
News of our merciful King's birth.

Then why should men on earth be so sad,
Since our Redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty?

When sin departs before his grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the new-born King.

All out of darkness we have light,
Which made the angels sing this night:
'Glory to God and peace to men,
Now and for evermore. Amen'.

Darke and Holst: In the bleak mid-winter

In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone:
Snow had fallen snow on snow,
Snow on snow,
In the bleak mid-winter,
Long ago.

Our God, heaven cannot hold him
Nor earth sustain:
Heaven and earth shall flee away
When he comes to reign:
In the bleak midwinter
A stable-place sufficed
The Lord God almighty
Jesus Christ.

Angels and archangels
May have gathered there,
Cherubim and seraphim
Thronged the air:
But only his mother
In her maiden bliss
Worshipped the beloved
With a kiss.

What can I give him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a wise man
I would do my part;
Yet what I can I give him-
Give my heart.

—Christina Rossetti (1830–1894)

Mathias: Sir Christèmas

Who is there that singeth so? I am here,
Sir Christèmas.
Welcome, my lord Sir Christèmas!
Welcome to all, both more and less,
come near.
Nowell.

Dieu vous garde, beaux sieurs, tidings
I you bring;
A maid hath borne a child full young,
which causeth you to sing:
Nowell.

Christ is now born of a pure maid, born
of a pure maid;
In an ox-stall he is laid, wherefore sing
we at a brayed:
Nowell.

Buvez bien, buvez bien par toute la
compagnie.
Make good cheer and be right merry,
and sing with us now joyfully:
Nowell.

—Anon. circa 1500

Ord: Adam lay ybounden

Adam lay ybounden
Bounden in a bond;
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkes finden
Written in their book.

Ne had the apple taken been,
The apple taken been
Ne had never our lady
Abeen heavené queen.

Blessed be the time
That apple taken was,
Therefore we moun singen,
Deo gracias!

—Words anon. 15th century

Britten: A boy was born in Bethlehem

A boy was born in Bethlehem;
Rejoice for that, Jerusalem!
Alleluya.
He let himself a servant be,
That all mankind he might set free:
Alleluya.
Then praise the Word of God who came
To dwell within a human frame:
Alleluya.

—Anon. 16th century German;
translated by Percy Dearmer

Vaughan Williams: The blessed son of God

The blessed son of God only
 In a crib full poor did lie;
 With our poor flesh and our poor blood
 Was clothed that everlasting good.

Kyrie eleison.

The Lord Christ Jesu, God's son dear,
 Was a guest and a stranger here;
 Us for to bring from misery,
 That we might live eternally.

Kyrie eleison.

All this did he for us freely,
 For to declare his great mercy;
 All Christendom be merry therefore,
 And give him thanks for evermore.

Kyrie eleison.

—Miles Coverdale;
 after Martin Luther

Vaughan Williams: No sad thought his soul affright

No sad thought his soul affright,
 Sleep it is that maketh night;
 Let no murmur nor rude wind
 To his slumbers prove unkind:
 But a quire of angels make
 His dreams of heav'n, and let him wake
 To as many joys as can
 In this world befall a man.

Promise fills the sky with light,
 Stars and angels dance in flight;
 Joy shall unbind
 Chains of evil from mankind,
 Love and joy their power shall break,
 And for a newborn prince's sake;
 Never since the world began
 Such a light such dark did span.

—Verse 1. Anon.;

Verse 2. Ursula Vaughan Williams

Walton: What cheer?

What cheer? Good cheer!
 Be merry and glad this good New Year!

'Lift up your hearts and be glad
 In Christ's birth', the angel bade,

Say each to other, if any be sad:
 'What cheer?'

Now the King of heav'n his birth hath
 take,
 Joy and mirth we ought to make;
 Say each to other for his sake:
 'What cheer?'

I tell you all with heart so free:
 Right welcome, welcome, ye be to me;
 Be glad and merry, for charity!
 What cheer? Good cheer!
 Be merry and glad this good New Year!
 —from *Richard Hill's Commonplace Book*
 (16th century)

Gibbs: While the shepherds were watching

While the shepherds were watching, were
 watching their sheep,
 An angel came to them and woke them
 from sleep,
 His message was simple, as simple as they,
 But oh, what good tidings he gave them
 that day.
 Now sing Glory to God, goodwill towards
 men,
 And peace to you all on the earth.
 Amen.

Not to rulers and princes was God's word
 revealed,
 But to rough-and-tumble shepherds who
 were out in the field,
 Who huddled in sheepskins over fires of
 bleak thorn,
 Until they were told God's Son had been
 born.
 Now sing Glory to God, goodwill towards
 men,
 And peace to you all on the earth.
 Amen.

Not in a bright palace was young Jesus
 found,
 But in a dim stable with straw on the
 ground,

His cradle a manger, and Mary's soft
breast
Was the gentle warm pillow where he
took his rest
Now sing Glory to God, goodwill towards
men,
And peace to you all on the earth.
Amen.

To these simple shepherds, to the thief on
the tree
God spoke in his mercy and he set us all
free;
And his was the carol, the day Christ was
born,
That rang from a night-sky as bright as
the dawn.
Now sing Glory to God, goodwill towards
men,
And peace to you all on the earth.
Amen.

—Benedict Ellis

Walton: All this time

All this time this song is best:
'*Verbum caro factum est.*'

This night there is a child yborn
That sprang out of Jesse's thorn;
We must sing and say therefor,
All this time this song is best:
'*Verbum caro factum est.*'

Jesus is the childes name,
And Mary mild is his dame;
All our sorrow shall turn to game:
All this time this song is best:
'*Verbum caro factum est.*'

It fell upon high midnight:
The stares shone both fair and bright;
The angels sang with all their might,
All this time this song is best:
'*Verbum caro factum est.*'

Now kneel we down on our knee,
And pray we to the Trinity
Our help, our succour for to be;
All this time this song is best:
'*Verbum caro factum est.*'

—Anon. 16th century

Paynter: The Rose

Of a rose singë we,
Misterium mirabile.

This rose is red of colour bright,
Thro' whom our joyë gan alight
Upon this Christmase night,
Claro David germine.

Of this rose was Christ ybore,
To save mankind that was forlore,
And us allë from sinnës sore
Prophetarum carmine.

This rose of flowerës she is flower;
She ne will fade for no shower;
To sinful men she sent succour.
Mira plenitudine.

This rose is so fair of hue;
In maid Mary that is so true.
Ybornë was Lord of virtue
Salvator sine crimine.

(Of a rose singëe we
Misterium mirabile.)

—Anon. 15th century

Lauridsen: O magnum mysterium

O great mystery, and wondrous
sacrament, that animals should see the
new-born Lord, lying in their manger!
Blessed is the Virgin whose womb was
worthy to bear the Lord Jesus Christ.
Alleluia!

Biebl: Ave Maria

The angel of the Lord made his
annunciation to Mary, and she conceived
by the Holy Spirit.

Hail, Mary, full of grace; the Lord is with
you, blessed are you among women, and
blessed is the fruit of your womb, Jesus.
Mary said: behold the handmaiden of the
Lord. Let it be unto me according to your
word.

Hail, Mary, full of grace...

And the Word was made flesh and dwelt
among us.

Hail, Mary, full of grace...
Holy Mary, mother of God, pray for us
sinners. Holy Mary, pray for us now and
in the hour of our death. Amen.

—English traditional
G.R. Woodward

Bruckner: Christus factus est

Christ became obedient for us unto
death, even the death of the cross.
Wherefore God also hath exalted Him,
and hath given Him a name which is
above every name.
(*Liber Usualis: Gradual for Maundy
Thursday. Philippians 2:8–9.*)

arr. Willcocks: Blessed be that maid Mary

Blessed be that maid Mary;
Born he was of her body:
Very God ere time began,
Born in time the Son of Man.
*Eya! Jesus hodie
Natus est de virgine.*

In a manger of an ass
Jesu lay and lulled was;
Born to die upon the tree
Pro peccante homine.
*Eya! Jesus hodie
Natus est de virgine.*

Sweet and blissful was the song
Chanted of the angel throng,
“Peace on earth”, Alleluya.
*In excelsis Gloria.
Eya! Jesus hodie
Natus est de virgine.*

Fare three kings from far-off land,
Incense, gold and myrrh in hand;
In Bethlem the Babe they see,
Stelle ducti lumine.
*Eya! Jesus hodie
Natus est de virgine.*

Make we merry on this fest,
In quo Christus natus est;
On this child I pray you call,
To assoil and save us all.
*Eya! Jesus hodie
Natus est de virgine.*

arr. Willcocks: Rocking

Little Jesus, sweetly sleep, do not stir;
We will lend a coat of fur,
We will rock you, rock you, rock you:
See the fur to keep you warm,
Snugly round your tiny form.

Mary’s little baby, sleep, sweetly sleep,
Sleep in comfort, slumber deep;
We will rock you, rock you, rock you:
We will serve you all we can,
Darling, darling little man.

—Czech carol,
trans. by Percy Dearmer

arr. Willcocks: Infant holy, Infant lowly

Infant holy,
Infant lowly,
For his bed a cattle stall;
Oxen lowing,
Little knowing
Christ the Babe is Lord of all.
Swift are winging
Angels singing,
Nowells ringing,
Tidings bringing,
Christ the Babe is Lord of all.

Flocks were sleeping,
Shepherds keeping
Vigil till the morning new;
Saw the glory,
Heard the story,
Tidings of a gospel true.
Thus rejoicing,
Free from sorrow,
Praises voicing,
Greet the morrow,
Christ the Babe was born for you!

—Polish carol,
trans. by Edith M. Reed

Handel: from The Messiah

And the glory of the Lord

And the Glory of the Lord shall be revealed, and all Flesh shall see it together; for the Mouth of the Lord hath spoken it. (*Isaiah 40:5*)

For unto us a Child is born

For unto us a Child is born, unto us a Son is given; and the Government shall be upon his Shoulder; and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace. (*Isaiah 9:6*)

Pifa

Hallelujah!

Hallelujah! for the Lord God Omnipotent reigneth. The Kingdom of this World is become the Kingdom of our Lord and of his Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords. Hallelujah! (*Revelation 19:6; 11:15; 19:16*)

Worthy is the Lamb that was slain

Worthy is the Lamb that was slain, and hath redeemed us to God by His Blood, to receive Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing. Blessing and Honour, Glory and Pow'r be unto Him that sitteth upon the Throne, and unto the Lamb, for ever and ever. (*Revelation 5:12-14*)

SING-ALONG CAROLS

GOD REST YE, MERRY GENTLEMEN

Chorus:

God rest ye, merry Gentlemen
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
 O tidings of comfort and joy.

From God our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
 O tidings of comfort and joy.

Audience:

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:
 O tidings of comfort and joy.

THE FIRST NOWELL

Audience:

The first nowell the angel did say
Was to certain poor shepherds in fields
 as they lay;
In fields where they lay, keeping their
 sheep,
In a cold winter's night that was so deep:
 Nowell, Nowell, Nowell, Nowell,
 Born is the King of Israel!

Chorus:

They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:

Audience:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Chorus:

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow the star wherever it went:

Audience:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of
naught,

And with his blood mankind hath
bought:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

HARK! THE HERALD ANGELS SING

Chorus:

Hark! The herald angels sing,
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.

Hark! The herald angels sing
Glory to the newborn King.

Audience:

Hail the heav'nborn Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

Hark! The herald angels sing
Glory to the newborn King.

O COME, ALL YE FAITHFUL,

Chorus:

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come let us adore him,
Christ the Lord!

God of God,
Light of Light,
Lo! He abhors not the Virgin's womb;
Very God,

Begotten, not created:

O come let us adore him,
the Lord!

Audience:

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God

In the highest:

O come let us adore him,
Christ the Lord!

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come let us adore him,
Christ the Lord!

PROGRAM NOTES

The music chosen for tonight's program represents one of the largest segments of the choral literature. Indeed, for most of the last millennium, the world's greatest composers have been drawn to this genre, usually in response to the charges of their employers. Very few composers ever had the liberty to compose works completely without regard to the personal financial ramifications their choices would make. But in choosing to compose music for the Christmas season, composers could bank on the perpetual usefulness and immediate or perhaps long-term profitability of their work.

John Rutter (*What Sweeter Music*) is one of several highly successful living composers whose styles meld contemporary and traditional harmonies in a way that is at once

accessible and memorable. He studied at Clare College, Cambridge, and later became its director of music before leaving to pursue his composing and conducting careers. He formed the Cambridge Singers, a professional chamber choir, and has composed a significantly extensive catalogue of works.

The English choral tradition has thrived within the artistically fertile confines of England's greatest cathedrals and college chapels. Their choirs have handed down the repertory and performance styles of generations past; the most famous of these choirs is, of course, that of King's College, Cambridge. **David Willcocks** was an organ scholar at King's College in 1939–40, and later, in 1957, was appointed organist and choirmaster at there. His dozens and dozens of recordings with the choir are still considered to be benchmark standards. Several of his arrangements of traditional carols are presented on this program (*Sussex Carol*, *Blessed be that maid Mary*, *Infant holy*, *Infant lowly*, *Rocking*).

"In the bleak mid-winter" is a poem by Christina Rossetti, the daughter of Gabriele Rossetti, a political exile who became a professor of Italian at King's College, London. The author of several volumes of poetry and devotional texts, she wrote these words in response to a request for a Christmas poem from *Scribner's Monthly* magazine. Gustav Holst's setting is well known to many, but there are problems in confining Rossetti's free rhythm to the restraints of a hymn-tune. **Harold Darke**, a British organist, filled in for Boris Ord at Cambridge while he was serving in the armed forces. He subsequently became a Fellow at King's, and was well respected as an organist (although it is said that his performances of Bach were not at all elucidated by modern advancements in performance practice). His setting of the poem is ultimately more successful, as its phrase lengths more willingly accommodate the text. In the arrangement performed tonight, Holst's setting is heard between verses two and three, as an interlude.

Except for one year spent on the faculty at Edinburgh University, **William Mathias** spent his entire professional life in his native Wales, as lecturer, professor, and ultimately head of the Music Department at the University of Wales, Bangor, from 1959-88. A composer of symphonic, chamber, and theatre music, his output of choral (both liturgical and non-liturgical) music is significant. *Sir Christémas* is wonderfully scored and its opening and oft-repeated refrain is infectious.

Boris Ord had been an organ scholar at Corpus Christi College (in Cambridge), and spent just one year away from the university in 1927 at the Cologne Opera before accepting the position as choirmaster at King's in 1928. In the 38 years under his direction, the King's College Choir became known around the world as the very best of its genre. He published just one composition: *Adam lay ybounden*.

Benjamin Britten (*A Boy was born in Bethlehem*), **Ralph Vaughan Williams** (*The blessed son of God*, *No sad thought his soul affright*), and **William Walton** (*What cheer?*, *All this time*) were each prolific composers of music that, although meant for liturgical use, typically sounded anything but sacred. All three wrote in styles—each one thoroughly unique and pervasive throughout their works—that transcended the sacred or profane nature of their chosen texts. Vaughan Williams's characteristic waves of parallel chromaticism, Britten's use of close dissonance, and Walton's distinctive rhythmic energy are abundant in their works on this program.

Cecil Armstrong Gibbs, first educated at Cambridge, studied composition with Vaughan Williams at the Royal College of Music. Primarily a composer of exquisite songs, he wrote an ample quantity of music for choirs, of which *While the shepherds were watching* is among the most well known.

John Paynter was born in London in 1931. He studied composition Trinity College of Music, London and subsequently made his career in teaching. In 1969 he joined the staff of the University of York Department of Music where he was made a professor in 1982 and was head of the department from 1983 to 1994. His work in music education is widely known through books such as *Sound and Silence* (1970), *Hear and Now* (1972), *Music in the Secondary School Curriculum* (1982), and *Sound and Structure* (1992). His writing has been translated into several languages and he travels extensively, lecturing and organizing composition courses for teachers in many countries. *The Rose* (A Christmas Song) is set for mixed voices with contralto and baritone soloists, and was dedicated to the Louis Halsey Singers.

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 garnered a permanent place in the standard vocal repertoire, and is performed regularly by choruses and vocal artists through the world.

Anton Brucker is most noted for his symphonic and sacred choral compositions. His music melded the formal and architectural examples of Schubert and Beethoven with the harmonic and orchestrational devices of Wagner. He was well acquainted with the Austrian Classical models of mass settings by Michael and Joseph Haydn, Mozart, and Lotti, and later incorporated influences from these models in his own works. Like Bach, he used devices like enharmonic transformation to represent liturgical rhetoric and theological dogma; *Christus factus est* is especially rich in his use of this technique.

Franz Biebl was one of the most respected 20th-century figures in German choral music. He is known in America principally through his *Ave Maria*, made popular by a Chanticleer recording released about 30 years after its composition in 1954. The text is unique in its conjoining of two sources. The first source is the thrice-daily devotional exercise called the Angelus in the Catholic Church. It is cued by the ringing of the "Angelus" bell, sometimes referred to as the "Peace Bell." It consists of a thrice-repeated "Hail Mary," each with an introductory versicle based on the Gospel, followed by a concluding versicle and prayer. In place of the "Ave Maria, Sancta Maria" from the Angelus text, Biebl has substituted the first part of the even more familiar text of the standard "Ave Maria" prayer [Ave Maria, gratia plena, Dominus tecum, etc.] and in lieu of the closing versicle and prayer of the "Angelus" he has substituted the second part of the "Ave Maria" [Sancta Maria, Mater Dei, ora pro nobis, etc.], so that the whole is a hybrid of the two ancient texts.

Perhaps the world's most well known and favorite oratorio, **George Frideric Handel's** *Messiah* has not only survived the most extravagant productions and permutations of its music, but seems to have thrived all the more as a result of them. Even while Handel was still alive, performances of *Messiah* were presented under others' direction. And shortly after his death, Handel "Societies" began to spring up through Britain to present annual performances of this great work. By 1812, barely fifty years after Handel's death, choruses numbering as many as 1000 singers would assemble to perform his works, and among them, of course, would be choruses from *Messiah*. As the choruses grew in size, so did the orchestra. Handel himself enlarged the orchestra for his own performances according to the dimensions of the production. For example, first he added doubling oboes and bassoons, and later added horns to double the trumpet parts in the final choruses of Parts Two and Three. After his death, trombones were added to reinforce

the vocal parts, and flutes and clarinets might have been added to strengthen the violins. But by 1786 and 1789, Johann Adam Hiller in Berlin and Mozart in Vienna, respectively, ventured beyond the strengthening/doubling scheme to create additional independent voices for the winds, at times adjusting Handel's music to fit more easily to classical conventions, but principally in order to enhance and embellish this music. Mozart retained the original string parts nearly without any alteration. It is this orchestration that we perform tonight.

—J.T.

ABOUT THE CONDUCTOR

Jeffrey Thomas, *conductor*, is associate professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles at UC Davis. In 2001 he was designated a UC Davis Chancellor's Fellow. 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 Schutz, 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, Gottingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at the Brooklyn Academy of Music's Next Wave Festival, 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'Arìa 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; presented master classes at the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University; been on the faculty of Lehigh University in Pennsylvania; and was artist-in-residence at the University of California, Davis.

UNIVERSITY CHORUS

Jeffrey Thomas, conductor

Jeremy Faust, assistant conductor

Brian Sennello, accompanist

Sopranos

Christina Culazzo
Adams
Elena Alfieri
Heidi Amster
Ellen Anderson
Lauren Bergher
Pamela Bertleson
Georgia Boyd
Anna Brink
Frances De La Cruz
Isah Dualan
Siobhan Flaherty
Nicole Fogarty
Sabrina Fong
Teresa Kick
Suzi Kizner
Kami Koldewyn
Airy Krich-Brinton
Leslee Kurihara
Renée LaRose
Rebecca Larsen
Claire Lawrence
Elizabeth Lawrence
Corinne Lee
Danielle Lemke
Laura Mosbacher
Jennifer Mosbacher
Aisha Nough
Elizabeth Parks
Sarah Fay Philips

Elizabeth Pickett
Elenka Proulx
Kate Rezai
Amy Rominger
Barbara Ruhmann
Regina Sikora
Kelly Stephens
Perian Sully
Anna Sun
Teresa Tam
Sophia Tang
Janessa Unholz
Melissa Valdellon
Karen Vanherche
Shipley Walters
Janice T. Wong

Altos

Courtney Carpenter
Crystal Castañeda
Shirley Cheng
Cynthia Cole
Laura Colvin
Amelia Comstock-
Skipp
Althea Crichlow
Megan Farquhar
April Ferre
Eugenia Gin
Angela Hawk
Olivia Jaks

Patrice Johnstone
Jeanna Kim
Julia Kulmann
Hong Le
Devon Lee
Erin Llyod
Cam-Van Nguyen
Mosope Otulana
Kathleen Bo-Mie
Pae
Patricia Peacock
Lynnette Penacho
Melanie Quitoriano
Bianca Rosenthal
Ashley Meredith
Sanders
Lizzy Schuh
Lindsay Skarpnes
Amelia Triest
Amy Tseng
Christa Walcott
Sarah Wildman
Flora Wong
Katie Zieg

Tenors

Jeremy S. Faust
Mark Flowers
Kevin Kaub
David C. Knudsen
Richard Kulmann

Gary Matteson
Liani C. Moore
Mark Mueller
Chris Nelson
David Ogilvie
James Egisto Ratti
Timothy S. Sato
Matthew Sordello

Basses

John Berg
David Do
Nathaniel Johnson
Grey Greg Jung
Kirk Kolodji
Jonathan LaBarge
Sergio Lamaráo
Josef Lukan
Elis Madrigal
Evan Monheit
Christopher Nucho
Anthony Palmere
Jaime Raba
Christopher
Shimmin
John Tiner
Dick Walters
David Woolf
Ryan Yiu

Join the University Chorus

Auditions are held at the beginning
of each academic quarter.

To schedule an appointment, call the
Department of Music at 530.752.5537.

CHAMBER SINGERS
Jeffrey Thomas, conductor
Jeremy Faust, assistant conductor

Sopranos	Altos	Tenors	Basses
Lauren Bergher	Georgia Boyd	Mark Flowers	Jeremy Faust
Suzie Kizner	Devon Lee	Mark Mueller	Jonathan LaBarge
Aisha Nough	Jocelin Poon	Timothy S. Sato	Josef Lukan
Elenka Proulx	Mosope Otulana	Brian Turner	Christopher Nucho
Alison Skinner	Amelia Triest		Jaime Raba
Teresa Tam	Katie Zieg		

ALUMNI CHORUS

Bradley J. Akin	Cyndi Olson Glassauer	Kalene A. Parker
Michelle A. Alderson	Ema I. Gluckmann	Linda C. Paz
Timothy S. Ankcorn	Nicole A. Goehring	Evelynne L. Petre
Jeffrey L. Aran	Kayla Goldberg	Elizabeth Ward Pham
Laurie A. Armstrong	Beth E. Grose	Steven Pomerantz
Renee A. Armstrong, M.D.	Annmarie Heller	Lauren M. Poon
Seth Arnopole	Mary W. Herbert	Amy Poon
Margaret B. Aumann	Jeanne Howe	Jessica J. Poyner
John D. Baker	Katherine E. Ivanjack	Carrie L. Robak
Sharon Balestrery	Shirley K. Jellison	Keith A. Rode
Noreen E. Barnett	Christina T. Jen	Sheryl A. Saar
David M. Benjamin	Pamela D. Jerrit	Claude A. Sans
Marilane Bergfelt	Joan D. Jones	Aaron J. Sathrum
Noel K. Bruening	Judith L. Jones	Katherine S. Stewart, M.D.
Jennifer M. Buddenhagen	Jaе M. Kim	Joan Sellers
Kathleen M. Cady	Robertа Koehler	Roy Shaked, M.D.
Gary D. Cannon	Mary A. Kressin	Wynne Skow
Ging-Song Chang, Ph.D.	Jean M. Lapeyrade	Mary Sprifke
Donald C. Chatfield	Eric V. Leaver	Dan A. Stern
Russell M. Childers	Louis K. Lee	Stefanie A. Stern
Barbara J. Chin	Leslie A. Leong	Sara K. Stoll
Audra C. Clark	Doris A. Lewis	Stephanie Sugano
Jeffrey B. Cole	Cynthia M. Long	Jennifer E. Thompson
Michelle M. Cortichiato	Stephanie J. Manansala	Karen H. Thurston
Sheri L. Dawson	Paul A. Marshall	Kathryn C. Tom
Donna M. Di Grazia, Ph.D.	Krisztina I. Matis	Katherine Unger
Frank Djeng	Gary C. Matteson	Leslie Van De Ven
Robertа G. Drechsler	Deborah L. Mc Devitt	Erie P. Vitiello
Mary A. Driver	Hugh Mc Devitt	Karen Walton
Marnie J. Efishoff	Jeanine McElwain	Lori Wang
Joshua M. Eichorn	Kristen D. McInnis	Karen D. Ward
Marc J. Erwin	Amelie Mel de Fontenay	Erick M. Wennstrom
Bill Fairfield	Gail Meredith	Cynthia F. Wilson
Robyne M. Fawx	Chester Moore	Risni Winardja
Jennifer L. Fearing	Timothy F. Murphy	Ginny A. Wright Therriault
Geneva E. Foncannon	Travis H. Nagler	Michael E. Yee
Carolyn Foster	Rebecca Newland	
Katherine M. Gillogley, M.D.	Rhonda M. Papas	

(as of December 2, 2002)

**Members of the
UCD SYMPHONY ORCHESTRA
2002-2003**

**D. Kern Holoman, conductor
Philip Daley, manager**

Violin I

Cynthia Bates,
concertmaster
Nicole Makram,
*associate
concertmaster*
Clairelee Bulkley
Eva Chang
Jane Clayson
Jamie Cline
Erin Meierhenry
Jennifer Osborn
Judy Riggs
Kazuhisa Sakaguchi

Violin II

Fawzi S. Haimor,
principal
Shari Gueffroy,
assistant principal
Lindsay Daine
Philip Daley
Brie Hassal
Alain Manguy
Angelo Moreno
Miriam A. Munguia

Viola

David Calderon,
principal
David Calderon,
principal
Marianne
Batchelder
William Chang
Sandra Garro
Chelsea Johnson
Melissa Lyans
Melody Mundy
Michael Reid

Cello

Aaron Benavidez,
principal
Christopher Allen
Shawn Alpay
Chris Evans
Emily Morris
Eimi Stokes
Christopher Tzeng
Christine
Zdunkiewicz

Bass

Greg Brucker,
principal
Brian Loeb
Jack O'Reilly
Ashley Thorne

Flute

Yuko Hoshino
Ryan Yiu

Oboe

Kate Steinke
Vanessa Ringgold

Clarinet

Erin Dann, *principal*
Rebecca Repking

Bassoon

David Rehman,
principal
Sarah Thrasher

Horn

Jafet Andersson
Lynne M. Swant

Trumpet

Kristin Simpson,
principal
Tobias Glik

Trombone

Forest Bohrer,
principal
Johnny Clark

Tuba

Adam Sartain

Percussion

Hari Savitala,
principal
David Cebell
Marianne
Chatterton
Erik Oleson

UPCOMING CONCERTS

**FRI. 10 JAN. • 8:00 P.M. STUDIO THEATER,
MONDAVI CENTER**

“Exodus: From Hitler’s Europe to Hollywood”
with **Lara Downes**, piano. Schoenberg, Weill,
Korngold, and Waxman. [A \$16; S & C \$8]
Reserved.

**SUN. 26 JAN. • 8:00 P.M. STUDIO THEATER,
MONDAVI CENTER**

Chamber music concert with **Geraldine Walther**,
viola, 2003 artist-in-residence, and **Roy Bogas**,
piano. Clark, Hindemith, and Bloch. [A \$16; S & C
\$8] Reserved.

**SUN. 2 FEB. • 8:00 P.M. STUDIO THEATRE,
MONDAVI CENTER**

**“New Music from Davis” with Empyrean
Ensemble**, Yu-Hui Chang and Laurie San Martin,
co-directors. Works by graduate students. [A \$16;
S & C \$8] Reserved.

**WED. 5 FEB. • 8:00 P.M. STUDIO THEATRE,
MONDAVI CENTER**

UC Davis Jazz Band, Mike McMullen, director,
with visiting university jazz ensemble. [A \$10;
S & C \$5] Reserved.

**FRI. 7 FEB. • 8:00 P.M. STUDIO THEATRE,
MONDAVI CENTER**

Chamber music concert with the **Trio Fridegk**,
2003 artists-in-residence: Hannah Weirich,
violin; Anna Weirich, cello; Silvia Nitschke,
piano. Beethoven, David, and Brahms. [A \$16;
S & C \$8] Reserved.

**SUN. 9 FEB. • 8:00 P.M. JACKSON HALL,
MONDAVI CENTER**

UC Davis Symphony, D. Kern Holoman,
conductor, the **Trio Fridegk**, 2003 artists-in-
residence. Beethoven and Mahler. [A \$14/11/8; S &
C \$7/5.50/4] Reserved.

**WED. 19 FEB. • 7:30 P.M. DAVIS SENIOR
HIGH SCHOOL**

Festivity of Bands with the **University Concert
Band** and the **Davis Senior High School
Wind Ensemble**, Fredrick Lange, conductor.
[Admission general \$5, seniors and students \$4.
Tickets only available at the door.] Non-reserved.

**SUN. 23 FEB. • 8:00 P.M. ST. MARTIN’S
EPISCOPAL CHURCH, 640 HAWTHORN LANE,
DAVIS**

UC Davis Early Music Ensemble, David Nutter,
director. [Suggested donation at door only:
A \$10; S & C \$5] Non-reserved.

**FRI. 28 FEB. • 7:00 P.M. JACKSON HALL,
MONDAVI CENTER**

UC Davis Gospel Choir, Calvin Lymos, director.
[A \$12/9; S & C \$6/4.50] Reserved.

**SUN. 2 MARCH • 8:00 P.M. JACKSON HALL,
MONDAVI CENTER**

University Chorus and visiting orchestra,
Jeffrey Thomas, conductor. Fauré, Debussy, and
Ravel. [A \$14/11/8; S & C \$7/5.50/4] Reserved.

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

**SAT. 8 MARCH • 8:00 P.M. JACKSON HALL,
MONDAVI CENTER**

UC Davis Symphony, D. Kern Holoman,
conductor, with Jorja Fleezanis, violin; Geraldine
Walther, viola, 2003 artist-in-residence; and
Jean-Michel Fonteneau, cello. Mozart and
Brahms. [A \$14/11/8; S & C \$7/5.50/4] Reserved.

**FRI. 14 MARCH • 8:00 P.M. ST. MARTIN’S
EPISCOPAL CHURCH, 640 HAWTHORN LANE,
DAVIS**

University Chamber Singers and
instrumentalists, Jeffrey Thomas, conductor.
Buxtehude and Theile. [Suggested donation at
door only: A \$10; S & C \$5] Non-reserved.

**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, with **David Newman**,
baritone. Handel and Bach. [A \$16; S & C \$8]
Reserved.