

UC DAVIS DEPARTMENT OF MUSIC PRESENTS THE

University Chorus
CHAMBER SINGERS ALUMNI CHORUS
JEFFREY THOMAS, CONDUCTOR

UCDAVIS
Symphony
ORCHESTRA
D. KERN HOLOMAN, CONDUCTOR

Jessica Bejarano, assistant conductor

Tamara Matthews, soprano

David Arnold, baritone

8 pm, Sunday, 9 March 2008
Jackson Hall, Mondavi Center



8 PM, SUNDAY, 9 MARCH 2008
JACKSON HALL, MONDAVI CENTER

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UNIVERSITY CHORUS AND CHAMBER SINGERS
JEFFREY THOMAS, CONDUCTOR
JESSICA BEJARANO, ASSISTANT CONDUCTOR AND TEACHING ASSISTANT
DAVID MOSCHLER, ASSISTANT CONDUCTOR

ALUMNI CHORUS
JEFFREY THOMAS, CONDUCTOR
JOHN KENDALL BAILEY, ASSISTANT CONDUCTOR

UC DAVIS SYMPHONY ORCHESTRA
D. KERN HOLOMAN, CONDUCTOR
DAVID MOSCHLER, ASSISTANT CONDUCTOR AND TEACHING ASSISTANT
JESSICA BEJARANO, ASSISTANT CONDUCTOR

PROGRAM

Cantate Domino (1977) Arvo Pärt
(b. 1935)

Missa Syllabica (1977, rev. 1996) Pärt
Kyrie
Gloria
Credo
Sanctus
Agnus Dei
Ite Missa Est

The Beatitudes (1990, rev. 1991) Pärt

Chamber Singers
Jeffrey Thomas, organ
Jessica Bejarano, conductor

INTERMISSION

Ein deutsches Requiem, op. 45 Johannes Brahms
(1833–97)
Selig sind, die da Leid tragen
Den alles Fleisch es ist wie Gras
Herr, lehre doch mich, daß ein Ende mit mir haben muß
Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Ihr habt nun Traurigkeit
Denn wir haben hie keine bleibende Statt
Selig sind die Toten, die in dem Herren sterben

Tamara Matthews, soprano
David Arnold, baritone
University and Alumni Choruses
UC Davis Symphony Orchestra
David Deffner, organ
Jeffrey Thomas, conductor

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CHAMBER SINGERS
Jeffrey Thomas, conductor
Jessica Bejarano, assistant conductor

Sopranos

Amy Banham
Sara Scheller
Isabel To
Stacey Twisdale
Nicole van den Haak
Tess Weathers

Altos

Meghan Eberhardt
Emma Gavenda
Julia Lazzara
Susanna Peeples
Ashley Tang

Tenors

John Forell
Tatz Ishimaru
Joy Li
Amanda Ou
Matthew Zavod

Basses

Paul-Anthony Bernucci
Christopher Gee
Francis Giuliani
David Green
Nicolas Moore-Karppinen

UNIVERSITY CHORUS
Jeffrey Thomas, conductor
Jessica Bejarano, assistant conductor and teaching assistant
David Moschler, assistant conductor

Sopranos

Kelly Archibald
Amanda Boardman
Ji Eun (Lydia) Callahan
Courtney Coffin
Meghan Davis
Tyra Dennis
Lauren Hall
Carrie Harrell
Kseniya Ishina
Sarah Jimison
Alyssa Kenville
Kimberly Kurotori
Rebecca Lobo
Yen-Tsun Lu
Sara Marostica
Jennifer McEwen
Brittany McKenzie
Kate Mintun
Elizabeth Parks
Samantha Ponce
Elissa Refsdal
Miriam Roche
Paige Seegan
Thea Smith-Nilsson
Diane Soto
Karina Summers
Stacey Twisdale
Nicole van den Haak
Kaleigh Vance
Cecilia Whitworth
Jane Wong

Altos

Kathleen Baker
Evelina Chang
Melody Eng
Rebecca Fein
April Ferre
Sara Franssen
Elizabeth Frey
Karin Fujii
Susan Garbini
Lizzie Gergian
Sally Gray
Anne Ish Green
Kirstin Haag
Mary Herbert
Caitlin Kollgaard
Julia Kulmann
Darcey Lewis
Monique Macasaet
Allison Manderfield
Theresa Martinez
Meghan McMahon
Deepti Menon
Shanna Mok
Patricia Peacock
Susanna Peeples
Carrie Roche
Kelsey Stroshane
Ashley Tang
Christine Twisdale
Nina Vuoso
Yuru Wong
Jessica Zamora

Tenors

Jeff Aran
Vincent Bacay
Stephen Fasel
John Forell
John Gibson
Chris Hong
Milton Jackson
Richard Kulmann
Michael Lahr
Newman Leung
Spencer Little
Jerry Schimke
Peter Shack
Po En Brian Wu

Basses

Osama Almughrabi
Nick Baltazar
John Berg
Paul-Anthony Bernucci
Clyde Bowman
Sam Doty
Erich Drossel
Kenneth Firestein
Kevin Foster
Christopher Gee
David Green
James Hutchinson
Tetsushi Kawaguchi
Patricio Piedra
Vinay Reddy
Johnny Sanchez
Eric Spears
Doug Underwood
Matthew Violet
Sam Young
Yaluen Yu

ALUMNI CHORUS
Jeffrey Thomas, conductor
John Kendall Bailey, assistant conductor
David Deffner and Ellen Deffner, accompanists

Sopranos

Barbara Celli
Susan Burris Conwell, 1995
Evelynne Drinker, 1978
Beth Baker Grose, 1981
Melissa Johnson Hallas, 2002
Marjorie Halloran, 2007
Jeanne Howe, 1974
Lauren Kaplan, 1977
Candace Leung, 2005
Cheryl Loehr, 2000
Cynthia Wilson Londeore, 2000
Christine Grego Meairs, 1979
Aileen Natasha Nichols, 2006
Elizabeth Ward Pham, 1998
Barbara Leitner Pomerantz, 1972
Elenka Proulx, 2004
Barbara Ruhmann, 1984
Lisa Lambro Salter, 1986
Joan Lunderville Sellers, 1965
Sue Shellooe
Regina Sikora, 2005
Paula Fisher Thompson, 1976
Melissa Valdellon, 2004
Cheryl Christenson
Villavicencio, 2002
Karen Banks Walton, 1977
Kelley Way, 2007
Rebecca Wendlandt, 2001

Altos

Lindsay Allen, 1973
Katina Chapralis, 2004
Christina Connell, 2007
Leslie Larson Cooper, 1976
Aimee Dour-Smith, 1992
Amy Eleazarian, 2007
Vera Fontaine
Ann Wyant Halsted
Kate Ivanjack, 1998
Amarissa Khl, 2005
Charlene Kunitz
Leslie Nevins Leong, 1981
Sara McCray Martin, 1976
Debbie Lorenz McDevitt, 1982
Barbara Meixner, 1964
Cynthia Shellum Night, 1976
Eleni Nikitas, 2006
Gail Meredith Otteson, 1984
Kathleen Bo-Mie Pae, 2007
Mary Sprifke, 1965
Lynne Swant, 2002
Joyce Takahashi
Jessica Tonnies, 2005
Khanh Tran, 2007
Kristina Trombly, 2007
Katherine Smith Unger, 1990
Jan West, 1983
Flora Wong, 2005

Tenors

Jeff Aran, 1980
Seth Arnopole, 1998
Karin Hoover, 1978
Jean-Michel Lapeyrade, 1984
Jim Lewis, 1980
Gary Matteson, 1960
Matthew McGibney, 1993
Jeff Mihaly, 1993
Jeff Ouye, 1993
Darren Pollock, 2001
Warren Roberts, 1964
Brian Sennello, 2004
Jim Shellooe, 1977
Jeremy Smith, 2006
D. Asa Stern, 1997
Matthew Vega, 2006

Basses

John Baker, 2000
David Benjamin, 1999
Joshua Eichorn, 1998
Thomas Estes, 1980
John Grose, 1981
Robert Howe, 1979
Roger Kohne, 1990
Kirk Kolodji, 2004
Eric "Noca" Leaver, 1994
Louis Lee, 1993
Erick Lorenz, 1962
Ian MacGregor
Craig Machado, 1974
Ed Martin
Hugh McDevitt, 1981
Clarence McProud, 1976
Chester (Chet) Moore, 1960
Anthony Palmere
Jeffrey Pettit, 1976
Keith Rode, 2002
Carl Seymour, 1977
Eric van Boer, 1976
Cirian Villavicencio, 2002

UC DAVIS SYMPHONY ORCHESTRA
D. Kern Holoman, conductor
David Moschler, assistant conductor and teaching assistant
Jessica Bejarano, assistant conductor
Yosef Farnsworth, manager and librarian

Violin I

Cynthia Bates, *concertmaster**
John Abdallah, *associate
concertmaster**
Zoe Berna
Clairelee Leiser Bulkley*
Joan Crow
Yosef Farnsworth*
Jolán Friedhoff
Jordan Kirkner
Raphael Moore*
Amanda Perry
Vanessa Rashbrook
Judy Riggs*
Wesley Wang
John Wu

Violin II

Angelo Arias, *principal**
Shari Benard-Gueffroy, *assistant
principal**
Reanna Albert
Christina Cheng
Lisa Eleazarian
Elicia Fox
Aaron Gong
Grace Hermle
Sharon Inkelas
Margaux Kreitman
Candace Lo
Morgan McMahon
Alice Tackett

Viola

Kimberlee Uwate, *principal**
David Spencer, *associate
principal**
William Chang Jr.
James Chitwood
Jason Haberman
Kristen Jones
Zoe Kemmerling
Melissa Lyans
Michael Reid
Clare Steinberg

Cello

Anne Marie Noble, *principal**
Christopher Allen*
Lara Brown
Julie Hochman
Tracy McCarthy
Eldridge Moores
Tobias Münch
Ko Nee
Isabel Ortiz
Peter Palmere
Adam Sapin*
Eimi Stokes

Bass

Eric Price, *principal**
Greg Brucker
Paul Cherng
Robin Croen
Tom Derthick
Thomas Mykytyn
Amanda Wu
Melissa Zerofsky

Flute

Amy Kuo, *principal**
Caitlin Roddy

Piccolo

Alexandra Engen

Oboe

Mary King, *principal**
Jaclyn Howerton

Clarinet

Robert Brosnan, *principal**
Alicia Bruce

Bassoon

Matthew Wong, *principal**
Kate Mackenzie

Contrabassoon

Adam Taylor

Horn

Jonathan Anderson, *principal**
Rachel Howerton
Victoria Lau
Yuka Shimizu

Trumpet

Ian McPherson, *principal**
Randy Veirs

Trombone

John Unrath, *principal**
Johannes Plambeck*
Robert Thomas*

Tuba

David Moschler*

Harp

Carole Kihm

Organ

David Deffner

Timpani

Megan Shieh*

*Holder of endowed seat

FOR THE UC DAVIS DEPARTMENT OF MUSIC

Phil Daley, events and publicity manager
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NOTES

When Arvo Pärt created his *tintinnabuli* style of composition in the mid-1970s, he drew upon two of the most fundamental aspects of tonal music: the scale and the triad. In doing so, however, he deliberately avoided the linear sense of tension and release (primarily through modulation), which we associate with functional tonality, and instead created a kind of steady-state tonality, which has sometimes been called “modal” and is frequently likened to medieval music. Neither of these comparisons is entirely satisfactory, though there is certainly more than a grain of truth in them. Throughout this music runs the constant sound of an unchanging single triad, actual or implied, rather like the way in which a bell continues to ring long after the note has been sounded, and it is this quality which led Pärt to call the style “tintinnabuli.”

Cantate Domino (1977) is a short, lightly dancing setting of Psalm 95 cast technically very much in the same mold as the *Missa Syllabica*. Two pairs of voices (soprano/alto, tenor/bass) double each other at the octave, with four instrumental lines, two of them triadic, the other two doubling the voices at a higher and lower octave still.

Missa Syllabica (1977) is amongst the earliest works in the *tintinnabuli* style, and it is a prime example of the underlying technique with which Pärt literally draws music out of a text. Not only is the music syllabic as the title kindly suggests, but each pitch that we hear is determined by the length of each of the words in turn—within the various frameworks established by the composer for each movement. Similarly, the various rhythms and the pauses between the phrases are strictly determined by the text’s structure and punctuation. In a sense, then, the text (including its punctuation) has truly composed the music.

The Beatitudes was completed in 1990, though actually begun a few years earlier. This was Pärt’s first approach to setting the English language, and he found it expedient to use a form of choral recitation, though carefully measured and having longer notes at the beginnings and ends of phrases and on the principal stressed syllables. The music employs a pattern of enharmonic shifts quite rare in *tintinnabuli* music, though not without precedent. These gradually elevate the pitch of recitation so that the text is projected ever higher, leading inevitably towards a point of climax. This occurs as the voices sing a loud Amen, after which they fall silent and the organ traces a lone path through the harmonic sequence with a pattern of quintuplet arpeggios, back down to the opening F minor harmony. —Paul Hillier

These notes are based in part on excerpts from Paul Hillier’s book *Arvo Pärt* (Oxford University Press).

Brahms's notion of death is in the Protestant Christian mold: an occasion for comfort to the bereaved and for rejoicing in the certainty of Paradise. There is no place for a Catholic *Dies irae*: rather the texts come from the Lutheran Bible, both Old and New Testaments (Psalms, Isaiah; Matthew, John, James, 1 Peter) and Apocrypha (Wisdom of Solomon). A German Requiem, which he composed and revised over a five-year period, may be a tribute to his beloved mentor Schumann. Certainly it is meant as a bow to his German heritage, so rich is it in severe fugal device and hints of continuo practice. Equally certain from the evidence of the title and text is Brahms's consciousness of the *Musikalische Exequien* by the great mid-Baroque composer Heinrich Schutz.

In its mastery of instrumental and choral textures, clarity of declamation, pacing, and dense harmonic language, the German Requiem achieves a richness of sound and a tautness of organization without parallel in the literature for chorus and orchestra. It is nevertheless a work of bold contrasts, prone to emerge from its generally assuring tranquility with solemn pronouncements. You are comforted in the harmonic language and splendid orchestration of the late century, but the bitter truths of the human experience are established too, and with almost Gothic severity.

The matchless opening, with violas and cellos divided into four parts over throbbing Fs in bass and French horns, introduces one of the Beatitudes of Christ ("Blessed are they that mourn, for they shall be comforted") sung at first by unaccompanied chorus. The harps enter just before the end, and note well the very last words, *getröstet werden*, reiterated pianissimo by the chorus, as though nodding an affirmation of universal truth. This is a strategy Brahms will use several more times during the German Requiem. The dead march follows ranks with his most outstanding accomplishments: haunting of key, with violins and violas subdivided into three parts each, and over a relentless distant tattoo in the timpani. The chorus has the theme in unison, "Behold all flesh is as the grass": softly the first two times, the third as the culmination of a magnificent, thunderous crescendo. The terror of the funeral march is offset at the center in major mode; then it recapitulates before Brahms turns to a stentorian reminder that the Lord's voice endures forever and an affirmative concluding fugue.

The baritone solo, too, is taken with the brevity of our time on earth and is also a march in the minor key, this time in duple meter. All is vanity; one's hope is in the Lord, and, the great choral fugue at the end proclaims, the souls of the righteous are in the hand of the Lord. Eighteen pages, at the end, are played over the single pitch D in the bass instruments, a musical symbol of steadfastness in the protection of God.

For most music lovers, the fourth movement, "How Lovely is Thy Dwelling Place," is among the most perfect (and most familiar) miniatures in the repertoire. Despite the harp-like figurations, the harps remain silent; indeed Brahms seems to go out of his way to assure us that his evocation of the heavenly apartments is innocent, joyous, and above all dignified. He is said to have composed the fifth movement on the occasion of the death of his mother in 1865, and this was added to the work between the Bremen performance of 1867 and the definitive first performance in Leipzig the following year.

The huge movement that follows almost outweighs the second movement, with which it is paired in the overall structure. It is yet another cortege of minor key. Here the baritone soloist recalls the mystery of resurrection ("all changed in a moment, in the twinkling of an eye") and the trumpet of judgment, and a diabolical dance ensues. The concluding fugue is in slow note values, reminiscent of the white-note fugues of Bach and Handel.

By now you should be aware of the careful balance and symmetry the composer has given his work. The added soprano aria balances the first baritone solo and puts "How Lovely is Thy Dwelling Place" at the center of a structural arch; the two biggest movements come just after the first and just before the last. Now, to balance the first movement, Brahms leaves another beatitude: "Blessed are the dead: they rest from their labors, and their work follows after them." It brings the Requiem to close in F major, where more than an hour before it had begun. —DKH

EIN DEUTSCHES REQUIEM **(A GERMAN REQUIEM), OP. 45**

For soloists (soprano, baritone), chorus; piccolo, flutes I-II, oboes I-II, clarinets I-II, bassoons I-II; horns I-IV, trumpets I-II, trombones I-III, tuba; timpani; harps I II; organ and contrabassoon ad libitum; strings

Text (in German) from the Lutheran Bible

Composed January 1865—summer 1866 in Vienna, Zurich, and Baden-Baden, using material that dates back to 1857; revised 1868 by the addition of movement V

First performed February 18, 1869, by the Leipzig Gewandhaus orchestra, Carl Reinecke conducting. The first three movements had been given December 1, 1867, by the Vienna Gesellschaft der Musikfreunde in the great Redoutensaal, Johann Herbeck conducting; a version of the work lacking movement V had been given on Good Friday, April 10, 1868, at the Bremen Cathedral, Brahms conducting.

Published by J. Rieter-Biedermann (Leipzig, 1868)

Duration: about 75 minutes

Arvo Pärt

Cantate Domino

Cantate Domino canticum novum: cantate Domino
omnis terra.
Cantate Domino, et benedicite nomini ejus: annuntiate de die in
diem salutare ejus.
Annuntiate inter gentes gloriam ejus, in omnibus populis
mirabilia ejus.
Quoniam magnus Dominus, et laudabilis nimis: terribilis est
super omnes deos.
Quoniam omnes dii gentium daemonia: Dominus autem
coelos fecit.
Confessio et pulchritudo in conspectus ejus: sanctimonia et
magnificentia in sanctificatione ejus.
Afferte Domino patriae gentium, afferte Domino gloriam et honorem:
afferte Domino gloriam nomini ejus.
Tollite hostias, et introite in atria ejus: adorare Dominum in atria
sancto ejus.
Commoveatur a facie ejus universa terra: dicite in gentibus quia
Dominus regnavit.
Etenim correxerat orbem terrae qui non commovebitur: judicabit
populus in aequitate.
Laetentur caeli, et exsultet terra: commoveatur mare, et plenitudo
ejus: gaudebunt campi, et omnia quae in eis sunt.
Tunc exsultabunt omnia ligna silvarum a facie Domini, quia venit:
quoniam venit judicare terram.
Judicabit orbem terrae in aequitate, et populos in veritate sua.

O come, let us sing unto the Lord a new song: sing unto the Lord,
all the earth.
Sing unto the Lord, bless his name; show forth his salvation from
day to day.
Declare his glory among the heathen, his wonders among
all people.
For the Lord is great, and greatly to be praised: his is to be feared
above all gods.
For all the gods of the nations are idols: but the Lord made the
heavens.
Honor and majesty are before him: strength and beauty are in his
sanctuary.
Give unto the Lord, O ye kindreds of the people: give unto the Lord
glory and strength. Give unto the Lord the glory due unto his name.
Bring an offering, and come into his courts. O worship the Lord in
the beauty of holiness.
Fear before Him, all the earth. Say among the heathen that the Lord
reigneth.
The world also shall be established that it shall not be moved: he shall
judge the people righteously.
Let the heavens rejoice, and let the earth be glad; let the sea roar, and
the fullness thereof. Let the field be joyful, and all that is therein.
Then shall all the trees of the wood rejoice before the Lord; for He
cometh to judge the earth.
He shall judge the world with righteousness and the people with his truth.
(Psalm 95)

Missa Syllabica

KYRIE

Kyrie eleison
Kyrie eleison
Kyrie eleison

Christe eleison
Christe eleison
Christe eleison

Kyrie eleison
Kyrie eleison
Kyrie eleison

Lord, have mercy on us
Lord, have mercy on us
Lord, have mercy on us

Christ, have mercy on us
Christ, have mercy on us
Christ, have mercy on us

Lord, have mercy on us
Lord, have mercy on us
Lord, have mercy on us

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicamus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus,
Tu solus altissimus,
Jesu Christe.

Cum Sancto Spiritu,
In gloria Dei Patris.
Amen.

Glory to God on high.
And on earth peace to men of good will.
We praise thee.
We bless thee.
We adore thee.
We glorify thee.
We give thanks to thee for thy great glory,
O Lord God, heavenly king,
God the Father almighty.
O Lord, the only begotten Son,
Jesus Christ.

Lord God, Lamb of God, Son of the Father,
That takest away the sins of the world,
have mercy on us.
That takest away the sins of the world,
receive our prayer.
That sittest at the right hand of the Father,
have mercy on us.

For thou alone art holy.
Thou alone art the Lord,
Thou alone art most high,
Jesus Christ.

With the Holy Ghost,
In the glory of God the Father
Amen.

TEXT AND TRANSLATION

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nostram salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine:
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die, secundum scripturas.
Et ascendit in caelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum, et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur, et conglorificatur:

Qui locutus est per Prophetas.
Et unum, sanctum, catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi:
Miserere nobis.
Agnus Dei, qui tollis peccata mundi:
Miserere nobis.
Agnus Dei, qui tollis peccata mundi:
Dona nobis pacem.

ITE MISSA EST

Ite, missa est.
Deo Gratias.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made, being of one substance with the Father:
by whom all things were made.
Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary:
And was made man.

And was crucified also for us under Pontius Pilate:
suffered, and was buried.

And the third day He rose again, according to the scriptures.
And ascended into heaven, and sitteth at the right hand of the Father.
And He shall come again with glory to judge the living and the dead:
His kingdom shall have no end.

And [I believe in] the Holy Ghost, Lord and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son together is worshipped and glorified:

Who spake by the Prophets.
And in one holy catholic and apostolic church.

I acknowledge one baptism for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come. Amen.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of thy glory.

Hosanna in the highest.

Blessed is he who cometh in the name of the Lord.

Hosanna in the highest.

Lamb of God, that takest away the sins of the world:
Have mercy on us.
Lamb of God, that takest away the sins of the world:
Have mercy on us.
Lamb of God, that takest away the sins of the world:
Grant us peace.

The Mass is over.
Thanks be to God.

The Beatitudes

Blessed are the poor in spirit: for theirs is the kingdom of heaven.
Blessed are they that mourn: for they shall be comforted.
Blessed are the meek: for they shall inherit the earth.
Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
Blessed are the merciful: for they shall obtain mercy.
Blessed are the pure in heart: for they shall see God.
Blessed are the peacemakers: for they shall be called the children of God.
Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.
Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.
Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you. Amen.
(Matthew 5:3-12)

Brahms: Ein deutsches Requiem

I
Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen
Samen, und kommen mit Freuden und bringen
ihre Garben.

II
Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des
Menschen wie des Grases Blumen. Das Gras ist verdorret und die
Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des
Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der
Erde und ist geduldig darüber, bis er empfahe den Morgenregen
und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen, und gen Zion
kommen mit Jauchzen; Freude, ewige Freude wird über ihrem
Haupten sein; Freude und Wonne werden sie ergreifen und
Schmerz und Seufzen wird weg müssen.

III
Herr, lehre doch mich, daß ein Ende mit mir haben muß, und
mein Leben ein Ziel hat und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben
ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die
doch so sicher leben.

Sie gehen daher wie ein Schemen, und machen ihnen viel
vergebliche Unruhe; sie sammeln und wissen nicht, wer es
kriegen wird.

Nun, Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual
rühret sie an.

IV
Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlanget und sehnet sich nach den Vorhöfen des
Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen, die loben dich
immerdar.

Blessed are they that mourn, for they shall be comforted.

They that sow in tears shall reap in joy. (Matthew 5:4)

He that goeth forth and weepeth, bearing precious seed, shall
doubtless come again with rejoicing, bringing his sheaves with
him. (Psalm 126:5-6)

For all flesh is as grass, and all the glory of man as the flower
of grass. The grass withereth, and the flower thereof falleth
away. (I Peter 1:24)

Be patient therefore, brethren, unto the coming of the Lord.
Behold, the husbandman waiteth for the precious fruit of the
earth, and hath long patience for it, until he receive the early
and latter rain. (James 5:7)

But the word of the Lord endureth forever. (I Peter 1:25)

And the ransomed of the Lord shall return, and come to
Zion with songs and everlasting joy upon their heads; they
shall obtain joy and gladness, and sorrow and sighing shall
flee away. (Isaiah 35:10)

Lord, make me to know mine end, and the measure of my days,
what it is: that I may know how frail I am.

Behold, thou hast made my days as an handbreadth, and mine
age is as nothing before thee. Verily every man at his best state is
altogether vanity.

Surely every man walketh in a vain shew, and surely they are
disquieted in vain; he heapeth up riches, and knoweth not who
shall gather them.

And now, Lord, what wait I for? My hope is in thee. (Psalm 39:4-7)

But the souls of the righteous are in the hand of God, and there
shall no torment touch them. (Wisdom of Solomon 3:1)

How amiable are thy tabernacles, O Lord of Hosts!

My soul longeth, yea, even fainteth for the courts of the Lord; my
heart and my flesh crieth out for the living God.

Blessed are they that dwell in thy house; they will be still praising
thee. (Psalm 84:1,2,4)

V

Ihr habt nun Traurigkeit; aber ich will euch wiedersehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Sehet mich an; ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost gefunden.

Ich will euch trösten, wie einen seine Mutter tröstet.

And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. (John 16:22)

Behold with your eyes, how that I labored but a little while, and found for myself much rest. (Ecclesiasticus 51:35)

As one whom his mother comforteth, so will I comfort you. (Isaiah 66:13)

VI

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg.

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft; denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

For here have we no continuing city, but we seek one to come. (Hebrews 13:14)

Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

O death, where is thy sting? O grave, where is thy victory? (1 Corinthians 15:51,52,54,55)

Thou art worthy, O Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created. (Revelation 4:11)

VII

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead that die in the Lord from henceforth. Yea, saith the Spirit, that they may rest from their labors; their works do follow them. (Revelation 14:13)

ABOUT THE ARTISTS



Jessica Bejarano is a candidate for the Master of Arts degree in Conducting at UC Davis. Jessica earned her Bachelor of Music in Music Education from the University of Wyoming in 2006. As a trumpet player, she studied with Thomas Pfothenhauer and sought out private conducting lessons from Michael Griffith, director of the University of Wyoming Symphony Orchestra. She has worked closely with the University of Wyoming Orchestra and conducted Mozart's *Così Fan Tutte* overture at the Dorothy Jacoby Concerto Competition, as well as UC Davis alumna Dr. Anne Guzzo's piece *Mechanations* in various performances.

Bejarano is an active member of the Conductors' Guild and has attended the 2005, 2006, and 2007 annual conferences in Boston, New York, and Toronto. She has also been accepted to the Conductors' Guild training workshops with the Lamont Symphony Orchestra in Denver, Colorado, with Marin Alsop as principal conductor; Bowling Green Philharmonia, with Gustav Meier and Leonard Slatkin; and the California Conducting Institute, with John Farrer, Daniel Lewis, and Donald Thulean.

This past summer, Bejarano was one of nine participants from around the world accepted to attend the International Academy of Advanced Conducting after Ilya Musin in Beloit, Wisconsin, and Saint Petersburg, Russia. This intensive conducting program gave Bejarano the opportunity to study with Oleg Proskurnya, director of the IAAC and the Beloit College Orchestra, and Leonid Korchmar, director of Opera at the Mariinsky Theatre and professor of conducting at the Saint Petersburg Conservatory. At the end of the summer program, Bejarano conducted the Classical Symphony Orchestra of Saint Petersburg in concert at Herzen University in Saint Petersburg, Russia. Bejarano is also music director of the Davis Summer Symphony and studies conducting with Professor Holoman and Professor Thomas.



Soprano **Tamara Matthews** has risen rapidly to international status with debuts in France, Italy, Spain, Israel, Singapore, and Hong Kong, as well as major venues in North America, including Carnegie Hall and the Kennedy Center for the Performing Arts. With more than 15 recordings to her credit, Matthews's discography continues to diversify. Latest recordings include the music of Spanish composer Courcelle (2007) and the Bach Magnificat and Vivaldi Gloria with the Boston Baroque Orchestra (2006). Recent and current engagements include a recording of chamber music by Chris Dobrian, Christmas concerts with the Bethlehem Bach Chorus and the International Music Foundation Messiah in Chicago's Lyric Opera Hall, and performances of Mahler's Symphony No. 2 with the Fort Wayne Philharmonic and Beethoven's *Missa solemnis* with Philadelphia's Singing City, with which she recently performed the Brahms Requiem. Matthews has participated on the faculties of both Swarthmore College and Westminster Choir College as a professor of voice and is currently a professor at Furman University in South Carolina.



Baritone **David Arnold** previously appeared with the UCDSO, University Chorus, and Alumni Chorus in their 2004 production of the Verdi Requiem. He has performed leading roles with the Metropolitan Opera, New York City Opera, English National Opera, Komische Oper Berlin, and recently with the Handel Society, and has sung with the major orchestras of Boston, Chicago, San Francisco, Atlanta, New York, St. Louis, and Amsterdam. Leonard Bernstein selected him to perform the world premiere of David Diamond's Ninth Symphony at Carnegie Hall, and James Grant wrote the baritone solos in *Such Was the War* for Arnold's voice, the work having its premiere at the Kennedy Center in 2003. Abroad, he has been heard at the Holland, Spoleto, and Thessaloniki festivals; the Concertgebouw; and England's Bath Opera. His recordings include the Mozart Requiem (Levin completion) and Haydn's *Missa in angustiis* ("Lord Nelson Mass," with the American Bach Soloists). A winner of many awards, Arnold has made guest appearances at the White House for presidents Carter and Clinton.

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Andrew Mollner principal trumpet
presented by Joseph Dean Mollner and
Andrew Mollner

John Unrath
Rebecca A. Brover principal trombone
presented by Rebecca A. Brover

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Brian McCurdy bass trombone
presented by Barbara K. Jackson

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Gary C. Matteson orchestral piano
presented by Jane, Dwayne, and Donald
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presented by Barbara K. Jackson

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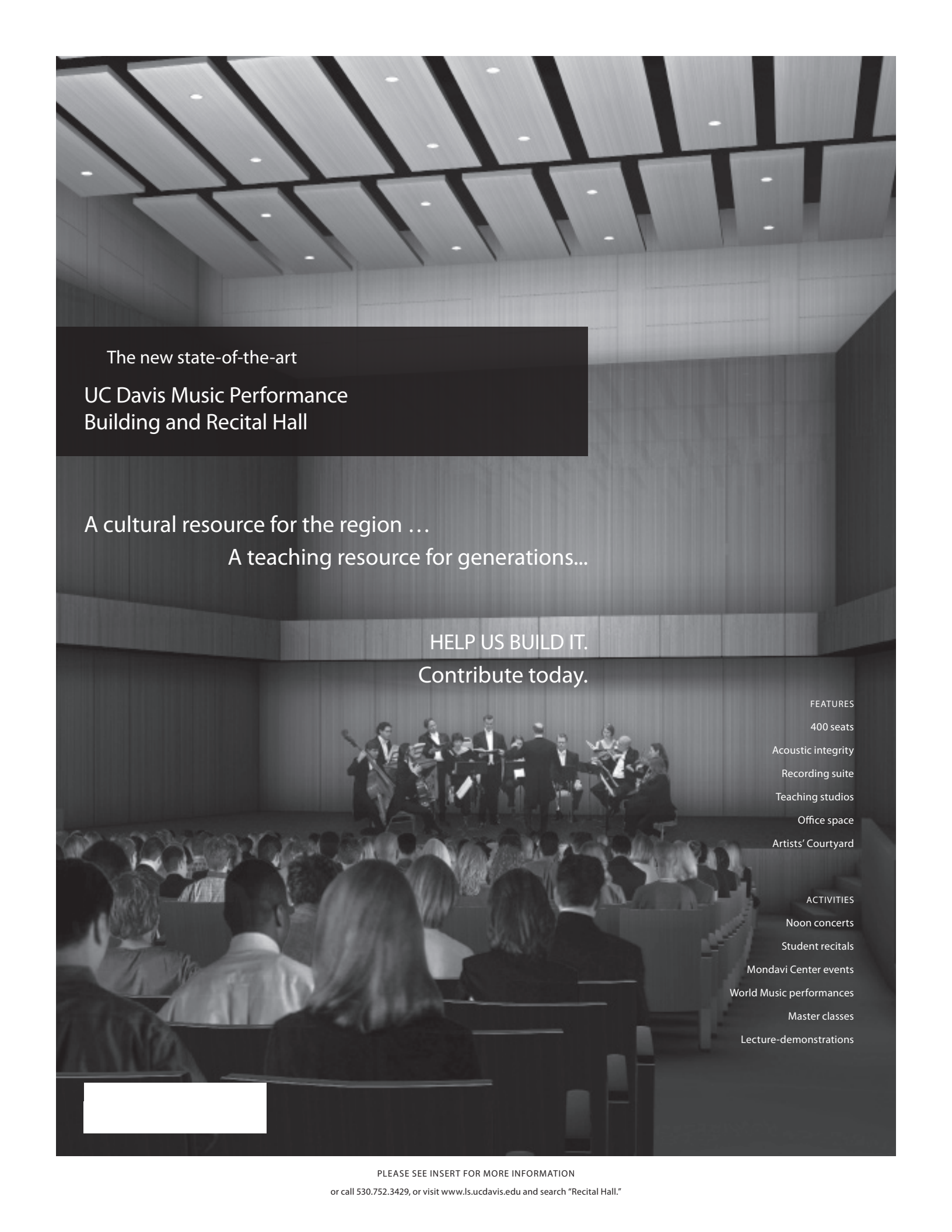
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