University of California, Davis
The Department of Music presents the

UNIVERSITY CHORUS AND ORCHESTRA
Duyong Chung, conductor

PROGRAM

Academic Festival Overture
Jon Pankin conducting

The Inner Ear
Philip Corner
(b. 1933)

Te Deum
Ave Verum Corpus
W.A. Mozart
(1756-1791)

Deborah Casey conducting

INTERMISSION

Johannes Brahms
(1833-1897)

Philip Corner
(b. 1933)

W.A. Mozart
(1756-1791)

Antonio Vivaldi
(c. 1675-1741)

Gloria
Soloists: Ruth Onstadt, soprano
Karen Webb, soprano
Joaquina Calvo-Jensen, alto

1. Chorus: Gloria in Excelsis
2. Chorus: Et in terra pax
3. Soprano duet: Laudamus te
4. Chorus: Gratias Agimus tibi
5. Chorus: Propter Magnam Gloriam
6. Soprano aria: Domine Deus
7. Chorus: Domine Fili Unigenite
8. Alto aria and chorus: Domine Deus, Agnus Dei
9. Chorus: Qui Tollis
10. Alto aria: Qui Sedes ad Dexteram
11. Chorus: Quoniam tu Solus Sanctus
12. Cum Sancto Spiritu

March 6, 1977 8:15 P.M. Freeborn Hall

An award in memory of Fannie Kopald Stein, mother of Professor Sherman Stein, has been established by her family and friends. The prize, to be known as the Fannie Kopald Stein Award for Excellence in Musical Performance, will be awarded once yearly.

The Award will be part of the Music Students' Scholarship Assistance Fund. Members of the university community are urged to continue their contributions, for which a box is provided in the lobby.
In May of 1879, the University of Breslau conferred upon Brahms an honorary doctoral degree as a tribute to his musical brilliance. Brahms responded appropriately by composing the Academic Festival Overture.

Earlier, Brahms had spent a good deal of time at the University of Göttingen, where he had occasion to hear students singing traditional drinking songs. Four of these were used in the Academic Festival Overture. They are: Wir hatten gebaut ein stattliches Haus (We had built a stately house); Landesvater Lied (Song of the Fatherland); Fuchslied (Fox Song); and the famous Gaudeamus Igitur (Then let us all rejoice) which concludes the work.

-JP

The Inner Ear "sounds like nothing ever heard before," the score explains. Corner gives instructions for forming a sound mass which "absorbs all individuals." The director brings out one of the softly contrasting tones, then another, to show a "hidden turning" between them. "Such durations are patient." The orchestra has endured with patience learning new ways to think about the making of music. We ask that you listen, with patience, for such beauty as our efforts contain.

Philip Corner is professor of music at Livingston College, Rutgers University.

-BD

Mozart composed the eucharistic motet Ave Verum Corpus in 1791, the year of his death. Its deceptively simple 46 measures contain some of his most expressive and beautiful music. Mozart's sacred style reaches its greatest point of refinement in this work and in the incomplete Requiem composed in the same year.

The Te Deum was composed in 1769 in Salzburg at the beginning of his first-Italian period. It is modeled closely on a Te Deum found in a 1760 Mass by Michael Haydn. The original publication of Mozart's work lacked the four trumpet parts which were later recovered and have since been restored to the performance editions.

-DC

Little is known of the history of Vivaldi's D major Gloria. There exist, or were known to exist, at least three versions of the work. An early version contained an introduction and a Jubilate o Ameani (itself in two versions, one for soprano solo, one for alto). These sections were deleted in the present version. A five-voice version has since been lost.

The first version probably dates from about 1708, for in that year a Gloria by G.M. Ruggieri (fl. 1668-1715) appeared in which the melody of the Cum Sancto is note for note identical with Vivaldi's setting. It is not known who borrowed from whom, but clearly the two pieces are closely linked. It has not been determined when Vivaldi rewrote his Gloria and added the companion Credo which exist together in manuscript in the Biblioteca Nazionale of Torino, but it was certainly before 1725 for in this year Vivaldi sent either this or the lost five-part version to fill a commission for a Gloria for the wedding of Louis XV of France.

-BD
THE UNIVERSITY SYMPHONY

Duyong Chung, conductor

VIOLIN I
Cynthia Bates, concertmaster
Robert Bloch
Eli Benjamini
Catherine Heusner
Marcia Hu
Aubyn Miller
Lisa Provencher
Lisa Yokoyama
Sue Youd

CELLO
Ralph Wilcox, principal
Debra Lehman
Heidi Lorenzen
Marylin Meagher
Stephanie Mel
Stephen Millington
Pat Olmsted
Bodil Wennberg

BASS
Kurt Wichman, principal

VIOLIN II
Susan Blevins, principal
Stephen Abraham
Cathy Beeler
Jocelyn Fong
Marc Rothschild
Karen Scharre
Constance Sherak

CELLO
Peggy MacDougall, principal
Lori Dines

PICCOLO
Diane Stone

FLUTE

OBOE

Susie Leighton, principal
Edward Boyce

CLARINET

ROBIN HOUSTON, principal
WILLIAM KREBS

BASSOON
Janine Davy, principal
Carol Stear

HORN
Stephen E. Benkő, principal
Barbara Englar
John Green
Sarah Jewell

TRUMPET
Jon Pankin, principal
James Bird
Steve Hanks
Victor Pietrzak

TROMBONE
Mike Mendelson, principal
David Brown
Ed Wilcox

TUBA
Alan Barton

HARPSICHORD
Curtis Lasell
Deborah Mayhew

PERCUSSION
Tess Smith
Eli Simon

VIOLA
David Gustafson, principal
Diane Avallon
Judy Corvo
Lindsay Logan
Steve Nichols
Jim Peterson

OBOE

SUSIE LEIGHTON, principal

CLARINET

ASSISTANT CONDUCTORS: Jon Pankin & Bill Doggett

Wednesday, March 9: The University Concert Band, William Valente, conductor; with Robert Bloch, violin. 8:15 P.M., Freeborn Hall. Admission free.
THE UNIVERSITY CHORUS

Duyong Chung, conductor
Deborah Casey, teaching assistant
Tina Balsam, accompanist

SOPRANO
Kathleen Biaggi
Mary Cole
Barbara Cowie
Jane Davis
+Nancy Derr
Mardi Gamble
Theresa Gibney
Jane Hafen
+*Carol Hammond
Karen Hueser
Patrice Kampf
Maureen Kelly
Laura Lorbeer
Kathleen MacDonald
+Rebecca Martin
Susan Mason
Carole Mindlin
Jill Moulton
Jill Neiswonger
Lynne Nothnagle
Margie Patterson
Elizabeth Sleeper
Linda Smith
Elika Sosnick
Ann Stallcop
Nina Sutton
+*Martie Tregea
Margaret Valva
Connie Wagner
Claire Wagner
Lauren Watson
Catherine White

ALTO (cont.)
Judy Bryer
Shirley Gotelipe
Dion Jackson
Judith Kraus
Heather Mackenzie
Mari Menendid
+Joanne Mogannam
Sarah Nath
Leslie Nevins
Ellen O'Brien
+Janet Obata
+Nancy Ortiz
Rhonda Papas
Nikki Peyton
Jan Phillips
+Dee-Anne Rojeski
Renée Rutkosky
Amy Smith
Shirley St. Pierre
Susan Stevens
Christie Weed
+*Pam Younghans

TENOR (cont.)
Timothy Murphy
*Janet Noble
Brook Ostrom
Brian Person
Scott Pfau
Gordon Watters

BASS
John Ballantine
David Bowling
Scott Brownell
David Chaney
Scott Davis
+John Ferguson
+John Hartman
+Howard Higson
Stephen Kirkland
*Paul Kressin
Robert McCall
Hugh McDevitt
Grady Manley
Michael O'Leary
Albert Perez
Douglas Robison
+Stanley Rose
Robert Rossio
Norman Scott
*Gerald Snodgrass
Tom Sturges
John Thompson
Garr Updegraff
Robert Waterhouse
Jake Webster
Joe Weigand
Douglas Weller

ALTO
Susan Ballard
Cynthia Biaggi
Mary Biaggi

* Section Leaders
+ Chamber Singers
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Antonio Vivaldi: Gloria

Sunday, March 6, 1977
Freeborn Hall 8:15 P.M. Admission free