Robert and Margrit Mondavi Foundation's contribution of $10 million crowns the Center for the Performing Arts, now less than a year away from completion. Located on the campus's southern boundary near Interstate 80, the Robert and Margrit Mondavi Center for the Performing Arts will include a 250-seat studio theater and the 1,800-seat Barbara K. and W. Turrentine Jackson Hall, the new home of the UC Davis Symphony.

Combined with the Robert Mondavi Institute for Wine and Food Science and the existing Buehler Alumni and Visitors Center, the Mondavi Center creates a new and easily accessible public entry to the campus. This welcoming new complex will also include a visual arts center as well as a conference facility with a ballroom and meeting space for 500, a hotel with 75 guest rooms, and a restaurant and pub.

The center is expected to open in October 2002 with an outdoor ribbon-cutting ceremony where the UCDSO will be heard and an indoor premiere performance by a major ensemble soon to be announced. The first Jackson Hall concert for the UCDSO is scheduled for 24 November 2002. The $60.9 million project—$53.5 million for construction and $7.4 million for an initial endowment and for program and start-up costs—is being financed through a combination of campus funds and a $30-million capital fund-raising campaign. The Mondavis' $10 million gift brings the campaign to within $2 million of its goal.

In a September interview, the Mondavis talked warmly of their feelings for UC Davis and their profile here. "It falls in with what we always felt," said Bob: "Wine, food, and art enhance the quality of life, and that's exactly what is taking place at the university. We want to raise the art of living well. You are really creating a great thing and we love being a partner with you."
PROGRAM

UNCOMING CONCERTS

**UPCOMING CONCERTS**

**SUN. 13 JAN. • 3:00 P.M. DAVIS ART CENTER**

A Tribute to Jelly d’Aranyi, Hungarian violinist. Terrie Baune, violin, and Deborah Clasquin, piano. Bartók and Ravel. [8x/16]

**WED. 16 JAN. • 8:00 P.M. WYATT PAVILION**

Schubert’s song cycle Winterreise with Jeffrey Thomas, tenor, and Steven Bailey, piano. [8x/16]

**THURS., 17 JAN. • 12:05 P.M. 115 MUSIC**

Noon Concert: John Lutterman, cello.

**SAT. 2 FEB. • 8:00 P.M. DAVIS COMMUNITY CHURCH**

"Opera Imaginaria" with Judith Nelson, soprano, David Newman, baritone, and Arcangelo Baroque Strings and UC Davis Baroque Ensemble, Phebe Craig and Michael Sand, directors. [8x/16 in advance; suggested donation at the door 11x/16]

**SUN. 3 FEB. • 3:00 P.M. DAVIS ART CENTER**

Postängos: Tango recital with Argentinean pianist and composer Gerardo Gandini, artist-in-residence. [8x/16]

**THURS., 7 FEB. • 12:05 P.M. 115 MUSIC**

Noon Concert: Young Concert Artist Alexander Fiterstein, clarinet.

**SUN. 10 FEB. • 8:00 P.M. FREEBORN HALL**

UC Davis Symphony, Michael Morgan, guest conductor, with Argentinean pianist and composer Gerardo Gandini, artist-in-residence. Nicolai, Gandini, and Dvořák. [8x/16]
ANNUAL SPONSORS

Present Incumbent

Allan and Joan Crow

Martha Dickman

Anonymous

Joan Crow, violin I (6)

Judy Riggs, violin I (10)

Diana Keen, principal bassoon

THE UC DAVIS SYMPHONY ENDOWMENT

ABOUT THE ARTISTS

Praised by the late Isaac Stern as making “a most convincing argument for the Baroque violin,” Michael Sand, violin, has become one of the leading Baroque violinists in America. Founding member and first musical director of the Philharmonia Baroque Orchestra of San Francisco, Sand is also the director of Arcangeli Baroque Strings, a string ensemble dedicated to the concert grosso repertoire, and of NYS Baroque, an Ithaca-based chamber orchestra. He has guest led performances of numerous chamber orchestras throughout this country and abroad, including in Israel, Canada, and Australia. After twenty years of playing Baroque music in a historically informed manner, Sand has recently turned his attention to the stylistic performance of Romantic music, influenced by the surviving recordings of such 19th-century violinists as Joachim and Ysaye. Sand has recorded for Meridian, both French and American Harmonia Mundi, Art and Music, KATASPORE, Wildboar, and Titanic Records. He teaches at UC Davis, Fresno Pacific University, and at the San Francisco Early Music Society’s Baroque Music Workshop at Dominican College.

Anthony Lien, guest conductor, has been assistant conductor of the UCDSO since 2000-01 and is currently a candidate for the Ph.D. degree in musicology. He has also been assistant conductor of the University Chorus and Chamber Singers, and has appeared with several other groups, including the Empire Ensemble. Lien holds a BA in music as well as an MFA in choral conducting from UC Irvine and the Master of Theological Studies degree from Pacific Lutheran Theological Seminary in Berkeley. His conducting teachers include Joseph Hustedt, Jeffrey Thomas, and D. Kern Holoman; his dissertation, on American art song, is under the direction of Christopher Reynolds. Lien lives in Davis with his wife, Holly, and their two children. He looks forward to a career in teaching and conducting at the university level.

NOTES

Rossini: The Barber of Seville Overture


First performed (as Almaviva) 20 February 1816, Teatro Argentina, Rome

Duration: about 10 minutes

Urban travelling superstar, Rossini forged the practices and procedures of the sensationally popular bel canto opera of the nineteenth century. In 1810—still only 18—he received his first commission, an opera for the Teatro San Moisè in Venice. For the next twelve years he composed three or four operas annually, for Venice, Milan, Rome, and Naples—some three dozen in all. After the 1829 Opéra production of his greatest work, Guillaume Tell, having proved his point and earned his fortune, he simply retired, spending most of the rest of his life in the luxury of his villa in the posh suburb of Passy.
Apart from a lovely *Stabat mater*, Rossini is best remembered in the concert hall for the overtures from his operas, a half dozen of which have become staples of the repertoire. He composed his operas like lightening: it is said that he would rather write a new page than get out of bed to pick up a leaf that had fallen to the floor. The overtures came last of all, usually during the rush before opening night. Thus, while not exactly writing by formula, the composer often built them of tried and true organizational principles. Typically they begin with a maestoso or slow introduction and continue, briskly, in sonata fashion: first and second themes, a prominent closing theme, brief modulatory transition, recapitulation, and a coda più mosso. The closing themes, both in the exposition and recapitulation, are the occasion for the celebrated Rossini crescendo, in which successive repetitions of four- or eight-bar phrase groupings grow from piano to a climactic forte, thickening dramatically in texture and orchestration as they go.

Il barbiere di Siviglia (The Barber of Seville) is Rossini’s comic masterpiece, the one with Figaro’s famous aria “Largo al factotum” and Rosina’s “Una voce poco fa.” Its overture measures up to the accomplishment in every respect, with witty themes and memorable writing for the solo woodwind and French horn. The four-note repetitions in the theme of the Maestoso recur in the crescendo to excellent effect.

Mendelssohn: Concerto for Violin and Orchestra in E Minor, op. 64


*Composed* 1838–16 September 1844 in Berlin and Leipzig for Ferdinand David, Mendelssohn’s concertmaster, to whom the work is dedicated.

*First performed* 13 March 1845 by the Leipzig Gewandhaus Orchestra; Ferdinand David, violin; Niels Gade conducting (because Mendelssohn was ill).


*Duration: about 25 minutes.*

“I want to do you a violin concerto,” Mendelssohn wrote to his distinguished concertmaster Ferdinand David in 1838: “I have one in E-minor in my head, and the opening won’t leave me in peace.” That was six years before the work was achieved; in the interim David supported the enterprise with his enthusiasm and technical advice and may have had a great deal more than that to do with the cadenza. The Violin Concerto proved to be Mendelssohn’s last orchestral work and probably his most influential. For it is a noble creation at a time when the concerto was more often a vehicle for dazzling but soulless displays of technical prowess, and its assessment of the principles of the genre is both fresh and engaging. The solo part is, to be sure, for a virtuoso, but its technical challenges draw less attention than the overall strength and solidity of Mendelssohn’s compositional craft.

This much is clear from the opening measures. After a bar and a half of restless accompanimental figuration (much in the mold of Mozart’s G-Minor Symphony), the solo violin enters with an extended soaring melody in the upper register—and, moreover, pointedly lacking in pyrotechnics. There has been no orchestral ritornello. You may well be lured to think that the next section, the wandering figure in quarter notes first stated by oboe and violins, is the second group, but this is in fact a transition: the shifting harmony—the wandering, indeed—indicates that the true second subject has not yet been reached. It is the slow fall of the solo violin across three octaves to its

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**THE UC DAVIS SYMPHONY ENDOWMENT
ENDOWED SEATS**

in order of receipt

Endowed seats are made possible by gifts of $10,000 or more

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* Combined with named seats in Jackson Symphony Hall, Mondavi Center for the Performing Arts.
The low G that introduces the new theme, in the woodwinds, pianissimo and tranquillo. By the end of the exposition the main theme has returned, to be confirmed in the new major key. The development juxtaposes motives from this principal melody and the bridge, a process carrying on typically enough when, in a novel twist, the solo cadenza begins. Nor does the cadenza end conventionally; instead the orchestra creeps in with the recapitulation beneath the soloist's arpeggated passagework. Roles have thus been reversed: the theme is now in the orchestral violins as the soloist provides the accompaniment. The main subjects are restated without elaboration—another Mendelssohnian hallmark, this, as though he is impatient with the notion of merely recapitulating—in order to make room for the concluding accelerando and presto, presaged by loud trills of the woodwinds and violins.

The Andante continues without interruption, a solo bassoon having held the transitional pitch from the first movement's final chord into the progression that introduces the next. This is an aria form, A–B–A, with an extended, developmental center section that embraces moments of sadness and agitation. At its conclusion the soloist and orchestra muse quietly on the theme of the first movement until fanfares announce the Allegro molto vivace in E major. Even for a finale Mendelssohn is prepared to rely on his scampering idiom: insists throughout on the dancing first theme, which quite overshadowes the little march figure that passes for a second subject. In the development the soloist presents what seems to be new material, but this is heard to be a counter-melody to the first theme when the two are presented simultaneously. Once again the recapitulation is short and and to the point, thus making way for the soloist's fancy coda and stratospheric high E—three octaves and then some above middle C—just at the end.

Saint-Saëns: Danse macabre, op. 40

For solo violin; piccolo, flutes I–II, oboes I–II, clarinets I–II, bassoons I–II; horns I–IV; trumpets I–II; trombones I–III, tuba; timpani, bass drum, cymbals, xylophone; harp; strings.

Composed early 1874 in Paris.

First performed 24 January 1874 in Paris, Saint-Saëns conducting.

Published by Durand Schoenewerk & Cie. (Paris, 1876).

Duration: about 10 minutes.

This Dance of Death follows from a tradition held in great esteem by nineteenth-century composers, among many others, and the sequence of events is much the same as in Mussorgsky's Night on Bald Mountain and the last movement of Berlioz's Fantastique. The clock (harp, or a bell, or a tam-tam) strikes midnight; Death tunes his violin—with the E-string lowered to E-flat, more for symbolic than musical reasons, I think. The skeletal revery has two themes: the bone-rattling xylophone tune and the lugubrious waltz for the strings in their tender register. The xylophone was new enough, incidentally, that the composer describes it in the score (as "of wood and straw") and tells where one may be obtained. Preceding the music in the published score is a trivial poem by one Henri Caazis: "Zig, Zig, Zag" it goes, "Death plays a dancing tune on his violin." Winter wind howls, the night is dark, the trees shudder; skeletons dart through the shadows, the bones of the dancers clack. Suddenly the dance stops and everyone flees, for the cock has crowed.
Borodin: Polovtsian Dances from the opera \textit{Prince Igor}


Composed summer of 1875 in St. Petersburg.

First performed 11 March 1879 in St. Petersburg. The opera first performed, posthumously, 4 November 1890 at the Maryinsky Theatre, St. Petersburg.

Published by M. P. Belaieff (Moscow, 1889).

Duration: about 15 minutes.

Prince Igor is based on a thirteenth-century epic called \textit{The Saga of Igor's Army}. The Polovtsi, a mongol-like nomadic tribe headed by the khan Kontchak, lay siege to Igor's city, Putivl, in the year 1185. Prince Igor leads his troops against them and, by the end of act I, is himself captured. Much of act II, in the encampment of the Polovtsi, is given over to the glamorous ballets presented by the male and female slaves of the Polovtsi to entertain Igor, Kontchak, and their retinues. Four separate dances are presented in succession, then combined into a grand finale. (In the opera, many of the orchestral lines are doubled in the chorus, and the dancers carry tambourines and other exotic instruments.) This succession of character dances for the big ballet sequence of a grand opera is relatively formulaic, but Borodin makes the tried-and-true procedure exceptionally attractive by virtue of the brilliant rhythms and melodies.

After a lazy introduction in the high woodwind over pizzicato cellos and harp, the "young women of undulating movements" offer their dance, singing of the sweet breezes that will take their songs to their distant homeland, a place of nightingales, verdant landscape, and blue sea. This most memorable of Borodin's melodies (the "Stranger in Paradise" tune) is first heard in the oboe, then to increasingly rich accompaniment in the English horn and finally in a strophe for violins and flutes.

The melody of the second dance, that of the savage male slaves, is stated by clarinet, then by flute and piccolo; again there is an important countermelody, heard at first in the lower woodwinds. The dance grows in momentum through the entry of tambourines and trombones, then fades suddenly away, at though spent. The splendid movement in 3/4 which follows, introduced by an excited crescendo in the percussion, is a chorus of praise to the wisdom and power of the khan, with vigorous downbeats, great upward surges, and shimmering chromatic falls. In the twinkling center section—note the glockenspiel and the flute/piccolo arabesques—Kontchak invites Igor to take any female slave he fancies: "the blonde sea-creature, the brunette rogue of the devil."

Boys, playful and carefree, make their entry in a 6/8 Presto, based on an interplay of motives in the winds; the loud passages represent turns by the grown men, still praising the khan. This merges into the finale with a restatement of the lyric theme from the first dance, over which the boys' dance is soon set. Now a recapitulation of the dances is underway, with at the end, più animato, a general pandemonium in praise of the pleasures of dance and their positive effect on the mighty khan.

The Polovtsian Dances established Borodin's reputation outside Russia when, from 1909, Diaghilev's ballet troupe began its dominion of Western ballet by offering them for two seasons before the Paris public. That the dances are called variously "Polovetsian," "Polovtsian," and "of the Polovtsi" is due to the nature of the translation process.

—D.K.H.