PROGRAM

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

Johann Sebastian Bach
(1685–1750)

Allegro
Adagio ma non tanto
Allegro

Kimberlee Uwate and Zoe Kemmerling, violas solo
Lucas Chen, cello solo
Katrina Soo Hoo, harpsichord
William Chang, viola
Elizabeth Byrne, cello
Steven Lehning, violone

Trumpet Concerto in E-flat Major, Hob. VIIe:1

Joseph Haydn
(1732–1809)

Allegro
Andante cantabile
Allegro

Nick Antipa, trumpet
Jessica Bejarano, conductor

BRIEF INTERMISSION

Brandenburg Concerto No. 5 in D Major, BWV 1050

Bach

Allegro
Affetuoso
Allegro

Susan Monticello, flute
John Wu, violin
Michael Seth Orland, piano

Tuesday, 5 June 2007
7:00 p.m., Jackson Hall, Mondavi Center

This concert is being professionally recorded for the University archive. Please remain seated during the music, remembering that distractions will be audible on the recording. Please deactivate cell phones, pagers and wrist-watches. Flash photography and audio and video recording are prohibited during the performance.
Nick Antipa has been a member of the UC Davis Symphony Orchestra since 2003, and has been Andrew Mollner principal trumpet since 2005. He will graduate from UC Davis with a degree in optical science and engineering in 2008. A native of Winters, Antipa began playing trumpet at the age of 11, and began studying trumpet with Scott Macomber in 2000. He has performed with the Trinity Lyric Opera, the Santa Rosa Symphony, and the 2006 UC Berkeley Summer Symphony. This summer Antipa will attend the Aspen Music Festival.

Jessica Bejarano is a first-year graduate student in conducting. She received her Bachelor of Music in Music Education from the University of Wyoming. Bejarano has attended conductor workshops led by Marin Alsop, Gustav Meier, Leonard Slatkin, John Farrer, Daniel Lewis, and Donald Thulean. This summer she will be participating in the International Academy of Advanced Conducting in Saint Petersburg, Russia.

Longtime Davis resident Zoe Kemmerling began playing the viola in high school after seven years as a violinist. Since 2003 she has studied viola with Ellen Ruth Rose at UC Davis. Kemmerling has attended the Adriatic Chamber Music Festival in Bonefro, Italy, the American Conservatory at Fontainebleau, France, and the Classical Music Festival in Eisenstadt, Austria. She is currently Bakos family associate principal viola in the UCDSO and is on the concert production staff for the Department of Music. She majors in English and Music.

Susan Monticello, Sandeen/Swingle principal flute, has been a member of the UCD Symphony since 1993. She earned her Bachelor of Arts in Psychology from UC Davis in 1992. She works as a financial analyst and also runs a busy flute studio in Davis. Monticello has served as principal flutist in many groups, including the California Wind Orchestra, the Sacramento Sierra Symphonic Band, and the Sacramento Youth Symphony. She studied flute with Matthew Krejci, Robin Richman, Tod Brody, and Karl Kraber.

Michael Seth Orland is a graduate of the UC Berkeley Music Department, where he studied harpsichord with Davitt Moroney and composition with Gérard Grisey. He later continued his study of composition with David Sheinfeld. Orland has appeared extensively in Northern California as a chamber musician, playing with the San Francisco Contemporary Music Players, Earplay, the Empyrean Ensemble, and in the San Francisco Symphony's New and Unusual Music series. He has accompanied Frederica von Stade and Sanford Sylvan and is on the music faculty at UC Berkeley, where he also teaches in the famous Young Musicians Program.

Kimberlee Uwate began her instrumental studies at age five with piano lessons in her hometown of Monterey, California. At ten, she took up the violin but soon discovered the power of the viola. Currently in her third year at UC Davis, she studies under Ellen Ruth Rose and is Jocelyn Morris principal viola in the UC Davis Symphony Orchestra. When not playing music, Uwate can be found studying biology, playing water sports, or spending time with the otters at the Monterey Bay Aquarium. Her viola’s name is Schroeder Etawu.

John Wu is a student at the UC Davis School of Law. He was concertmaster of the Orange County High School of the Arts Orchestra and was a member of the Pacific Symphony Youth Orchestra and the Pacific Symphony Institute Orchestra. After completing an undergraduate degree in political science and economics at Yale, he has resumed his study of the violin at UC Davis with Michael Sand and Dan Flanagan. Wu's favorite recording is Tchaikovsky's Violin Concerto with Leila Josefowicz.
ANNOUNCING

the 49th Season

2007–08

Sunday, 18 November 2007
Dan Flanagan, violin
D. Kern Holoman, conducting
Sibelius: Violin Concerto
Mahler: Symphony No. 1

Sunday, 10 February 2008
Nicolas Walvogel and
D. Kern Holoman, conducting
Mozart: Piano Concerto, K. 503
Ives: Symphony No. 4

Sunday, 9 March 2008
Tamara Matthews, soprano
David Arnold, baritone
University Choruses
Jeffrey Thomas, conducting
Brahms: Ein deutsches Requiem

Sunday, 18 May 2008
D. Kern Holoman, conducting
Bach: Das alte Jahr vergangen ist
Wagner: from Die Meistersinger, act III
Berlioz: Symphonie fantastique

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UC DAVIS SYMPHONY ORCHESTRA ENDOwed SEATs

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

Cynthia Bates concertmaster
presented by Debra Horney, M.D.

Damian Ting associate concertmaster

Clairelee Leiser Bulkleay violin I

Francis Dubois violin I
presented by Nancy Dubois

Raphael S. Moore violin I
presented by Jolanta Moore

Ralph and Judy Riggs violin I

Fawzi S. Haimor principal violin II
presented by Barbara K. Jackson

Shari Benard-Gueffroy asst. principal violin II

Jocelyn Morris principal viola

Bakos family associate principal viola

Herman Pfaff principal cello

Eldridge Moores cello

Louise McNary cello
presented by Don McNary

Barbara K. Jackson principal bass

Sandeen/Swingle principal flute

Wilson and Kathryn Smith principal oboe

W. Jeffery Alfriend D.V.M. principal clarinet
presented by Vicki Gum and Kling Family Foundation

Kling Family Foundation principal bassoon

Kristin and David Simpson principal horn
presented by Richard and Gayle Simpson

Andrew Mollner principal trumpet

Rebecca A. Brover principal trombone

Michael J. Malone trombone, presented by Brian McCurdy and Carol Anne Muncaster

Brian McCurdy bass trombone
presented by Barbara K. Jackson

Robert B. Rucker tuba

Calvin B. Arnason principal harp
presented by Benjamin and Lynette Hart

Friedman family principal percussion

Gary C. Matteson orchestral piano

Barbara K. Jackson assistant conductor

The conductor’s podium was presented by Wilson and Kathryn Smith in honor of D. Kern Holoman.
Bach: The Brandenburg Concerti

No. 5 in D Major, BWV 1050
For solo transverse flute, violin, keyboard; strings.
Duration: about 20 minutes.
No. 6 in B-flat Major, BWV 1051
For violas I-II, viol da gamba I-II, celli I-II, double bass; continuo.
Duration: about 20 minutes.
Assembled 1721-22 from works composed in Cöthen and Weimar.
First performed in concerts under Bach’s direction at the time of composition; later (April 1729 and afterward) performed in the Leipzig collegium musicum concerts; left unperformed in Brandenburg.
Publication: unpublished during Bach’s lifetime.

The six Brandenburg Concertos are preserved in a fair manuscript in Bach’s own hand, titled, in flowery French, “Six concertos for several instruments, dedicated to His Royal Highness Christian Louis [i.e., Ludwig], Margrave of Brandenburg and so forth, by his very humble and most obedient servant, Jean Sebastien Bach, chapelmaster to His Royal Highness, the Prince Regent of Anhalt-Cöthen.” The letter of dedication goes on to remind the Margrave that some years earlier, he had done Bach the honor of asking for some new pieces. Here they are, says the composer, and he only hopes that the Prince will not judge them too harshly, his “delicate and refined taste” being a matter of common knowledge.”

The Sixth Concerto is the most unusual of sonority, by virtue of the unparalleled richness in tone quality of its pairs of violas and gambas over cellos with double bass. (The gamba is a fretted Renaissance instrument of six strings, at the time enjoying its final hey-day in France.) The Fifth Brandenburg emphasizes less the collective efforts of the ensemble than the work of the soloists. The Fifth (and last composed) is probably the most splendid of all the concerti for keyboard, which here quite dwarfs the flute and violin parts. This particular work was apparently written for a specific instrument Bach bought in Berlin in 1719, during the very visit where he played for the Margrave of Brandenburg. It is also the occasion for Bach’s first use of the transverse flute.

Our performances seek to show two different approaches to modern-instrument performance of these works. Figure it out for yourself.

Haydn: Trumpet Concerto in E-flat Major
For trumpet solo; flute, oboes I-II, bassoons I-II, horns I-II, trumpets I-II, timpani; strings.
Composed: 1796 in Vienna.
First performed: 28 March 1800, Imperial Court Theatre, Vienna.
Publication: circulated in manuscript after Haydn’s death, but a viable published edition did not appear until the early 1940s (London: Hawkes & Son, 1942).
Duration: about 15 minutes.

What is historically significant about the Haydn Trumpet Concerto is that it marks the debut of the keyed, hence chromatic, trumpet in the orchestral literature—three decades before the widespread adoption of the valved trumpet for symphonic music. The instrument in question was the work of the Viennese maker Anton Weidinger (1767–1852), probably from 1793. In 1796 Haydn, always interested in the rapidly evolving technologies of his era, composed what he later thought his “most perfect concerto” for Weidinger’s new instrument; this was performed at court in 1800. The Hummel Trumpet Concerto of 1803, for the same instrument, soon followed.

Hence, in both works (if you can remember which is which), the thing to listen for is the scalar passagework in the solo part, and the occasional patch of chromaticism. The forms (concerto first-movement, abbreviated sonata, and rondo) are standard, perhaps overly common for end-of-century. But Haydn was just done with his London symphonies—his last—and hence at the summit of his orchestral technique: for instance, in the famous Andante, the breathtaking tonicization of C-flat major in a movement in A-flat.

The text of the score and parts, as they have come down to us, is a mess, and we’ve made some fixes. But what, for instance, is the trumpet doing in the opening orchestral ritornello? —DKH