“The public thirsts for good some see as an classical music (which not the worst thing that actually think that iPods hearing.”

“Can’t imagine you’re conducted things that you Runnicles, in San And I’m astonished by Don admires: “Claudio Abbado, conductors Holoman goes like something else.”

“to think ‘Mozart’s 40th whereas in music, we tend and directors always are from the theater. Actors something I’ve learned weren’t planned for. That’s unexpected developments: “sound coming out.”

“Office, (530) 754-2787. (“Pastoral”).

“Symphony No. 6 Concerto; and Beethoven ‘Seville’ overture; Rossini’s “Barber of Concert” with violinist with musical direction by directed by Mindy Cooper, be choreographed and Oscar Hammerstein — will Jackson Hall. The popular the UC Davis department in tandem with conducted by Holoman. Mendelssohn’s Elijah, program will feature Jorja Fleezanis and the Jubilee Gala” with violinist

“busy times ahead score. You have to find the “You’ve got know the being a good conductor: Holoman speaks

“D. Kern Holoman, on the future of compact personal Marginalia

“On the future of compact personal earliness. It was rather ambitious for a school” with a relatively small music department. Holoman therefore struck up a friendship with a student.”

“It was a crazy idea for a kid,” Holoman recalled another early milestone: “There was a student production in the Main Theater of ‘Guys and Dolls.’

“After thinking about what to program, Holoman decided to attempt the Berlioz Requiem a huge piece that requires large forces. It was rather ambitious for a university then widely regarded as “ag school” with a relatively small music department. Holoman therefore struck up a relationship with the music department at Sacramento State University, and the combined musical forces from the two universities performed the Berlioz Requiem in both cities.

“It was a crazy idea for a kid,” Holoman admitted. “But the music department always has been a welcoming place.”

“It still is.”

“It recalls another early milestone: “There was a student production in the Main Theater of ‘Guys and Dolls.’ Something happened with the music director; he was a student.” Holoman was familiar with the score, having played in the pit orchestra for another production. He stepped in on short notice and conducted the run.

“That introduced me to the theater department.” And thus began a long relationship, with Holoman providing music direction for multiple shows. He has been involved with several theater department shows through the years, even served as interim department chair from 1994 to ’95, “when they needed someone old enough to sign the checks.”

“Turning a bit more serious, Holoman added that turning up with the theater department has been “deeply rewarding, I worked with important directors; I learned how theaters work, how costuming works. I’ve enjoyed every moment spent in the theater.”

“And before too many years passed, Holoman had decided to stay.

“It took awhile to stop thinking about returning back east. And if you’re Southerner, you’re supposed to ‘come home, come home, come home.’

“But Holoman had put down roots.


“Holoman has worked on other Berkeley projects as well, and his interest continues to this day. He was an honored guest at a Berkeley season last year, which drew conductor James Levine and others.

“Berlioz was the right subject at the right time,” Holoman said. “I did the best job of being a representative of the Berkeley community in 1989, the 150th anniversary of his death. The Berkeley community welcomed me, as another body willing to do the work. I became one of the American voices of Berkeley study, by virtue of the generosity of others.”

“Harvard Press was a great coup for me,” Holoman added, because it led to other projects related to France, including a book about the Paris Conservatoire Orchestra, which later became the Orchestre de Paris.

“Holoman’s current project also stems from those same French connections: a book about Chofea München (1837-1918), who became conductor of the Boston Symphony Orchestra (1899-1942) and a noted interpreter of French music, including (yes) Berlioz. München also helped launch the orchestra in 1906.

“If you’ve been trying to put the mind of München the last couple of times,” Holoman said. “It was all about the music being born in his mind, each time he played it.”

“Many of the Boston Symphony Orchestra’s performances under München were recorded for telecom broadcast by PBS affiliate WGBH, Holoman has been reviewing that old video to learn more about how München worked with a baton. Holoman also used video technology to evaluate his own performances with the UC Davis Symphony Orchestra, and he changed the way he conducts. He once was known for his sweeping gestures on the podium, but after seeing himself on screen in recent years, he toned down his moves.

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Dear Reader,

As Thanksgiving approaches, I am once again looking forward to the holiday season. The aroma of roasting turkey fills our homes, and the sound of music and laughter fills the air. It is a time to reflect on all that we are grateful for, and to share our blessings with others.

This year, I am especially grateful for the wine and food that bring us together. The wines at our holiday feast are not just any wines, but the best that our region has to offer. We have selected a variety of wines to complement the flavors of our meals, from a crisp Riesling to a rich red blend.

Our menu this year includes a traditional roast turkey, along with sides such as mashed potatoes, stuffing, and cranberry sauce. We have also included a selection of cheeses, breads, and desserts to satisfy everyone's palate.

I hope that you and your family will join us in celebrating this special occasion. Let us raise a glass to the wonderful things in life, and to the people who make them possible.

Sincerely,

[Your Name]