UC Davis Department of Music Presents The

Symphony Orchestra
D. Kern Holoman, Conductor

RACHMANINOV
PIANO CONCERTO NO. 2 IN C MINOR, OP. 18
Yuliya Fridland, piano

RAVEL
DAPHNIS ET CHLOÉ SUITE NO. 2
University Chorus and Chamber Singers
Davis Chorale

Sunday, 4 May 2003
8:00 p.m.
Jackson Hall, Mondavi Center

The 44th Season
2002 - 2003
PROGRAM

Piano Concerto No. 2 in C Minor, op. 18
Sergei Rachmaninov
Moderato
Adagio sostenuto
Allegro scherzando

Yuliya Fridland, piano

Intermission

Daphnis et Chloé, Suite No. 2
Maurice Ravel

Lever du jour (Dawn)—Pantomime—Danse générale
(No pause between the movements)

Sunday, 4 May 2003
8:00 p.m.
Jackson Hall, Mondavi Center

REMEMBERING
Installment four of a series commemorating colleagues
who helped bring a dream to fruition

was a lecturer in what is now called the Department
of Theatre and Dance, where he served for 17 years
as designer, theatre historian, and born teacher.
He taught, as a colleague put it, “with every breath he
took, with every look he gave, with just being
there.” The preoccupation of a theatre designer
is always with spaces that envelop people. It
was therefore a natural progression for Gene to add
to his designing and teaching of scene
design a devotion to theatre buildings. His
interest in theatre architecture grew into one of
the significant accomplishments of his life.
Beginning with a tentative National List of
Historic Theatres in 1970, Gene became
(through nine editions) the foremost expert on
surviving American theatres built between
1800 and 1914. His work brought into existence the National League of Historic
Theatres, The Woodland Opera House State
Historical Park, a project not completed until
after Gene’s untimely death, is his particular
achievement regionally and is dedicated, in
part, to his memory.

Gene’s work in the area of collaborative
productions of music-drama was of special
timeliness on the Davis campus. He cared
deeply about good music; his enthusiasm made
him the link between the dramatic and musical
aspects of several significant productions:
The Triumph of Peace, a reconstruction of a Stuart
masque (1974); the medieval Play of Daniel,
which toured campuses of the University
(1976) as well as Great Britain (1979);
Bernstein’s Candide (1980); and Weber’s Der
Freischütz (1981), his last project. The very first
document in my files concerning what is now
the Mondavi Center is a 1970s carbon copy of a
memo from Gene to Alison Cramer embracing
his thoughts on the subject; and the very first
site tour of fine halls in Northern California for
UC Davis officials, 1981, was his doing.

Herman Jan Phaff
(1913–2001), renowned
professor emeritus of Food
Science and Technology at
UC Davis and founding
member of the UCD
Symphony, appeared in the
UCDSO’s inaugural concert
in 1959 and played in the
cello section through the 36th season, 1994–95.

Born in Winschoten, the Netherlands, in 1913,
Phaff spent his childhood in the environment of
his family’s winery, which stimulated his interest
in microorganisms and consequently had a
strong impact on his later life. He attended the
Technical University in Delft, where he earned
a Bachelor of Science degree in chemical
engineering. In 1939 Phaff came to California to
pursue graduate study at UC Berkeley.

In 1943 he accepted a faculty position at UC
Berkeley, then moved to UC Davis in 1954
when the Food Science department was
transferred. He was an active member of the
University of California faculty for 58 years,
retiring from full-time research in 1983. The
Herman J. Phaff Culture Collection: Yeasts and
Yeast-Like Microorganisms was dedicated as an
official collection of the university in 1996.

Phaff was a founding member of the Davis
Comedy Opera Company, and his late wife
Marinka founded, with Barbara Jackson, the
affiliated Davis Theatrical Costumers Guild. He
was a dedicated player in chamber music groups
in the Bay Area and Davis for five decades. He
was chairman of the Committee for Arts and
Lectures at UC Davis and in 1960 was made an
honorary member of the Music Department.

Phaff and his wife, Diane, shared a love of
music and have been long-time supporters of
UC Davis Presents and other arts
activities. In September 2003 Diane Phaff
endowed the principal cello seat of the UC
Davis Symphony, currently held by Aaron
Benavides, in Herman’s memory and honor.

—DKH
ABOUT THE SOLOIST

Pianist Yuliya Fridland, born in Moscow in 1980, has played piano for more than 15 years and is currently in her senior year at U.C. Davis, where she a double major in music and genetics. Before moving to San Francisco at the age of 16, Fridland attended the Shchedrin and Ippolitov-Ivanov music schools in Moscow and performed many chamber and solo recitals in the famous music halls there. Fridland’s musical heritage comes from her great-grandmother and great-grandfather, who were both graduates of the St. Petersburg Conservatory, where they studied with Glazunov in the early 1900s. A piano student of Lois Brandwynne for four years at U.C. Davis, Fridland recently participated in a master class with Young Concert Artist Martin Kasik, who was impressed with her playing and surprised to learn that she plans to attend medical school instead of becoming a professional musician.

NOTES

Rachmaninov: Concerto for Piano and Orchestra No. 2 in C Minor, op. 18


Composed summer 1900 in Italy (movements II and III); movement I added, 1901, in Moscow; dated 21 April 1901. Dedicated to “Monsieur N[ikolai] Dahl,” Rachmaninov’s physician.

First performed 27 October 1901 by the Moscow Philharmonic, with the composer as soloist, Alexander Siloti conducting.

Published by Alexander Gutheil (Moscow, 1901).

Inexpensive Score: Serge Rachmaninoff: Piano Concertos Nos. 1, 2, and 3 in Full Score (New York: Dover, 1990)

Duration about 35 minutes

The Second Piano Concerto marks Rachmaninov’s return to productive composition and mental stability after three years of depression brought on by the failure of his First Symphony at its premiere in March 1897. In the summer of 1900 Rachmaninov vacationed in Italy with the great bass Chaliapin and there composed the second and third movements of the concerto; a successful reading in December induced him to go on to compose the first movement. Rachmaninov’s first orchestral masterpiece comes just eight years after the Pathétique, Tchaikovsky’s last.

Each movement of the Second Concerto is in a sonata-based form, the structural turning points amply highlighted. The soloist begins alone: a lugubrious progression of eight thick chords—the low notes approach the bottom of the keyboard—serves as a prelude to the surging cortege that constitutes the first theme. This becomes more eloquent still, as Rachmaninov’s themes are inclined to do, when the cellos and then violins begin to extend the tune in wave after wave and peak upon peak and enough hairpin crescendos and decrescendos to keep a half-dozen music typographers busy for a week. An accelerando, climax, and moment of rubato in the violas indicate the arrival of the second theme, in E-flat major: another of Rachmaninov’s splendid melodies, and...
Lisztian in its presentation over wide arpeggios in the left hand. The development is animated, bringing faster tempi and note values to prominence and building to a climax just before the recapitulation. Now the cortege is given a Cossack setting. The second theme recurs in the solo French horn; the diaphonous coda strongly foreshadows one of the Paganini Variations.

The Adagio sostenuto commences in the minor key with which the first movement closed, then over the four bars of orchestral introduction slides into E major. This is essentially a single-themed movement based on the material heard in the solo flute and clarinet over the undulating, metrically ambiguous accompaniment in the piano. When the secondary key area is at last reached (by the first violin choir over the piano, fading away to niente after each surge), the soloist embarks on an enraptured soliloquy that ultimately merges into developmental material. The entry of the trombone and tuba marks the start of a long accompanied cadenza. Note, after the short recapitulation, the building blocks of the wonderful coda: the fervor of the piano, the filigree in flutes and clarinets, the sighs of the violins.

The first subject of the Allegro scherzando comes after three dozen bars or so of introduction and a cadenza in the piano. The famous second theme, first heard in oboe and viola, became a popular song of the big-band era. (What makes this work so memorable is the composer’s uncanny ability to string together one melody after another. These are inevitably simple of rhythmic design and square of phrase, but just as inevitably they go on to pant and throb, often in the soulful tenor register of cellos and solo wind. Rachmaninov had a particular feel for how this can be accomplished in the context of a concerto for piano.) There’s a long working-out, with the scherzando elements breaking in repeatedly, in one case fugally. The work culminates, very like Gershwin and almost as if by foregone conclusion, with a majestic statement of the second theme.

Ravel: Daphnis et Chloé, Suite No. 2


Composed 1909–12 to a commission from Diaghilev

First performed (the full ballet) 8 June 1912 by the Ballets Russes at the Théâtre du Châtelet, Pierre Monteux conducting; scenario and choreography by Michel Fokine; décors and costumes by Leon Bakst; Suite No. 2 extracted 1913


Duration about 20 minutes

Daphnis and Chloé, one of Ravel’s most extended compositions and almost surely his best, pictures what the composer called the “Greece of my dreams.” The last word in that formulation is as important as the first: Ravel’s conception is now distant and serene, now voluptuous, tinted always by the play of color and light. Though written as a ballet score, it is anything but a collage of set pieces: a composer’s symphonic tour de force, rather, virtually certain to overshadow the staging and decor.

Daphnis and Chloé was one of the many scores commissioned by Sergei Diaghilev, whose Ballets Russes had thundered into Paris in 1907. By the 1909 season he had managed, in
a strategy both artistically meritorious and politically shrewd, to commission musical scores from most of the interesting composers working there. The choreography was to be by Michel Fokine, Diaghilev’s ballet-master during this period, whose great accomplishments were the Polovtsian Dances, Les Sylphides, Scheherazade, The Firebird, Petrushka, and The Dying Swan. It was however a painful collaboration, with disagreements between Fokine and the rather meddlesome Ravel over the scenario and choreography, and with the dancers complaining (as they must have done for much of the work written for them) of the difficulty of counting the beats. (Ravel suggested, for the long bacchanale in 5/4, that they simply chant the syllables Ser-gui-Dia-ghi-lev; this was an absurd idea, as you will discover if you try it for yourself.) Daphnis and Chloé had but two performances that season, largely because the public was more interested in paying to see Nijinsky’s scandalous behavior in Afternoon of a Faun, which had just opened.

The story, adapted from an early Greek tale, had enjoyed a certain vogue in France under Louis XIV. Daphnis and Chloé abandoned as children on the island of Lesbos, have been raised by shepherds. Daphnis has fashioned pan-pipes to play for Chloé, who found his music irresistibly seductive; they have fallen in love. In the first of the ballet’s three scenes Daphnis out-dances his rival Dorcon to earn Chloé’s kiss; then retains his virtue despite the erotic advances of Lycean. Chloé is meanwhile captured by pirates; Daphnis, in vain pursuit, swoons before the grotto of the nymphs. In scene 2, set in the pirates’ camp, Pan and his warriors rescue Chloé. In scene 3, at dawn, Daphnis wakens and mocks for the lost Chloé; shepherds enter with the rescued damsel; Daphnis and Chloé pantomime the tale of Pan and Syrinx; there is a grand bacchanale.

The two suites are simply long, uninterrupted extracts from the ballet score, comprising the end of the first scene and first half of the second for Suite No. 1 and the whole of the third scene for Suite No. 2. (For those who have the full score cited above the first suite commences at rehearsal figure 70 and continues to the double bar just before 131; the second suite begins at rehearsal 155 and goes to the end.) Of all the exceptional music composed for the Ballets Russes, the daybreak sequence, Ravel’s greatest triumph, surely contends with Afternoon of a Faun and portions of the The Rite of Spring for first place. Daphnis is still prostrate at the grotto; the murmur of rivulets falling from the rocks (woodwinds, harps) is the only sound to be heard. Dawn comes up (low strings) and the birds begin to sing (three solo violins, piccolo). The florid piccolo solo indicates a shepherd passing by with his flock; another shepherd passes at the solo for E-flat clarinet. Chloé appears, escorted by shepherdesses, and, at the big climax, they fall into each other’s arms at last. During the oboe interlude a wise shepherd explains that Pan has rescued Chloé in memory of his own quite similar love for the nymph Syrinx. Daphnis and Chloé begin their mime of the story of Pan and Syrinx. She darts into the reeds; he fashions pan-pipes, and with the virtuoso flute solo their big dance begins. Chloé at length dances herself into the arms of Daphnis, and in the languid interlude they pledge their undying love. Bacchantes with tambourines enter. Joyous tumult, in 5/4.

—DKH
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Concerts Berlioz
Juin / June 2003

DIR. D. KERN HOLOMAN

The UCDSO travels to France 17-29 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 9 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 5 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 that include underwriting from the Office of the Provost and Barbara K. Jackson.

As of this writing, we appear to be about $15,000 short of solvency. 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

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