One can never quite predict, in a vibrant and evolving artistic milieu, how a season’s programs and personnel will eventually fall out. For our 48th season, I chose for myself exactly one title, Beethoven’s Ninth Symphony—because I thought we were ready to find out what that particular work sounds like in the Mondavi’s “Beethoven IX” configuration, as pictured in some of the very earliest renderings of the auditorium.

The rest of the season is built on the bright ideas of others: Nicolas Waldvogel of the University of the Pacific, for instance, who had the brilliant notion of an evening of Stravinsky ballets split between the university orchestras of Davis and Stockton and played in both venues.

Jeffrey Thomas & Co. felt that we really had to do a Mozart program while it was still 2006—Mozart’s 250th birthday. My colleague, Laurie San Martin (an alumna, incidentally, of our clarinet section), produced a must-do cello concerto that, in turn, settled nicely into the Cello Festival that will take place on campus early next year. Our undergraduate student Andy Tan had a harp piece that also seemed to demand our attention, and that led us quickly to the idea of having the Mexican harpist Mercedes Gómez, one of our favorites, come back to town. Martin Neary’s visit is also a repeat performance: this celebrated English cathedral master was artist-in-residence for the Bach-and-Handel tercentenary in 1985.

As for the Adler Fellows, the call that turned the corner came from our chums in Theatre & Dance and was given notable impetus while Barbara Sellers-Young was interim director of the Mondavi Center. You-know-who was pretty enthusiastic, too; and as it turns out, her very own sponsee, Sean Panikkar, will sing Don José in Carmen—and the tenor solos in the Beethoven. Somewhere along in there, when we were discussing Carmen in San Francisco, somebody said, “well, of course they sing Beethoven, too,” and there we were.

I suppose one other project, still in the making, started at this desk: the concerto sessions we hope to present in June. Here the central idea is to confront a “proper,” Baroque-performance-practice version of the Fifth Brandenburg, with a Boston Symphony / Charles Munch-like rendition using a Steinway piano, modern violin, and Haynes flute (not to mention crescendos), and see what happens next.

Welcome to the 48th season.

—DKH
FACES OF THE SEASON
2006-2007

SAT, 11 NOVEMBER 2006 (AT UOP)
SUN, 12 NOVEMBER 2006
University of the Pacific SO | UCDSO
Mercedes Gómez, harp
Nicolas Waldvogel | D. Kern Holoman
Andy Tan: Harpsody (premiere)
Stravinsky: Petrushka and Le Sacre du printemps (The Rite of Spring)

SUN, 3 DECEMBER 2006
University Chorus and Chamber Singers
Arianna Zukerman, soprano
Jeffrey Thomas | Fawzi Haimor
Haydn: “Little Organ-Mass”
Mozart: Ave verum corpus, Exsultate, jubilate, and Requiem

SUN, 11 FEBRUARY 2007
David Russell, cello, artist-in-residence
D. Kern Holoman | Fawzi Haimor
San Martin: Cello Concerto (premiere)
Dvořák: Symphony No. 8 in G Major

SUN, 11 MARCH 2007
University Chorus & Alumni Chorus
Soman | Gladen | Panikkar | Galyon
Martin Neary, organ
D. Kern Holoman
Handel: Organ Concerto, op. 4, no. 2
Beethoven: Symphony No. 9, op. 125

SUN, 6 MAY 2007
San Francisco Opera Adler Fellows
University Chorus
Bizet: Carmen
Kendall Gladen (Carmen)
Sean Panikkar (Don José)
Jeremy Galyon (Escamillo)
Rhoslyn Jones (Micaela)
Ji Young Yang (Frasquita)
Katharine Tier (Méridès)
Matthew O’Neill (El Dancaro)
Noah Stewart (El Remendado)
Eugene Chan (Moralès)
Paul Corujo (Zurtiga)
Sung in French with supertitles, semi-staged

FRI, 8 JUNE 2007 AT 8 PM
SUN, 10 JUNE 2007 AT 3 PM
Nicholas Antipa, trumpet
Kimberlee Uwate & Zoe Kemmerling, viola
Holoman | Haimor | Bejarano
Studio Theatre, Mondavi Center
Concertos Then & Now
Admission free

All concerts 8 pm
Jackson Hall, Mondavi Center
$16/13/10 Adults
$8/6.50/5 Students & Children

For tickets, call 530.754.2787 or visit www.mondaviarts.org.
For more information, call 530.752.0948.

Mercedes Gómez,
harp, was born in Mexico City and began her music training under Judith Flores Alatorre at the National Conservatory in Mexico, where she obtained her degree. She currently serves as harpist for the UNAM (Universidad Nacional Autónoma de México) Philharmonic Orchestra and as harp professor at the National Conservatory of Music in Mexico. Gómez has premiered harp concertos by Mexican composers Eugenio Toussaint, Samuel Zyman, and Roberto Medina, and in Davis with the UCDSO gave the world premiere of ¿What About Maximiliano¿ by Pablo Ortiz, 31 May 1998.

11 & 12 November, Andy Tan: Harpsody

David Russell, cello, is artist-in-residence Winter Quarter, when he will premiere the new Cello Concerto by Laurie San Martin and participate in the 2007 UC Davis Cello Festival. Russell maintains a vigorous performance schedule as both soloist and ensemble musician in the United States and Europe, serving as principal cello of Opera Boston and associate principal of the Springfield Symphony. He makes regular appearances with such ensembles as Pro Arte Chamber Orchestra of Boston, the New England String Ensemble, Cantata Singers and Ensemble, and Emmanuel Music. Russell has premiered numerous works, including music by UC Davis composers Kurt Rohde and Laurie San Martin.

Laurie San Martin is a faculty member in the UC Davis Music Department, where she teaches music theory and composition and co-directs the Empyrean Ensemble. Her music has been performed in the United States and in Italy by such ensembles as Speculum Musicae, eighth blackbird, EARPLAY, the Warebrook Contemporary Music Festival, the Left Coast Chamber Ensemble, and the SF Contemporary Players. She has won awards from the International Alliance for Women in Music, the ASCAP Morton Gould Young Composers Awards, the Margaret Blackwell Memorial Prize in Composition, and a Charles Ives Scholarship from the American Academy of Arts and Letters.

11 February, San Martin: Cello Concerto

British organist and conductor Martin Neary was organist and Master of the Choristers at Winchester Cathedral and Westminster Abbey. He is noted for championing contemporary church music and for his groundbreaking performances of music by Bach and Purcell. His publications include the introduction to Richard Stokes’s translations of the Bach cantatas and two volumes of old French organ music for Oxford University Press. Neary has received an honorary doctorate from the University of Southampton and was appointed Lieutenant of the Royal Victorian Order by the Queen, in recognition of his services in choosing and directing the music at the funeral of Princess Diana.

11 March, Handel: Organ Concerto

Kendall Gladen, mezzo-soprano, and Sean Panikkar, tenor, are among the San Francisco Opera Adler Fellows who will appear both in Beethoven’s Ninth Symphony in March and Carmen in May (as, respectively, Carmen and Don José). Gladen participated in the 2005 Merola Opera Program, where she performed the role of Baba the Turk in The Rake’s Progress. She has appeared with the Washington National Opera, the Sarasota Opera, and Opera North and was a regional finalist in the Metropolitan Opera National Council Auditions. She is a graduate of Washington University and a student of American soprano Carmen Balthrop.

Panikkar is admired for his “surpassing musicality and passion, commanding self-confidence, and gorgeous expression.” The American tenor of Sri Lankan descent made his San Francisco Opera debut as Chaplitsky in The Queen of Spades. He sang the title role in the San Francisco Opera Center’s
production of Le Pauvre Matelot. Parikkar holds Bachelor and Master of Music degrees from the University of Michigan, where he studied with Luretta Bybee and Martin Katz.

11 March, Beethoven: Symphony No. 9
6 May, Bizet: Carmen

Nick Antipa, trumpet, joins Kimberlee Uwate and Zoe Kemmerling, violas, in the June concert pair called Concertos Then and Now. Antipa will play the Hummel Trumpet Concerto, while Uwate and Kemmerling will be the featured soloists in Bach’s Brandenburg Concerto No. 6. All three are senior-ish star instrumentalists who have made the UCDSO thrive during their Davis years. Antipa, an Optical Engineering student, is in fact related to the other area Antipas, and his father was also a member of the UCDSO. Kemmerling, too, is a local, while Uwate—whose viola’s name is Zoey (thus considerably confusing things on the front desk)—comes from Monterey. Both are majors in Music, and, along with their teacher Ellen Ruth Rose, shapers of our long-unrivalled viola section.

8 & 10 June, Concertos Then and Now

Jessica Bejarano participated in the Conductors Guild 2005–06 workshop with the Lamont Symphony Orchestra in Denver, Colorado, where she worked with Marin Alsop and Lawrence Golton. She was the head drum major for the UW Western Thunder Marching Band and musical director and conductor of the Cowboy Pep Band. She studied trumpet with Thomas Plotenhauer.

Debbie B. Wilson, CFRE, joined UC Davis last season as Director of Development for the Division of Humanities, Arts, and Cultural Studies. She works closely with alumni and friends of the Division and has an extensive range of responsibilities including providing strategic planning, leadership, solicitation, and execution of fundraising priorities. Wilson has been involved in educational and non-profit fund raising, strategic plans, organizational development and marketing for over 12 years. She is a member of several committees and boards including the Council for Advancement and Support of Education (CASE), Association of Fund Raising Executives, Community Leaders Forum for the Superior Court of California, County of Sacramento, and Reach Out and Read America.

Jessie Ann Owens, Professor of Music, is the new Dean of Humanities, Arts, and Cultural Studies at UCD. Owens, who comes to California from Brandeis University in Massachusetts, is an internationally recognized musicologist who studies the composition of Renaissance music. During her 30-year career she has amassed significant teaching, research, national service and administrative experience, serving for instance as elected president of the American Musicological Society and the Renaissance Society of America and as Visitor in music and theatre arts at the Massachusetts Institute of Technology. With D. Kern Holoman and Anne Walters Robertson (University of Chicago), she has shaped and leads the multimillion-dollar capital campaign of the American Musico logical Society, now underway. At Davis she “looks forward to the challenge of building on our success and working with the division to help make the humanities, arts and cultural studies matter—to students, to the university, and to the larger public the university serves.”
Stand partners Graham Terry and Cindi Yorita have returned to the first violin section of the UCDSO after Education Abroad programs that took them both to France last year.

Graham, a junior at the time, was enrolled at the Université de Lyon for the full academic year, taking classes in support of his two UCD majors, music composition and French. But his primary goal, he said, was to experience the overall culture in depth, since he had visited France before but not stayed for any length of time.

His classmates were jealous of his stories of rehearsing and playing in the Mondavi Center: the music ensembles at the university practiced in a basement. He did, however, have the opportunity to play in a small amphitheater situated within the Opéra de Lyon.

Cindi Yorita studied in Bordeaux for the spring semester—the period of the 2006 labor protests in France, where during February, March, and April, young people protested the proposed national contrat première embauche ("Beginning Workers’ Contract") or CPE, which would make it easier for employees under 26 to be fired. “The students blockaded campus with desks and chairs. Some even blocked travel by lying over the train tracks.”

She was able to take in a production of Le Nozze di Figaro at the Palais Garnier in Paris—the old Opéra. “We were passing by the opera house at intermission, and a man asked if we wanted his tickets. At first we were skeptical, but then we took them. It was intermission and he and his wife were leaving. They were great seats!” Then the audience booed a performer during the curtain calls. “I’ve never experienced that before.”

Both Yorita and Graham were struck by the sharp distinction between conservatories and universities in France, as contrasted with the wider-ranging curricula of their American counterparts. Discoveries like that are one reason the UCDSO encourages its members to take leaves of absence for study abroad. This season we have two members abroad—and a half dozen foreign visitors in our own orchestra, making new friends and perfecting their English in our already polyglot aggregation.