UCDAVIS DEPARTMENT OF MUSIC PRESENTS THE

UCDAVIS
Symphony ORCHESTRA
D. KERN HOLOMAN, CONDUCTOR

THE 44TH SEASON
2002-2003

MOZART
SINFONIA CONCERTANTE
Jorja Fleezanis, violin
Geraldine Walther, viola
2003 Artist-in-Residence

BERLIOZ
HAROLD EN ITALIE
Geraldine Walther, viola

Saturday, 8 March 2003
8:00 p.m.
Jackson Hall, Mondavi Center

DEPARTMENT OF MUSIC PRESENTS THE ORCHESTRA
Symphony
D. KERN HOLOMAN, CONDUCTOR

MOZART
SINFONIA CONCERTANTE
Jorja Fleezanis, violin
Geraldine Walther, viola
2003 Artist-in-Residence

BERLIOZ
HAROLD EN ITALIE
Geraldine Walther, viola

Saturday, 8 March 2003
8:00 p.m.
Jackson Hall, Mondavi Center
**PROGRAM**

Sinfonia Concertante for Violin, Viola, and Orchestra in E-flat Major, K. 364 (320d)
Wolfgang Amadeus Mozart (1756–1791)

Allegro maestoso
Andante
Presto

Jorja Fleezanis, violin
Geraldine Walther, viola

Intermission

Harold en Italie
Hector Berlioz (1803–1869)

Harold aux montagnes. Scènes de mélancolie, de bonheur et de joie
(March of the Pilgrims, chanting the evening prayer)

Marche des pèlerins chantant la prière du soir
(Serenade of an Abruzzi mountaineer to his mistress)

Orgie de brigands; Souvenirs des scènes précédentes
(Brigands’ orgy, Reminiscences of earlier scenes)

Geraldine Walther, viola

The Brahms Double Concerto originally programmed for this evening will be rescheduled in a forthcoming season.

**Saturday, 8 March 2003**
8:00 p.m. Jackson Hall
Mondavi Center

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.

**NEXT UC DAVIS SYMPHONY CONCERT**

**SUN. 4 MAY • 8:00 P.M.**
JACKSON HALL, MONDAVI CENTER
UC Davis Symphony Orchestra and Chorus
D. Kern Holoman, conductor, with Yuliya Fridland, piano
Rachmaninov: Piano Concerto No. 2 in C Minor, op. 18
Ravel: Daphnis et Chloé, Suite No. 2
A $16/11/8; S & C $7/5-50/4

**UPCOMING EVENTS**

**THURS. 13 MARCH • 12:05 P.M. 115 MUSIC**
Noon Concert: Best of student chamber music ensembles. Free

**FRI. 14 MARCH • 8:00 P.M. ST. MARTIN’S EPISCOPAL CHURCH, 640 HAWTHORN LANE, DAVIS**
University Chamber Singers and instrumentalists, Jeffrey Thomas, conductor. Works by Monteverdi and Carissimi. Suggested donation at door only: A $10; S & C $5

**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, Phoebe Craig and Michael Sand, co-directors. Bach’s Cantata no. 211 (“Coffee Cantata”) with David Newman, baritone; a Bach concerto for two violins; Suite from Rameau’s Pigmalion; and a concerto grosso by Geminiani.
A $16; S & C $8

**THURS. 3 APRIL • 12:05 P.M. 115 MUSIC**
Noon Concert: Lois Brandwynne, piano. Chopin’s 24 Preludes, op. 28. Free

**SUN. 6 APRIL • 8:00 P.M. STUDIO THEATRE, MONDAVI CENTER**
Empyrean Ensemble, Yu-Hui Chang and Laurie San Martin, co-directors. Chou Wen-Chung 80th Birthday Celebration, professor emeritus at Columbia University, featuring works by his students: Pablo Ortiz, Bright Sheng, Edmund Campion, Chen Yi, Zhou Long, and James Tenney. A $16; S & C $8

**MON. 7 APRIL • 4:00 P.M. 230 MUSIC**

**THURS. 10 APRIL • 12:05 P.M. 115 MUSIC**
Noon Concert: Guitar studio recital. Free

**SUN. 13 APRIL • 3:00 P.M. 115 MUSIC**
Senior Recital: Marianne Chatterton, percussion, and friends. Free

**MON. 14 APRIL • 8:00 P.M. STUDIO THEATRE, MONDAVI CENTER**
San Francisco Contemporary Music Players, David Milnes, director. Ross Bauer: Fast and Loose (premiere), a chamber concerto for flute and eight players commissioned by the Fromm Foundation for Tod Brody and the SF Contemporary Music Players; Olly Wilson: Call and Response (premiere) for large ensemble; and other works. Co-sponsored by the Committee on Research. A $16; S & C $8

**THURS. 17 APRIL • 12:05 P.M. 115 MUSIC**
Noon Concert: Viola fest! Free

**FRI. 18 APRIL • 8:00 P.M. STUDIO THEATRE, MONDAVI CENTER**
CONCERTS BERLIOZ
JUIN / JUNE 17–29 2003

The UCDSO travels to France 17–28 June 2003 for a series of five concerts to celebrate the bicentennial of Berlioz’s birth, which begins to reach its peak on 21 June, the national music holiday in France. In the repertoire are the two Berlioz works first performed by the UCDSO, the Chant du neuf Thermidor and Marche marocaine, as well as other marches from our commemorative CD, seldom-heard mélodies including La Captive and Zaïde, and Berlioz’s Napoleonic cantata, Le cinq Mai (David Newman, baritone).

Anchoring each concert is Harold en Italie (Ellen Ruth Rose, viola).

The France tour is supported, in roughly equal measure, by the UCD Symphony Endowment, the players themselves, and generous gifts from the Office of the Provost and Barbara K. Jackson.

But we are still about $30,000 short of solvency.

So please help us get to France for our Berlioz Bicentenary Tour by leaving your one-time pledge or gift at the table in the lobby. We have various premiums to offer you in return, including our commemorative CD:

Marching with Berlioz
UCDSO CD 3: 2002

Checks should be may payable to UC Regents with the memo-line note: UCDSO France 2003.

ABOUT THE ARTISTS

Violinist Jorja Fleezanis, concertmaster of the Minnesota Orchestra and artistic advisor to the UC Davis Symphony, was artist-in-residence in the Department of Music for the 1995–96 season (acting as both soloist and conductor in a performance of Bach’s E-major Violin Concerto) and again in the 2000–01 season (performing Chausson’s Poème for Violin and Orchestra). Fleezanis has been concertmaster of the Minnesota Orchestra since September 1989 and is a faculty member at the University of Minnesota. She is an occasional host on National Public Radio’s popular chamber music program Saint Paul Sunday. Fleezanis began her violin studies with Ara Zerounian while attending public school in Detroit, where she was born. After further studies at the Interlochen Arts Academy, the Cleveland Institute of Music, and the Cincinnati College Conservatory of Music, she joined the Chicago Symphony at age 23. She has been guest concertmaster with Roger Norrington and the London Classical Players, Esa-Pekka Salonen and the Los Angeles Philharmonic, and Michael Tilson Thomas and the San Francisco Symphony. She has taken part in many summer festivals including Bravo! Colorado and Music at Angel Fire, and has appeared as violinist and singer on Garrison Keillor’s Prairie Home Companion. In February 2003 she performed the John Adams Violin Concerto (written for her and premiered with the Minnesota Orchestra in 1994) under the baton of Giancarlo Guerrero at the Eugene Symphony.

Geraldine Walther has been principal violist of the San Francisco Symphony since the 1976–77 season, having previously served as assistant principal of the Pittsburgh Symphony, the Miami Philharmonic, and the Baltimore Symphony. In 1995 Walther was selected by Sir Georg Solti to be a member of his “Musicians of the World Orchestra” that performed in Geneva, Switzerland, to celebrate the 50th anniversary of the U.N. First-prize winner of the William Primrose International Competition in 1979, Walther appears frequently with Bay Area orchestras and chamber music ensembles. As soloist with the San Francisco Symphony she has performed Mozart’s Sinfonia Concertante, Berlioz’s Harold en Italie, Hindemith’s Kammermusiken nos. 5 and 6, the viola concertos of William Walton, Walter Piston, Thea Musgrave, Béla Bartók, Alfred Schnittke, Penderecki, and Telemann; Martinů’s Rhapsody Concerto, and a concerto by Hans Werner Henze. She performed the United States premiere of Toro Takemitsu’s A String Around Autumn in the winter of 1990. In 1999 Walther gave the U.S. premières of both Peter Lieberson’s Viola Concerto and George Benjamin’s Viola. Walther has recorded Hindemith’s Trauermusik and Der Schwanendreher for London Records with the San Francisco Symphony. This April Walther will be participating in the Department of Music’s ViolaFest!, four concerts of viola solos and chamber music, including several solos from JB Elkus & Son’s new collection American Viola.
Mozart: Sinfonia Concertante for Violin, Viola, and Orchestra in E-flat Major, K. 364 (320d)

For violin and viola solo; oboes I–II, horns I–II; strings with violas I–II

Composed summer 1779 in Salzburg; cadenzas in movements I and II written out by Mozart

First performed probably in Salzburg in the fall of 1779, probably with the concertmaster Antonio Brunetti, violin, and Mozart, viola

Published by J. André (Offenbach, 1802; parts only). Inexpensive score: Wolfgang Amadeus Mozart: The Violin Concerti and the Sinfonia Concertante, K. 364, in Full Score (New York: Dover, 1986)

Duration: about 30 minutes

The symphonie concertante, a concerto-like composition for multiple soloists and orchestra, is represented in the standard repertoire only by Mozart's for violin and viola. The concertante is a step-child of the concerto grosso of fifty years previous, and enjoyed great vogue in the 1770s in Paris and Mannheim—cities Mozart visited during his travels of 1777–78. He liked the idea of virtuosi in a joint display of their accomplishments and accordingly produced in the following months a spate of works in the concertante style, among them this Sinfonia Concertante and its companion, the Concerto for Two Pianos (K. 365 [316a], also in E-flat). Not dissimilar in scope is the Concerto for Flute and Harp (K. 299 [297], 1778) composed for the Parisian Duc de Guînes and his daughter. But neither of the double concertos is actually called concertante, and of the five works Mozart may have begun with that title, only this one is preserved complete. Its descendants are such works as the Beethoven Triple Concerto and the Brahms Double.

Mozart himself was to play the viola part. To put the soloists on an equal footing—so the conventional explanation goes—he calls for the violist to tune all four strings up a half step. The idea was to provide the solo part an extra measure of brilliance, that it not be engulfed by the two separate viola lines in the orchestra. In any case the combination of the princely violin with its more reticent sibling, along with the five-part string textures in the orchestra, results in an engaging and altogether unique tone color.

Formally, the Sinfonia Concertante is freewheeling. The ritornello of the first movement, for example, begins in the stasis of long note values and slow harmonic progress and takes a long time to unfold. Mozart thought the key of E-flat major quite serious and demanding great subtlety of treatment, an idea we begin to grasp when the solos gently emerge from the trifled thrusts of cellos and violas. The movement progresses in sections articulated by pauses and decorated turns, always governed by principles of the good sonata. The cadenza is by Mozart, as is the one in the second movement.

The Andante is a serene essay in C minor, mostly for the soloists and articulating interjections from the pair of oboes; it is without a development. In the rondo the orchestra is given square-cornered march figures, material rendered insignificant by the snappier figures in the solo parts. Here the soloists alternate rather than join, trading suggestions and riposte over buzzing accompaniments. In one sense the skirmish is won before it began, for we would not dare to imagine, as it was too often thought in those days, that the viola is an instrument best given to violinists past their prime.

Leon Mayhew (1935–2000), professor emeritus of sociology and dean emeritus of the College of Letters and Science, came to UCD in 1969 as chair of the sociology department. Subsequently he served as vice chancellor for academic affairs and, from 1985, as third dean of the College of Letters and Science, succeeding L. J. Andrews. In 1988, after three greatly exciting years in that position, he contracted the lung disease that eventually led to his death and was forced to step aside. Throughout his career, and even during his long illness, Mayhew was deeply engaged in the liberal arts; at UCD his was a defining voice in the evolution of its arts and letters—through, for instance, the General Education program (of which Music 10 and 110 are components), the outdoor art installations, development and university relations (including the UCD Symphony Endowment), opportunity funding for major productions, and much of the groundwork for the Center for the Arts. Mayhew's daughter, Deborah, was a member of the UCD Symphony and the Early Music Ensemble during her undergraduate studies here.

James Meyer (1922–2002), third chancellor of the Davis campus (1969–87), had the notion—unusual for its time—that flourishing programs in arts and humanities were vital to the future of “his” campus, and it was he who first called into existence the various task forces and work groups that planned, strategized, and at length built what is now the Mondavi Center for the Arts. He was a staunch fan of the UCDSO and was frequently to be seen in our audiences at Freeborn Hall.

Chancellor Meyer (the official campus statement says) guided UCD during its greatest period of unrest, change, and growth, and was recognized as a leader in the adaptation of management theory and techniques to higher education. He was a calming presence in moments of crisis and a patient and deliberate consensus builder; his steady hand at the helm kept the campus moving forward for nearly a generation. During his tenure, the annual campus budget rose from $96.1 million to $583.9 million. Faculty and staff numbers increased from 4,100 to 12,800, and enrollment jumped from 12,000 to nearly 20,000. Some 65,000 alumni studied at UC Davis during his 18 years as chancellor.

I was especially fond of Jim for two reasons. The first was that he came to our offerings at all, since he was known to rise at 5:00 a.m. and have the major business of the campus finished before the staff arrived at 8:00. (In concerts that went past 10:00, he often nodded off.) Of our medieval Play of Daniel, which lasted 50 minutes, he said to me, enthusiastically, “And just the right length.” A few weeks later, he asked me to talk to “a few” of his friends before a Cleveland Orchestra concert in the Rec Hall, one of the opening salvos in the Center for the Arts grand scheme: “Just some farmers,” he said. That turned out to be a dinner party in Freeborn for several hundred. The guy sitting beside me owned some astonishing 1,000-head of cattle and chatted amiably during the meal about the niceties of sonata form. I began to think a concert hall might be in the cards after all.

—DKH
Berlioz: Harold en Italie: Symphonic in four parts with solo viola


Composed January–June 1834 in Paris; dedicated to Humbert Ferrand, a close friend of the Romantic

First performed: 23 November 1834 at the Salle du Conservatoire, Paris, Christien Urban, viola soloist, Narcisse Girard conducting

Published by Brandus & Cie. (Paris, 1848) as op. 26. Inexpensive score.

Hector Berlioz: Symphonie fantastique and Harold in Italy in Full Score (New York: Dover 1984)

Duration: about 50 minutes

The central character purports to be Byron’s Child Harold, a figure greatly admired by the Romantics. The true hero is, of course, Berlioz himself, who had sojourned in Italy a few years earlier. In Harold, he recreates vignettes from one of the happiest times of his life: his vagabondage in the Abruzzi mountains near Rome. The part of Harold is played by the viola soloist, who is directed to stand, in a splendid example of French Romantic symbolism, away from the orchestral force, a distant hero lost in his musings.

The first movement commences with a chromatic fugue, then the short, square melody in the viola that proves to be Harold’s recurring theme. Each phrase of the quiet marching song ends with a figure in the winds evoking monks chanting their vespros. The distant harp part is to be heard as the distant ringing of a monastery bell. For the contrasting section, Berlioz provides a little chorus, over which he sets arpeggios in the viola, sul ponticello (an eerie, hollow sound, produced by drawing the bow across the strings very near the instrument’s bridge).

The process continues. The Abruzzi mountaineer of the third movement was a brigand named Crispino, and his nocturnal wailings and dubious musical proclivities are affectionately described in the composer’s preface Mémoires. A mood with mountain pipes, guitar, and musette, he saddles forth to place himself before his beloved window, where he sings the plaintive melody stated by the English horn. A gainst this, the viola soloist and strings relate Harold’s main theme, spread out over four octaves. At the end, the three themes—musette song, love song, and idee fixe—recure together, very much like the Dies irae (an In memoriam)

The beginning of the last movement is meant to remind us of Beethoven’s Ninth: explosive tutti are interrupted with reminiscences of each of the preceding movements. The orgy is diabolical, but Berlioz insists, too, on a victorious march theme. A last reminder of the pilgrims’ procession is heard from offstage strings, and a wild chase concludes the work.

Berlioz wrote Harold en Italie during a period of domestic tranquility, even bliss. (He and the actress Harriot Smithson had been married in October 1833, and they were expecting the birth of their child.) It was begun to answer the need for a piece to show off Paganini’s new Stradivarius violin; the virtuoso desired, however, to play so simple a solo part. When ultimately he heard Harold in December 1833, he was overcome with emotion and fell in homage at Berlioz’s feet. The next day he sent the composer a check for 20,000 francs in token of his admiration. This money offered Berlioz the opportunity to compose his third and perhaps most significant dramatic symphony, Roméo et Juliette.
THE UCD SYMPHONY ORCHESTRA
2002-2003
D. Kern Holoman, conductor
Philip Daley, manager

Violin I
Cynthia Bates, concertmaster
Nicole Makram, associate concertmaster
Clarelee L. Bulkeley
Eva Chang
Jane Clayson
Jami Cline
Evan Craves
Joan Crow
John Lin
Erin Meierhenry
Raphael Moore
Jennifer Osborn
Judy Riggs
Kazuhisa Sakaguchi
Damian Ting

Violin II
Fawzi S. Haimor, principal
Shari Gueffroy, assistant principal
Cliff Chance
Michelle Church-Reeves
Lindsay Daine
Philip Daley
Brie Hazelall
Barry Kersting
Jenny Kim
Jinoo Lee
Alain Mangy
Eileen Mols
Miriam A. Mungua
Michael Sand
Danielle Tufts

Viola
David Calderon, principal
Marianne Batchelder
William Chang
Stephanie Cheung
Sandra Garo
Ilia Howard
Chelsea Johnson
Emi Ludemann
Melissa Lyans
Dennis Mulkton
Melody Mundy
Esther Park
Michael Reid

Cello
Aaron Benavides, principal
Christopher Allen
Shawn Alpay
Chris Evans
Susan Lamb Cook
Tracy McCarthy
Eldridge Moores
Emily Morris
Caroline Rougile
Emily Stokes
Christopher Taing
Christine
Zdunkiewicz

Flute
Susan Monticello, principal
Steve Doo
Kayfen Hill
Yuko Hoshino
Jennifer Aromth, principal
Carolyn Davis
Vanessa Ringgold
Kate Steainke

Oboe
Jennifier Aromth, principal
Carolyn Davis
Vanessa Ringgold
Kate Steainke

Bassoon
David Rehman, principal
Betsy Alford
Carissa Brehm
Sarah Thrasher

Clarinet
Erin Dann, principal
Molly Laughlin
Rebecca Repling
Kiel Small

Bass Trombone
Brian McCurdy

Tuba
Robert B. Rucker

Harp
Kristin White, principal

Percussion
Hari Savitala

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

Horn
David Simpson, principal
Jonathan Anderson
Tyler T Fong
Kristin Hodge
Lynne M. Swant

Trumpet
Kristin Simpson, principal
Tobias Glik
Marionia Olson
Robert D. Pearson

Trombone
Forest Bohrer, principal
Rebecca Brover

For UC Davis Department of Music Productions:
Ulla McDaniel, production manager; Joan Crow, graphic designer; Heather Ford, assistant public events manager; Joshua Paterson, assistant production manager;
William Beck, recording engineer; David Simpson, assistant to Prof. Holoman;
Rebecca Brover, assistant for development, Dean's Office, College of Letters and Science

THE UC DAVIS SYMPHONY ENDOWMENT
ENDOWED SEATS
in alphabetical order by donor
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</td>
<td>Shari Benard-Gueffroy</td>
</tr>
<tr>
<td>Rebecca A. Brover</td>
<td>Rebecca A. Brover</td>
<td>Forest Bohrer</td>
</tr>
<tr>
<td>Clarelee L. Bulkeley and Ralph E. Bulkeley</td>
<td>Clarelee L. Bulkeley</td>
<td>Clarelee L. Bulkeley</td>
</tr>
<tr>
<td>Marvin and Susan Friedman</td>
<td>Friedman family principal percussion</td>
<td>Hari Savitala</td>
</tr>
<tr>
<td>Vicki Gunn and Kling Family Foundation</td>
<td>W. Jeffrey Alfriend, D.V.M. principal clarinet</td>
<td>Erin Dann</td>
</tr>
<tr>
<td>Benjamin and Lynette Hart</td>
<td>Calvin B. Arman principal harp</td>
<td>Kristin White</td>
</tr>
<tr>
<td>Debra Horney, M.D.</td>
<td>Cynthia Bates concertmaster</td>
<td>Cynthia Bates</td>
</tr>
<tr>
<td>Barbara K. Jackson</td>
<td>Brian McCurdy bass trombone</td>
<td>Brian McCurdy</td>
</tr>
<tr>
<td>Brian McCurdy and Carol Anne Muncaster</td>
<td>Michael J. Malone trombone</td>
<td>Rebecca Brover</td>
</tr>
<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>
</tr>
<tr>
<td>Herman and Diane Phaff</td>
<td>Herman Phaff principal cello</td>
<td>Aaron Benavides</td>
</tr>
<tr>
<td>Ralph and Judy Riggs</td>
<td>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>
</tr>
<tr>
<td>Richard and Gayle Simpson</td>
<td>Kristin N. Simpson and David R. Simpson principal French horn</td>
<td>David Simpson</td>
</tr>
<tr>
<td>Wilson and Kathryn Smith</td>
<td>Wilson and Kathryn Smith principal oboe</td>
<td>Jennifer Aromth</td>
</tr>
<tr>
<td>Damian Siu Ming Ting</td>
<td>Damian Ting associate concertmaster</td>
<td>Nicole Makram</td>
</tr>
</tbody>
</table>