DEPARTMENT OF MUSIC

inaugurating

BARBARA K. AND W. TURRENTINE

JACKSON HALL

MONDAVI CENTER

FOR THE PERFORMING ARTS

UCDSO
THE 44TH SEASON
2002-2003

WITH
LARA DOWNES, PIANO

SUNDAY, 24 NOVEMBER 2002
8:00 P.M.

Symphony
ORCHESTRA

D. KERN HOLOMAN, CONDUCTOR
INAUGURAL FANFARE

Réjouissance
Fanfare for Robert and Margrit Mondavi, Barbara K. Jackson, and D. Kern Holoman and the UC Davis Symphony

Andrew Frank, conducting

Program

Prelude to Die Meistersinger von Nürnberg
Richard Wagner
(1813–1883)

Piano Concerto No. 2 in F Minor, op. 21
Frédéric Chopin
(1810–1849)

Majestoso
Larghetto
Finale: Allegro vivace

Lara Downes, piano

Intermission

Symphony No. 2 in D Major, op. 73
Johannes Brahms
(1833–1897)

Allegro non troppo
A dagio non troppo
A llegretto grazioso (quasi Andantino)
A llegro con spirito

Tonight’s concert also inaugurates four matched double-basses and bows and all-new symphonic percussion instruments, housed permanently at the Mondavi Center.

These were co-purchased for the inaugural season by the Division of Humanities, Arts, and Cultural Studies and by the UCD Symphony Endowment.

A concert celesta was previously inaugurated by the San Francisco Symphony Orchestra, Michael Tilson Thomas conducting Bartók’s Music for Strings, Percussion, and Celesta.

Please deactivate cell phones, pagers, and wrist-watches.
Please remain seated during the music, since distractions will be audible on the archive recording.
Flash photography and audio and video recording are strictly prohibited during the performance.

Toast

A Memorable Night:
The UC Davis Symphony Orchestra thanks you for your faithful and ongoing support.
Come back often.
There will be no speeches tonight. We’ve had plenty of those already (and good ones, too), beginning with the “Hard-Hat Concert” we played for the construction workers on 28 September and carrying on through the Gala Opening Week last October. Tonight’s concert begins the concluding series of events in the Gala Opening Festival.

Had I made a speech it would have been, first and foremost, one of heartfelt thanks to everyone here this evening: the students without whom we wouldn’t be a university to begin with, their parents who support us through thick and thin, our faculty and staff who have worked so tirelessly in so many different ways over so very long a period of time to bring us here tonight. And our patrons from all over the region, who like what they hear and keep coming back.

I would have suggested that this superb venue proves the importance of dreaming, the ability of committed educators to get good things accomplished after all, the community-building potential of music and theatre and dance. And I would have urged you to wander around our fabulous new home. Enjoy the music. Be proud of what we have all accomplished together. And know of the deep and lasting thanks of the musicians past, present, and future who constitute the UCD Symphony Orchestra.

We’re very pleased that the inventory of commemorative programs was sufficient to offer them at our own inaugural gala. We were among the partners who contributed to the text of this wonderfully informative book, and most of our favorite pictures are included. (The picture of the “first” UCD orchestra, on page 23 of the commemorative book, was news to us.) Special thanks are due the administration of the Mondavi Center for helping us arrange this souvenir.

You’ll leave with another souvenir—and at intermission and afterward you can acquire any number of mementos at the two gift shops in the lobby.

The UCD Symphony Orchestra will, of course, continue to need the avid support of its donors. This year we are particularly extended, budgetarily, owing in equal measure to the gala inaugural season and to the Berlioz 2003 tour of France we’ll be undertaking in June. Contributions to our travel fund, the ongoing UCD Symphony Endowment, and the named chairs program are always welcome. An endowment brochure is available in the lobby or from any member of the UCDSO and its staff.

You can probably imagine the magnitude of the undertaking as it began for the Symphony in September (when, for instance, we moved the entire operation and had our first encounter with the acoustics and the acoustician, all on the 24th). We couldn’t begin to list all the individuals who made it possible for us to be ready for this evening’s concert: you know who you are; know also of our gratitude. Particularly warm thanks from all of us to Michael M organ, conductor of the Oakland/East Bay and Sacramento Philharmonic orchestras, who kept showing up for our rehearsals, helping us listen to, think about, and adjust to our new home. And, to be sure, to our patron saints. We all know who they are.

D. Kern Holoman is Barbara K. Jackson Professor of Orchestral Conducting.

When we made a conscious decision to put our considerable personal efforts into the construction of our UC Davis Center for the Performing Arts, we saw the support of our arts departments, and of our arts and humanities programs generally, as its highest good. Our University Symphony Orchestra and our Chorus have always had quality, leadership, and exposure that we have found exhilarating, complementing so well our always innovative Theatre and Dance group and the historical miracle that is our Art Department.

Of all the performances we will enjoy in the Robert and Margrit Mondavi Center for the Performing Arts, none will ever quite exceed the satisfaction we’ll feel when our own UC Davis groups are on stage.

Larry N. Vanderhoef is chancellor of the University of California, Davis.

Margrit and Robert Mondavi with D. Kern Holoman at the Gala Opening on Thursday, 3 October 2002.
Andrew Frank, senior composer in the Department of Music at UC Davis, has been a faculty member since 1972. A student of George Crumb, George Rochberg, and Jacob Druckman, Frank is winner of two National Endowment for the Arts Composer Grants, the American Composers Alliance Recording Award, and a 1987 Guggenheim Memorial Foundation Fellowship. His works have received first prizes from the Percussive Arts Society, the American Harp Society, Marimolin, and the International Trumpet Guild.

David Amrein, student conductor, will graduate from UC Davis in June 2003 with a double major in music and English literature. He recently finished a year-long term as student conductor of the California Aggie Marching Band. A new studies conducting with Jeffrey Thomas and D. Kern Holoman and plans to pursue an advanced degree in instrumental conducting.

Lara Downes, piano, has been performing and lecturing for the Department of Music since the summer of 1999, including a May 2000 appearance with the UCD Symphony in Stravinsky’s Petrushka and her multidisciplinary recital series, Perspectives, which has won tremendous critical and popular success. She has performed at such leading concert venues around the world as the Queen Elizabeth Hall in London, the Konzerthaus in Vienna, the Salle Gaveau in Paris, Carnegie Hall and Alice Tully Hall in New York, and the Kennedy Center in Washington, D.C. Downes was also recently named director of ArtsBridge, the arts education and outreach program at UC Davis.

The UCD Symphony Orchestra was founded in 1959 and has established itself as a major campus and community arts offering. Led since 1978 by professor and noted Berlioz scholar D. Kern Holoman, conductor, the Symphony has toured California, Canada, and Australia/French Polynesia and regularly appears at major campus events and ceremonies, including Fall Convocation and Commencements. In June 2003 the Symphony travels to France to participate in the international commemoration of the bicentennial of the birth of Hector Berlioz.

The Robert and Margrit Mondavi Center for the Performing Arts opened at UC Davis on 3 October 2002 as a world-class venue for student and faculty performers, seasoned masters, emerging artists, regional professional groups, and leading cultural figures. Featuring the state-of-the-art 1,800-seat Barbara K. and W. Turrentine Jackson Hall and the versatile 200-seat Studio Theatre, the $57-million Mondavi Center is home to the UC Davis Symphony Orchestra and numerous other campus groups. In May 2003 the Department of Theatre and Dance will join with the Department of Music, UCDSO, and the Davis Comic Opera Company to mount Gilbert and Sullivan’s H. M. S. Pinafore in Jackson Hall—a celebration of the many communities whose endeavors established the artistic foundation on which the Mondavi Center was built.

The Mondavi Center was designed by BOORA Architects of Portland, Oregon, Stan Boles, principal architect and designer. Campus planning was led by Susan Rainier, project manager, and Clayton Halliday, associate director of project management, UCD Architects and Engineers.
Réjouissance was composed in 2002 at the invitation of the UC Davis Symphony Orchestra to celebrate the opening of the Mondavi Center for the Performing Arts in October 2002. It was first performed at the Fall Convocation in Jackson Hall, and the next day performed outdoors at the official Ribbon Cutting Ceremony for the center.

It is scored for large brass ensemble and two timpanists. The work is celebratory and exuberant in nature. It maintains a steady quick tempo and a consistently loud dynamic. Several themes are posted at the beginning, and are combined with one another during the course of the piece. Near the end several high points are reached, the last of which emphatically ends the work.

— A.F.

Die Meistersinger was first envisaged by Wagner as a worldly companion to the more mythical Tannhäuser, both of which involve gaining the hand of a loved-one by the singing of a song. The setting is Nuremberg in the middle of the sixteenth century. A guild of mastersingers—a baker, goldsmith, cobbler, grocer, and the like—annually awards a prize to the song that best accords with their rules of good poetry and composition. Hans Sachs tutors the young Walther von Stolzing in the rudiments of song. (Both Sachs and Walther were drawn from history.) The villain is the town clerk, Beckmesser, who acquires Walther's poem in a ruse. All three of them admire the lovely Eva, promised by her father to the winner of the morrow's contest. (In one memorable scene Sachs, the cobbler, marks the errors in Beckmesser's song by hammering on a pair of shoes. The shoes are finished well before Beckmesser is done singing.) At the end, of course, Walther's song wins the prize, as Hans Sachs, the wizened master, looks on benevolently. Die Meistersinger is Wagner's sunniest work, with dance music, traditional aria forms, and many choruses and chorales.

The leading motives are comparatively few. Of these the most significant and first to be conceived—originally for the last act of Tristan, where Isolde's ship is finally sighted—was the seven-note chain of descending fourths that forms the basis of Walther's prize song. Then there are the fanfare motives for the guild and its banners, love themes, and various suggestions of medieval Germany in springtime.

Much of this the prelude suggests in microcosm. The key, C major, and the martial quadruple meter are trappings of nobility, and the opening that of the procession of the guildsmen, in massive homophony and radiant brass. Suggestions of Walther's prize song are heard in the flute and clarinet, followed by cascades of violins that lead to the fanfares associated with the guild's banner. (Note, at this point, the entry of the harp—if you can hear it through the din.) There follows further rumination on the prize song, a warm and lofty theme in violins and winds embracing the prominent chain of falling intervals. A n intricate development follows, with sudden shifts of harmony and a playful dialogue on the opening processionel stated in much faster note values. In the big drive to recapitulation the fanfare theme (in woodwinds and inner strings), the processionel (in bassoon, tuba, and double-bass), and the prize song (in clarinet, violin, and cello) are joined in an elaborate web. This culminates in the exaltation of the brass and strings, another affirmation of the prize song, and the grand close with triangle.

Wagner: Prelude to Die Meistersinger von Nürnberg


Composed (the opera): A summer 1861–1862 in Vienna, Biebrich, and Lucerne; the sketches go back to 1845 in Marienbad

First performed (the prelude) 1 November 1862 by the Leipzig Gewandhaus Orchestra, Wagner conducting, the opera first performed 21 June 1868 in Munich, Hans von Bülow conducting

Published by B. Schott's Söhne (Mainz, 1866). Inexpensive score: Richard Wagner: Overtures and Preludes in Full Score (New York: Dover, 1996)

Duration: about 10 minutes
Chopin: Concerto No. 2 in F Minor for Piano and Orchestra, op. 21

M aestoso

Larghetto

Finale: Allegro vivace

For piano solo; flutes I–II, oboes I–II, clarinets I–II, bassoons I–II; horns I–II, trumpets I–II, trombone; timpani; strings

Composed autumn 1829–early 1830 in Warsaw, dedicated to M lle la Comtesse Delphine Potocka, née Komar, also dedicatee of the “Minute Waltz,” notorious Polish/Parisian beauty

First performed 17 March 1830 at the National Theatre, Warsaw, Chopin, soloist, Karol Kurpinski conducting. (A divertissement for French horn was heard between the first and second movements.) A quiet reading had been given by Chopin and Kurpinski on 3 March 1830 in the composer’s home

Published by Breitkopf und Härtel (Leipzig, 1836). Inexpensive score: Frédéric Chopin: The Piano Concertos in Full Score (New York: Dover, 1988)

Duration: about 30 minutes

The greatness of Chopin lies in his all-encompassing, almost monomaniacal command of the piano as solo instrument, not merely its technical capabilities but its poetic promise as well. It was a single-mindedness of purpose that helps explain his distaste for the concert hall and corresponding fondness for the salon: he was clearly happiest alone with his piano. By the same token he had difficulty finding parallel poetry in the orchestra, whose possibilities he did not really understand, and little affection for the inherited forms of orchestral composition. But that must not mar too much your admiration of the F-Minor Concerto, which is, after all, one of the very few works of Chopin you can hear at an orchestra concert. You forgive the inconsistency of stance—the all-new and completely gripping concept of the soloist’s role, standing so uneasily alongside some positively antique ideas about concerto-ness—in your admiration for the great melodies and fabulous elaboration, the rubato and other freedoms of motion, and the shimmering chromaticism that so often gives you the sense of wandering in a garden of delights.

The first movement seems to suggest Mozartian concerto form in its drawn-out orchestral ritornello before the soloist first enters. The offhand dotted figures at the opening are a little deceptive: vigorous tutti exclamations soon suggest the sinister side of F minor. A lovely second theme, in the relative major key, is stated by the oboe; later treatments of this theme afford the pianist some of the fanciest passages in the movement. Once the soloist enters, it is largely his or her show, though with an internal tutti to conclude the exposition and some fine interplay of the woodwind soloists and piano in the development. The recapitulation amounts to a long crescendo, beginning (as the exposition had) quietly, then gathering in virtuosity, speed, and volume to the flourish of trumpets and timpani that introduces the coda.

The stunning Larghetto, in A-flat major, opens with a short introductory dialogue of winds and strings mostly to establish the key. At this point the soloist, as though unaware of the orchestral backup, undertakes an extravagant improvisation on the given theme, a theme closely related to the second subject of the first movement. The orchestra participates more directly in the wrenching passage at the center. This subsides in favor of a short cadenza, and in the last statement a little exchange with the bassoon. The movement closes as it began, with the progressions for winds and strings, this time rounded off by an arpeggio from the soloist. This was the first movement of the concerto to be composed: done, said Chopin, out of passion for Konstancia Gladkowska, a voice student at the Warsaw Conservatory.

The soloist states the theme of the last movement, a sort of mazurka/rondo in F minor; the composer has marked the solo part “simple, yet graciously.” The orchestra responds tartly, the piano carries on with great assurance, and the tutti brings the first subject to its close. In the long episode that follows, a triplet perpetuum mobile breaks out in the piano beneath dialogues of winds; a scherzando follows with col legno in the strings, then pauses for a moment at the short remark from the bassoon. The perpetual motion resumes and eventually reaches a recapitulation of the opening material. But the triplets have gained control: at the end a horn call and its echo signal the beginning of the coda, now veritably racing forward.

Chopin’s concertos were published in reverse order; this Second Concerto is actually the first of the pair he composed. The E-Minor Concerto was finished a few months later and performed at the National Theatre of Warsaw on 11 October 1830, the composer’s last concert, as it turned out, in Poland.
The wonderful melodies, matchless solo work in woodwind and brass—consider, for example, the glorious horn solo at the end of the first movement—and such persuasive architecture as pairing the sprawled, mysterious second movement with a brief and gracious third: all these things help make Brahms's Second Symphony perfect stature. It is the largest of his four essays in the genre and, to my way of thinking, easily the loveliest.

The first three notes we hear in the low strings, D–C-sharp–D, say much of what follows: the curve of the motive a caress, the C-sharp an injection of darkness. This is one of those big Brahms sonata movements with all sorts of melodies beyond the two main themes. French horns introduce the first group with a theme based on a real German lullaby; as this is drawing to conclusion, a solo timpani roll introduces the poignant cadence for the three trombones and tuba—a sonic event redolent with suggestions of old Vienna. The second group begins with more lullaby, cantando and dolce, in the violas and cellos. The tranquility of this great theme is shattered by an orchestral fanfare and literally pages of semi-development of the thematic material over a difficult pattern of syncopated eighths and sixteenths in the clarinet, horns, and violas. (It's one of those close-your-eyes-and-don't-worry-about-it figures that would drive you crazy if you stopped to think about it.) Only after these digressions is the closing material reached.

A stormy development emphasizes the metric tensions pent up in the themes; as Brahms begins his retreat into recapitulation the D–C-sharp–D quarter notes of the first bar can be heard as three half notes spread out over two bars, notably in the trombone. The coda is richly Romantic: a throbbing horn solo, dallying with the opening theme as though unwilling to be done, is at length nudged aside by the final animato, where for a few moments the beat seems to slip to the right by an eighth note.

So dense is the opening gesture of the Adagio, so compelling the rise of the bassoon countermelody, that one's attention isn't drawn into the big cello theme until after it is well underway. The winds linger on this material in dialogue, then turn to a gracious, syncopated siciliana in 12/8. The churning developmental episode lasts but a few bars; a freshly orchestrated restatement never reaches the siciliana, but instead veers away to resolve the implications of the unfinished development. Brahms dispels those gravities in a trice and begins the Allegretto as a minuet. Instead of a conventional trio there is a galop, not courtly at all but a presto in 2/4. The return of the minuet is broader and quite dense at its peak, yielding then to a scherzando in 3/8 as second trio. The minuet now recapitulates fully, with a fine late-century sigh in the coda.

The restless initial theme of the finale clearly bodes larger things to come. In fact it is exploded by the transition. This eventually settles back into the second theme, a broad hymn stated low in the violins and violas, one of Brahms's best. The long exposition begins to conclude at the empty beats and syncopated tutti chords; the short, misty development retreats into a tranquillo with bell-tones on intervals from the main theme. At the point of recapitulation the theme is supposed to be even softer than before, the better to set off the long crescendo to peroration and coda. Here the brass have a field day, especially with the layers of trombone scales that lead to the final jubilant peals of trumpet and horn.

— D.K.H.
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** $10,000 or more
### UCDSO Emporium

The UCDSO Emporium is located in the lobby adjacent to the Mondavi Center Gift Shop.

Help get us to France in June 2003 for our Berlioz Bicentenary Tour. All proceeds benefit the travel fund. Checks should be made payable to **UC Regents** with the memo-line note “UCDSO France 2003.”

A donation entitles you to:

**$20 or more:**

**$10 or more:**
- UCDSO CD 2: *Jerome Norton of the USA* with University Chorus (1998)

**$5 or more:**
- Two UCDSO full-color season posters
- UCDSO Mondavi Center inaugural souvenir
- *Pastyme with Good Company, history of the UCD Department of Music* (1999)

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### The UC Davis Symphony Endowment

**Endowed Seats**

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

<table>
<thead>
<tr>
<th>Donor</th>
<th>Endowed Seat</th>
<th>Present Incumbent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shari Benard-Gueffroy</td>
<td>Shari Benard-Gueffroy violin II assistant principal</td>
<td>Shari Benard-Gueffroy</td>
</tr>
<tr>
<td>Rebecca A. Brover</td>
<td>Rebecca A. Brover principal trombone</td>
<td>Forest Bohrer</td>
</tr>
<tr>
<td>Clairelee Leiser Bulkley and Ralph E. Bulkley</td>
<td>Clairelee Leiser Bulkley violin I</td>
<td>Clairelee Leiser Bulkley</td>
</tr>
<tr>
<td>Marvin and Susan Friedman</td>
<td>Friedman family principal percussion</td>
<td>Hari Savitala</td>
</tr>
<tr>
<td>Vicki Gumm and Kling Family Foundation</td>
<td>W. Jeffery Alfriend, D.V.M. principal clarinet</td>
<td>Erin Dann</td>
</tr>
<tr>
<td>Benjamin and Lynette Hart</td>
<td>Calvin B. A mason principal harp</td>
<td>Agnes Lee</td>
</tr>
<tr>
<td>Debra Horney, M.D.</td>
<td>Cynthia Bates concertmaster</td>
<td>Cynthia Bates</td>
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<tr>
<td>Barbara K. Jackson</td>
<td>Brian McCurdy bass trombone</td>
<td>Brian McCurdy</td>
</tr>
<tr>
<td>Barbara K. Jackson</td>
<td>Fawzi Haimor violin II principal</td>
<td>Fawzi Haimor</td>
</tr>
<tr>
<td>Brian McCurdy and Carol Anne Muncaster</td>
<td>Michael J. M alone trombone</td>
<td>Rebecca Brover</td>
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<tr>
<td>Joseph Dean Mollner and Andrew Mollner</td>
<td>Andrew Mollner principal trumpet</td>
<td>Kristin Simpson</td>
</tr>
<tr>
<td>James and Jocelyn Morris</td>
<td>Jocelyn Morris principal viola</td>
<td>David Calderon</td>
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<tr>
<td>Herman and Diane Phaff</td>
<td>Herman Phaff principal cello</td>
<td>Aaron Benavidez</td>
</tr>
<tr>
<td>Ralph and Judy Riggs</td>
<td>Ralph and Judy Riggs violin I</td>
<td>Judy Riggs</td>
</tr>
<tr>
<td>Profs. Robert B. and Margaret Rucker</td>
<td>Robert B. Rucker tuba</td>
<td>Robert B. Rucker</td>
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<tr>
<td>Richard and Gayle Simpson</td>
<td>Kristin N. Simpson and David R. Simpson principal French horn</td>
<td>David Simpson</td>
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<tr>
<td>Wilson and Kathryn Smith</td>
<td>Wilson and Kathryn Smith principal oboe</td>
<td>Jennifer A moth</td>
</tr>
<tr>
<td>Damian Siu Ming Ting</td>
<td>Damian Ting associate concertmaster</td>
<td>Nicole Makram</td>
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</tbody>
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The conductor’s podium was presented by Wilson and Kathryn Smith in honor of D. Kern Holoman and the UCD Symphony Orchestra.

An anonymous gift to the Mondavi Center Campaign honored D. Kern Holoman and the UCD Symphony Orchestra.
REMEMBERING
Installment one of a series commemorating the campus visionaries who brought a dream to fruition

**Alison S. Cramer** (1922–1983) served as the first concert manager for the Committee for Arts and Lectures at UC Davis, the forerunner of UCD Presents. She loved a good university concert and was one of the UCDSO’s most devoted patrons. She encouraged and backed the formation of our Early Music Ensemble and was one of the guiding organizers of the joint UCD/CUS Berlioz Requiem in 1976. She foresaw a time when together we would build a cultural center for all the arts on campus, and that time would not have come without her. We believe that she called together, in the early 1970s, the first joint discussion group to have set down an agenda in the written record.

A lison was married to the distinguished architect and professor Richard Cramer, who was on the first steering committee for the Center for the Arts. Her family established a memorial fund in her name “to support the development of a cultural center at UC Davis, the realization of which she had long looked forward to.”

**Robert Fahrner** (1927–1995) was appointed to the Davis faculty in 1970 and became chair of the Department of Dramatic Art, as an assistant professor, in 1972, a post he held for 22 years, setting a record as the longest-serving chair on the campus. For three years, 1963–85, he was simultaneously associate dean of the College of Letters and Science. He was advanced to full professor in 1977 and retired from the faculty as emeritus in 1994.

Fahrner was a leading architect of the high profile enjoyed by the fine and performing arts on the Davis campus, shaping a philosophy that values synthesis and balance among the performative, theoretical, and historical approaches to art. He was especially influential in fostering the Granada Artist-in-Residency, which brings an outstanding British director to the Davis faculty each academic quarter and this season celebrates its 20th anniversary.

**UPCOMING EVENTS 2002–2003**

**Sat. 7 Dec. • 8:00 p.m. Jackson Hall, Mondavi Center**
The UC Davis Symphony, D. Kern Holoman, conductor, in its 20th anniversary season. Featuring the “Albinoni Adagio” and Darius Milhaud’s Viola Concerto, with Jorja Fleezanis, violin; Geraldine Walther, viola, and the UC Davis Symphony. [A $14/11/8; S & C $7/5.50/4] Reserved.

**Sun. 8 Dec. • 8:00 p.m. Jackson Hall, Mondavi Center**
“Carol Concert” with the University Chorus and Chamber Singers, a special Alumni Chorus, and the UC Davis Symphony, Jeffrey Thomas, conducting. [A $14/11/8; S & C $7/5.50/4] Reserved.

**Mon. 21 April • 8:00 p.m. Studio Theatre, Mondavi Center**
Violafest! A series of concerts featuring an all-star cast of violists performing solos from American Viola by J. B. Eckus & Son, with chamber music works featuring the viola in imaginative instrumentations. Also noon concerts on Thurs., 24 April and Thurs., 24 April in 115 Music Building. [A $16; S & C $12/10] Reserved.

**Sat. 3 May • Studio Theatre, Mondavi Center**
Mystery Event. Take a ride on the Orient Express. You won’t want to miss this special evening. Itinerary to follow. Mark your calendar now!

**Sun. 4 May • 8:00 p.m. Jackson Hall, Mondavi Center**

**Fri. 23 May • Sat. 24 May • 8:00 p.m. Jackson Hall, Mondavi Center**
Gilbert & Sullivan’s H.M.S. Pinafore presented by the Department of Theatre & Dance, the Davis Comic Opera Company, and the UC Davis Symphony. [A $18/16; S & C $12/10] Preview night Thurs. May 22 at 8:00 p.m. A $17/15; S & C $11/9] Reserved.

**Sun. 1 June • 8:00 p.m. Studio Theatre, Mondavi Center**
University Chorus and Chamber Singers, Jeffrey Thomas, conductor. An all-American program with piano. [A $14/11/8; S & C $7/5.50/4] Reserved.

**Fri. 13 June • 8:00 p.m. Studio Theatre, Mondavi Center**
Robert and Margrit Mondavi Center for the Performing Arts

**Rinde Eckert: And God Created Great Whales**
Wed-Sat, Dec 4–7 • 8 pm  
Sun, Dec 8 • 2 pm  
"Total magic"—New York Times  
Ravenshead creator Rinde Eckert returns to Davis with And God Created Great Whales, an extraordinary musical adventure into the psyche of a composer trying to create an opera based on Herman Melville’s Moby Dick.

**Complete Shostakovich String Quartets**  
**Alexander String Quartet with Robert Greenberg**  
Sun, Dec 15 • 2 pm, 8 pm  
"A formidable ensemble in peak condition"—Los Angeles Times  
The first of three lecture/performances exploring the quartets of Dmitri Shostakovich (1906–75), considered the Soviet Union’s greatest composer.  
Program: String Quartet no. 1 in C Major, op. 49 (1938), String Quartet no. 2 in A Major, op. 68 (1944).

**Fiesta Navidad**  
Featuring Mariachi Los Camperos de Nati Cano  
Thu, Dec 19 • 8 pm  
"With its mix of mariachi music and Mexican folk dance, Nati Cano’s annual holiday show ‘Fiesta Navidad’ is fast becoming as traditional as ‘The Nutcracker’."—Los Angeles Times

Tickets: 530-752-1915  
Info: MondaviArts.org