University of California, Davis  
The Department of Music presents the

UCD SYMPHONY ORCHESTRA  
D. Kern Holoman, conducting

UNIVERSITY CHORUS  
Christopher Reynolds, conducting

PROGRAM

_Candide_ Overture  
Leonard Bernstein  
(1918–90)

_In The Beginning_  
Aaron Copland  
(1900–90)

Iwalani Faulkner, *soprano*  
Daniella Kim, *soprano*  
Britta Peterson, *soprano*

_Chichester Psalms_  
Leonard Bernstein

I. Psalm 108, vs. 2; Psalm 100, entire  
II. Psalm 23, entire; Psalm 2, vs. 1–4  
III. Psalm 131, entire; Psalm 133, vs. 1

Jeremy Springer, *soprano*  
Lenore Turner, *soprano*  
Suzanne Elder, *alto*  
Hunter Brown, *baritone*  
Nicholas Janitzky, *bass*

— INTERMISSION —

_Le Sacre du Printemps_ (The Rite of Spring)  
Igor Stravinsky  
(1882–1971)

_Pictures of Pagan Russia_

I. The Adoration of the Earth

Introduction — Augurs of Spring (Dance of the Young Girls) — Ritual of Abduction — Spring Rounds — Ritual Games of the Two Rival Cities — The Procession of the Oldest and Wisest Ones — The Kiss of the Earth (The Wise Man) — The Dancing Out of the Earth

II. The Sacrifice

Introduction — Mystical Circles of the Young Girls — The Naming and Honoring of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — Sacrificial Dance (The Chosen One)

_Sunday, 6 June 1993 at 8:00 P.M._  
_Freeborn Hall_
Aaron Copland and Leonard Bernstein belong to a small but well-known group of American composers that, by virtue of their wide popular success, have greatly influenced music for the theater, movies, ballet, and popular songs. They, like George and Ira Gershwin, Irving Berlin, many jazz musicians, and virtually all of the movie moguls who founded the great film studios of Hollywood, are first-generation Americans born to Russian Jewish emigrés.

Their popular and distinctive styles are well represented in the sacred works sung this evening. Bernstein's *Chichester Psalms* (1965) and Copland's *In the Beginning* (1947) respectively set biblical texts from the Psalms and the Book of Genesis.

—CAR

**Bernstein: Candide Overture**

The overture is a potpourri of tunes and passages from Bernstein's musical comedy after Voltaire, a broad satire on the view that "this is the best of all possible worlds." The splashes of fanfare and much of the rest of the rollicking first section allude to the wedding of Candide and Cunegonde and its interruption by war in Westphalia. The lyric second theme is from the duet of the lovers, "Oh, Happy We," where the joys of horticulture become their ultimate goal. It then appears that the work is sonata-like and both sections recur in order in a kind of recapitulation of the first half. The love song winds down, and there is a bar of silence. The Rossini-style crescendo and dashing coda over an insistent pulse of bass and percussion is from the conclusion of Cunegonde's jewels songs, "Glitter and Be Gay." A reprise of the themes rounds the overture off, with, at the very end, the wink of a sparkling eye.

**Bernstein: Chichester Psalms**

"Every summer the Cathedral of Chichester, in Sussex, England, joins choral forces with its neighbors, Winchester and Salisbury, to produce a music festival. (Chichester has a great musical tradition, going back to its famed organist-composer of the early 17th century, Thomas Weelkes.) For its 1965 Festival, Leonard Bernstein was commissioned to write these Psalms, which were completed on May 7, 1965. The world premiere took place on July 15, 1965, in Philharmonic Hall, N.Y., with the composer conducting the New York Philharmonic, the Camerata Singers, Abraham Kaplan, conductor, and John Bogart, alto. The first performance of the original version, as conceived by Mr. Bernstein for all-male choir, was heard on July 31, 1965, at Chichester."

The scoring is for trumpets, trombones, percussion, harps, and strings; the work lasts for about 20 minutes. The fine New York performance of 1965, under the composer's baton, is available from Columbia/Sony, notably on the recent CD "A Tribute to Leonard Bernstein."

A musical motto—B♭—F—E♭—A♭—B♭—dominates the work, heard in the opening bars and again at the very end. Irregular meters predominate, with the first movement primarily in 7/4 and the last in 10/4. The lovely setting of the 23rd Psalm is interrupted by music of the nations raging; then, in a Berlioz-style *réunion des thèmes*, the two musics are heard simultaneously, with the raging tamed. These melodies, and the motto, also provide the material for the pensive string recitative at the beginning of movement III.

**Stravinsky: The Rite of Spring**

Stravinsky's epochal ballet takes wing, he wrote, from "the violent Russian spring that seemed to begin in an hour and was like the whole earth cracking." With spring's blossom emerge the denizens of an Asian plane. There are ritual dances and tribal games, the arrival of the venerated elder, and the choosing and sacrifice, by dancing herself to death, of a young maiden. The music of each section is built from short melodic motives, all of them quite tonal, joined together horizontally and vertically in a kaleidoscope of sonic events; you have the strong sense of the ritual circles throughout the work, particularly in the second half. The rhythmic language is astonishingly fecund: nothing, perhaps, in the history of rhythm so well defines its era as the randomly placed accents in the *Augurs of Spring* near the beginning, and nothing so astounds the amateur score reader as the changing meters, in virtually every bar, of the sacrificial dance at the end. Stravinsky's handling of orchestral timbre is no less absorbing: the primeval textures of the start, the heavy plod of the cortège of elders, the occult shapes of all sorts in the second half. What harshness there is, and what may seem at first an impenetrable modernism, is accomplished mostly through piling together contrasting keys, melodies, and meters. It doesn't take long for all that to become clear, nor for some of the most significant principles of the music of this century to take root in your understanding.

Though we have fielded larger total performance groups, we have never played a work with so many different solo instruments. For many of the players, it's also the most difficult work they have ever undertaken.

—DKH
About the Soloists

Jeremy Springer is a student at Ralph Waldo Emerson Jr. High School, where he sings in the Chorus, under the direction of Rachel Kessler. We are grateful to Mrs. Kessler for her work with the boy sopranos who auditioned for this part. Lenore Turner, popular Davis soprano, is particularly well known for her roles with the Davis Comic Opera Company, of which the most recent was as Katisha in The Mikado. Suzanne Elder is a Ph.D. candidate in musicology and well-known Northern California specialist in the early music repertoire. Hunter Brown and Nicholas Janitzky are undergraduate music majors at UCD; both are voice students of Stephanie Friedman. Iwalani Faulkner is a graduate student in Communications, Daniella Kim is a senior in Animal Science, and Britta Peterson is a senior majoring in Economics and minoring in Music.

### The University Chorus

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<th>Soprano</th>
<th>Alto</th>
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<td>Zeina Asfour</td>
<td>Jennifer Alexander</td>
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<td>Rory Caswell</td>
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<td>Iwalani Faulkner</td>
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<td>Asri Gaduh</td>
<td>Shareen Fanburg</td>
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<td>Allison Yant</td>
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The use of cameras and recording equipment is prohibited.
Latecomers will be seated at suitable intervals in the program.
AN[OTHER] URGENT APPEAL TO OUR AUDIENCE

Dear Friends:

Presumably you require little further education in the extent of the fiscal crisis here on campus. Many of you will know, too, of the UCD Symphony's efforts to address its particular concerns through the establishment of the UCD Symphony Endowment. We announced the inauguration of the Endowment at our concert of 7 March 1993. We're pleased to report to you tonight that during the 12 weeks since that time, we have been able to achieve our phase I goal of securing pledges and donations in excess of $100,000.

In fact, given current interest rates, we'll need to bring in about a half million dollars over the next three or four years in order to assure the symphony's good health. Put simply, that means we need to convince another 350 of you of the simplicity and elegance of our $1,000 scheme: three installments of $333 paid over three years' time. Put another way, the actual cost of presenting the UCD Symphony, even with the house full, is over $5 per concert-goer; it takes $100 in endowed capital to produce that $5 for each concert, or a little over $300 to endow one seat in the hall for a year's worth of concerts.

Our campaign, we think, has its stylish features: we don't call you during the dinner hour; we consider our $1,000 donors life patrons, paid in full; we put all the money directly in the bank.

So have a look at the impressive list of your friends and neighbors who've signed on to help us through this mess, swallow hard, and give us a hand. We need it, and we deserve it: and you deserve to see this wonderful institution you have befriended and watched grow continue now to thrive and prosper—and go on to bring the joys of live symphonic performance to the generations of Californians who will lead our next century.

With affection greetings from all of us onstage tonight,

Sincerely yours,

D. Kern Holoman, conductor
UCD Symphony Endowment

UCD Symphony Orchestra

Department of Music
University of California, Davis
Davis, California, 95616
Telephone: (916) 752-9041
FAX: (916) 752-0983

PATRON LIST

June 6, 1993

Total Today: $100,634

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Anonymous*
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Joan Ball
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Christine Blanchard*
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Lu Branch*
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Nancy Nesbit-Crummey*
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Kiyoshi and Irene Katsumoto*
Caroline Kim
Jeff Leibow
Audrey Left
Natalie and Malcolm MacKenzie*
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Glayol Sabha, M.D.*
Winifred L. Madison
Karen March
Leon and Janet Mayhew
Katherine Mawdsley and
William F. McCoy
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James and Beverly McCall
Emma McDonald*
Michael McKay
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Anette Rehr
Michael S. Reid*
Christopher Reynolds
and Alessa Johns
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Richard Swift*
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Ruth B. Thurmond*
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& Kassenbrock*
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Zeneca, Inc.*

In memoriam

Jack Wakayama

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* = $1,000 or more
** = $10,000 or more
# The UCD Symphony Orchestra
## 1992–93

<table>
<thead>
<tr>
<th>Violin</th>
<th>Viola</th>
<th>Flute</th>
<th>French Horn</th>
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<tr>
<td>Ingrid Tracy, <em>associate concertmaster</em></td>
<td>Stephen Abraham</td>
<td>Karen Muchowski</td>
<td>Johann Trujillo, <em>principal</em></td>
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<tr>
<td>Abby Silver, <em>principal second violin</em></td>
<td>Jennifer Allen</td>
<td>Christina Otayco</td>
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<td>Michael Gage, <em>assistant principal</em></td>
<td>Ilia Howard</td>
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<td>Quinn Hume</td>
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<td>Beth Kenyon</td>
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<td>Daniel DiMundo, <em>principal</em></td>
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<td>Maryll Goldsmith</td>
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Thomas Young, *manager*  
Obie Leff, *assistant conductor*
University of California, Davis
The Department of Music presents

STRAVINSKY
The Rite of Spring

BERNSTEIN
Candide Overture
Chichester Psalms

Jeremy Springer, soprano
Lenore Turner, soprano
Suzanne Elder, alto
Hunter Brown, baritone
Nicholas Janitzky, bass

COPLAND
In the Beginning

Iwalani Faulkner, soprano
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Britta Peterson, soprano

UCD SYMPHONY ORCHESTRA
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UNIVERSITY CHORUS
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SUNDAY, 6 JUNE 1993 8:00 P.M.
FREEBORN HALL
ADMISSION FREE*

*Tickets are essential to secure admission. These may be obtained from the Department of Music, 112 Music; UC Davis Presents, 200 B Street, Suite A; the MU Information Desk; the Cashier's Office, UCDMC; and The Avid Reader, 617 2nd Street, Davis. Tickets are valid until 7:45 P.M., when seating is opened to all.