
UC DAVIS SYMPHONY ORCHESTRA
D. KERN HOLOMAN, CONDUCTOR

DAVID MOSCHLER, ASSISTANT CONDUCTOR

CHRISTIAN BALDINI, CONDUCTOR DESIGNATE

Violin I

Cynthia Bates,
*concertmaster**
John Abdallah,
*associate concertmaster**
Angelo Arias*
Zoe Berna
Clairelee Leiser Bulkley*
Lucille Cain
Joan Crow
Yosef Farnsworth*
Jolán Friedhoff
Jordan Kirkner
Alex Milgram
Raphael Moore*
Marie Park
Vanessa Rashbrook
Wesley Wang

Violin II

Aaron Gong,
*principal**
Jonathan Chan
Elicia Fox
Shari Gueffroy*
Tulin Gurer
Grace Hermle
Peilin Hsieh
Sharon Inkelas
Yeonjoo Jhon
Margaux Kreitman
Amelia Lancaster
Jason Lee
Morgan McMahon
Keun-yung Park

Viola

Jason Haberman,
*principal**
James Chitwood
Pablo Frias
Zoe Kemmerling
Margaret Hermle
Melissa Lyans
Katie Miller
Elizabeth Morgan
Michael Reid
Jesse Simons

Cello

Anne Marie Noble,
*principal**
Christopher Allen*
Lara Brown*
Olivia Glass
Julie Hochman
Stephen Hudson
Carrie Miller
Eldridge Moores*
Tobias Münch
Isabel Ortiz
Milena Schaller

Bass

Amanda Wu,
*principal**
Greg Brucker
Robin Croen
Tom Derthick
Thomas Mykytyn
Melissa Zerofsky

Flute

Michelle Hwang,
*principal**
Alexandra Engen (piccolo)
Hannah Green

Oboe

Jaclyn Howerton,
*principal**
Russell Eisenman
Stacy Habroun
Ben Harris

Clarinet

Al Bona,
*co-principal**
Robert Brosnan,
*co-principal**
Aaron Hill
David Kashevaroff

Bassoon

Matt Wong,
*principal**
Kate MacKenzie
Allison Peery
Adam Taylor
Sarah Thrasher

Horn

Jonathan Anderson,
*principal**
Olin Hannum
Rachel Howerton*
Stephen Hudson
Adam Morales

Trumpet

Randy Veirs,
*principal**
Angelica Cortez
Chris Patton

Trombone

Jenny Mun,
*principal**
John Matter*
Robert Thomas*

Percussion

Kevin Koo,
*principal**
Wyatt Harmon
David Kashevaroff

**Holder of endowed seat*

THE UC DAVIS DEPARTMENT OF MUSIC PRESENTS

UC DAVIS
Symphony
ORCHESTRA

D. KERN HOLOMAN, CONDUCTOR

FAMILY CONCERT

7 PM, TUESDAY, 2 JUNE 2009
JACKSON HALL, MONDAVI CENTER

PROGRAM

Violin Concerto in E Minor, op. 64
Allegro molto appassionato
Andante
Allegretto non troppo; Allegro molto vivace
(Played without pause)

John Abdallah, violin
D. Kern Holoman conducting

Felix Mendelssohn
(1809–47)

Symphony No. 6 in F Major (“Pastoral”), op. 68
Allegro (Happy gathering of country folk)
Allegro (Thunderstorm)
Allegretto (Shepherds’ song; cheerful and thankful feelings after the storm)

David Moschler conducting

Ludwig van Beethoven
(1770–1827)

The Barber of Seville Overture

Christian Baldini conducting

Gioachino Rossini
(1792–1868)

FOR THE UC DAVIS DEPARTMENT OF MUSIC

Phil Daley, events and publicity manager
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This concert is being recorded professionally 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 wristwatches. Flash photography and audio and video recording are prohibited during the performance.

ABOUT THE ARTISTS



John Abdallah, violin, is a graduating major in Music and Economics. He started his musical studies at age five with piano in his hometown of Fresno, then began playing violin at age nine. At UC Davis he reached the front desks of the orchestra in his first year and has anchored trios, quartets, and larger chamber ensembles ever since. Last season his all-star string quartet (with Yosef Farnsworth, Kimberlee Uwate, and Lucas Chen) worked closely with the Kronos Quartet, becoming widely known as the Kleine Kronos. A longtime student of Dan Flanagan, Abdallah is also employed by Flanagan's new Sacramento School of Music, where (among many other things) he helped ready the splendid J Street Victorian for its new life. John Abdallah is Damian Siu Ming Ting Associate Concertmaster of the UCDSO. The first decision on the 2008–09 season was that our Mendelssohn year would conclude with Abdallah playing the Violin Concerto.



With this performance **D. Kern Holoman** brings to a close his final year as the fourth conductor of the UC Davis Symphony Orchestra, having led it for 30 consecutive seasons. As a musicologist, Holoman's work has focused on the music of the 19th-century French composer Hector Berlioz. He is author of, among other titles, *Berlioz* (Harvard University Press, 1989), *Evenings With the Orchestra: a Norton Guide for Concert-Goers* (New York: W. W. Norton & Co., 1992), *The Société des Concerts du Conservatoire (1828–1967)* (University of California Press, 2004). His recently completed book chronicling the career of conductor Charles Munch will be published in 2010 or early 2011. Holoman has also served as an advisor, program annotator, or performance commentator for the Sacramento, San Francisco, Los Angeles, and Pittsburgh Symphony Orchestras as well as the San Francisco Opera. He was founding dean of the Division of Humanities, Arts, and Cultural Studies, and in 1995 was awarded the UC Davis Prize for undergraduate teaching and remarkable scholarly achievement, presented by the UC Davis Foundation.



David Moschler is a candidate for the Master of Arts degree in conducting at UC Davis, where he studies with D. Kern Holoman and Jeffrey Thomas. He holds the Barbara K. Jackson Graduate Fellowship in Conducting. Originally from North Carolina, Moschler earned bachelor's degrees in music and physics from UNC Chapel Hill. For the past four seasons he has been principal conductor for the College Light Opera Company on Cape Cod, where in 2008 he conducted performances of *West Side Story*, *Crazy for You*, and *A Little Night Music*. This summer, Moschler returns to conduct performances of *Brigadoon* and *Carousel*. In May 2009 he led the highly acclaimed run of *Oklahoma!*, a lavish and loving production he helped shape from first concepts to final curtain. This fall, he will be musical director for the Shotgun Players production of *The Threepenny Opera* in Berkeley. Long familiar to members and audiences of the UC Davis Symphony Orchestra and University Chorus through his work as assistant conductor, he has also led contemporary works performed by the Empyrean Ensemble—notably including the recent premiere of Pablo Ortiz's score to accompany the film *Ramona* (1910).



Christian Baldini becomes the fifth conductor of the UC Davis Symphony Orchestra on July 1, 2009. An Argentinian of Italian extraction, he is soon to receive a Ph.D. in music composition from the University at Buffalo, State University of New York. Selected as the first assistant conductor of the Britten-Pears Orchestra, he has collaborated with conductor Alexander Polianichko and has worked with soloists of some of the world's premier orchestras. His music has been performed with great critical acclaim in festivals and venues throughout Europe, South America, North America, and Asia, and has been recognized by several awards in global competitions, including the Seoul International Competition for Composers, the UNESCO Tribune of Music, the Ossia International Competition, and the São Paulo Orchestra International Conducting Competition, and the National Conducting Institute at the Kennedy Center. In January 2008, he garnered rave reviews after conducting Stravinsky's *Soldier's Tale* with members of the Buffalo Philharmonic. This past May 2009, Baldini's score *Elapsing Twilight Shades* was performed by the Memphis Symphony Orchestra. Baldini is married to the conductor Matilda Hofman and is father of a six-month-old son, Dante.

NOTES

Mendelssohn: Violin Concerto

Composed 1838–16 September 1844 in Berlin and Leipzig for Ferdinand David, Mendelssohn's concertmaster.

First performed 13 March 1845 by the Leipzig Gewandhaus Orchestra, Ferdinand David, violin; Niels Gade conducting.

Duration: about 25 minutes

The Violin Concerto proved to be Mendelssohn's last orchestral work, and is probably his most influential. The solo part is, to be sure, for a virtuoso, but its technical challenges draw less attention than the overall strength and solidity of Mendelssohn's compositional craft. This much is clear from the opening measures. After a bar and a half of restless accompanimental figuration (much in the mold of Mozart's G-Minor Symphony), the solo violin enters with an extended soaring melody in the upper register—and, moreover, pointedly lacking in pyrotechnics. A slow fall of the solo violin across three octaves to its low G introduces the new theme, in the woodwinds, *pianissimo* and *tranquillo*. By the end of the exposition the main theme has returned, to be confirmed in the new, major key. In a novel twist, the solo cadenza is between the development and recapitulation. Nor does the cadenza end conventionally; instead the orchestra creeps in with the recapitulation beneath the soloist's arpeggiated passagework. Roles have thus been reversed: the theme is now in the orchestral violins as the soloist provides the accompaniment.

The Andante continues without interruption, a solo bassoon having held the transitional pitch from the first movement's final chord into the progression that introduces the next. This is an aria form, A–B–A, with an extended, developmental center section that embraces moments of sadness and agitation. At its conclusion the soloist and orchestra muse quietly on the theme of the first movement until fanfares announce the Allegro molto vivace in E major. Even for a finale Mendelssohn is prepared to rely on his scampering idiom: insisting throughout on the dancing first theme, which quite overshadows the little march figure that passes for a second subject.

Beethoven: Symphony No. 6 (“Pastoral”)

Composed 1807–08 in and around Vienna. First performed 22 December 1808 in Vienna, the composer conducting.

Duration (movts. III–V): about 20 minutes

What happiness Beethoven enjoyed during his mostly horrible life he discovered during his long daily walk and frequent holidays in the country. The “Pastoral” Symphony speaks of these rustic delights: the simple, Breughel-esque joys of the countryfolk; first the beauty and then the untamed fury of Nature. Beethoven's use of descriptive titles and an extra movement—the storm—that describes a manifestation of Nature are two novel strokes in their own way as epoch-making as the idea of the funeral cortège was in the “Eroica.” The Sixth is dominated by bright, airy keys and textures appropriate to its programmatic intent. The tunes are coupled in simple thirds and sixths, as folksong often is, and the predominance of drones and other village-band-like orchestration ploys is meant to be suggestive of rusticity. For this family concert, we play the third, fourth, and fifth movements, with a short demonstration of the birdcalls that conclude the second.

The third movement is a scherzo-and-trio, countrified to order. The merry horn-and-bassoon calls that end the first strain are adopted by the violins as accompaniment for a strongly syncopated and rather primitive tune stated first by the oboe. For a trio Beethoven suggests a contradance; the scherzo returns and picks up speed, only to be interrupted by the blowing up of a thunderstorm from the distance. It begins gently, then erupts into a full-scale, pelting tempest with lightning and thunder, and finally fades away as summer storms will do. And, as likewise it inevitably will do, the country life resumes again, here with a song of thanksgiving built from an open-intervalled melody some shepherd's horn might manage.

Rossini: *The Barber of Seville* Overture

Composed 1816. First performed 20 February 1816 at the Teatro Argentina, Rome.

Duration: about 8 minutes

Rossini composed his operas like lightning: it is said that he would rather write a new page than get out of bed to pick up a leaf that had fallen to the floor. The overtures came last of all, usually during the rush before opening night. Thus, while not exactly writing by formula, the composer often built them of tried and true organizational principles. Typically they begin with a *maestoso* or slow introduction and continue, briskly, in sonata fashion: first and second themes, a prominent closing theme, brief modulatory transition, recapitulation, and a coda *più mosso*. The closing themes, both in the exposition and recapitulation, are the occasion for the celebrated Rossini crescendo, in which successive repetitions of four- or eight-bar phrase groupings grow from *piano* to a climactic *forte*, thickening dramatically in texture and orchestration as they go. *The Barber of Seville* is Rossini's comic masterpiece, and its overture measures up to the accomplishment in every respect, with witty themes and memorable writing for solo woodwind and French horn. The four-note repetitions in the theme of the *Maestoso* recur in the crescendo to excellent effect.

—DKH