



# *Johannes Brahms*

*A German Requiem*

*Saturday, March 9, 2018, 8:00 pm*  
*Irvine Barclay Theatre*

*Sunday, March 11, 2018, 7:00 pm*  
*Henry W. Coil, Sr. and Alice Edna Coil School for the Arts Concert Hall*

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Presents:

**Ein deutsches Requiem**  
*by Johannes Brahms*

UCI Symphony Orchestra

*with*

Li-Mei Liang, violin

Jennifer Lindsay, soprano

Brittany Logan, soprano

Brandon Guzman, baritone

Bob Cole Conservatory Chamber Choir

Riverside City College Chamber Singers

UCI Chamber Singers

*in memoriam Dr. Rae Linda Brown*

Dr. Stephen Tucker, conductor

Dr. Jonathan Talberg, conductor

Friday, March 9, 2018, 8:00 pm

Irvine Barclay Theatre

Claire Trevor School of the Arts | University of California, Irvine

Sunday, March 11, 2018, 7:00 pm

Henry W. Coil, Sr. and Alice Edna Coil School for the Arts Concert Hall

Riverside City College

## **PROGRAM**

**Fantasia on Themes from Gounod's 'Faust'**\* Henryk Wieniawski  
(1835-1880)  
Li-Mei Liang, violin

**In Memoriam, Dr. Rae Linda Brown\*** Dr. Michael Dessen, chair  
UCI Department of Music

### ***Intermission***

**Ein deutsches Requiem, Op. 45** Johannes Brahms  
(1833-1897)

- I. Selig sind, die da Leid tragen*
- II. Denn alles Fleisch es ist wie Gras*
- III. Herr, lehre doch mich*
- IV. Wie lieblich sind deine Wohnungen*
- V. Ihr habt nun Traurigkeit*
- VI. Denn wir haben hie keine bleibende Statt*
- VII. Selig sind die Toten, die in dem Herrn sterben*

Jennifer Lindsay, soprano (*Friday only*)  
Brittany Logan, soprano (*Sunday only*)  
Brandon Guzman, baritone

Bob Cole Conservatory Chamber Choir, Dr. Jonathan Talberg, conductor  
Riverside City College Chamber Singers, John Byun, conductor  
UCI Chamber Singers, Dr. Seth Houston, conductor

UCI Symphony Orchestra

Dr. Stephen Tucker, conductor (*Friday only*)  
Dr. Jonathan Talberg, conductor (*Sunday only*)

# TEXT AND TRANSLATION

1.  
*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.*

2.  
*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 wieder  
kommen,  
und gen Zion kommen mit Jauchzen;  
ewige Freude wird über ihrem Haupte  
sein;  
Freude und Wonne werden sie ergreifen  
und Schmerz und Seufzen wird weg  
müssen.*

3.  
*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.*

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

They who sow with tears,  
will reap with joy.  
They go forth and weep,  
bearing precious seeds,  
and return rejoicing,  
bearing their sheaves.

For all flesh is like the grass,  
and all the magnificence of mortals  
is like the flowers of the grass.  
The grass has withered  
and the flower has fallen away.

So now be patient, dear friends,  
until the life hereafter.  
Behold, a husbandman waits  
for the precious fruit of the earth  
and is patient, until he receives  
the early and later rain.

But the word of the Lord endures  
forever.  
The redeemed of the Lord will return,  
and come to Zion with shouts of joy;  
eternal joy will be upon her heads,  
joy and delight will overcome them  
and sorrow and sighing will have to  
depart.

Lord, teach me  
that I must have an end,  
and my life has an end,  
and that I must pass away.

Behold, my days here  
are but a handbreadth before you,  
and my life is nothing before you.  
Ah, how insignificant all mortals are,  
and yet they live so confidently.

They go about like a phantom  
and create so much vain disquiet;  
they gather things and know not  
who will receive them.

# TEXT AND TRANSLATION

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

Now, Lord, in whom shall I find  
consolation?  
I trust in you.

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

The souls of the righteous are in God's  
hands  
and no torment touches them.

4.  
*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.*

How lovely are your dwellings,  
O Lord of Hosts!  
My soul yearns and longs  
for the courts of the Lord;  
my body and soul rejoice  
in the living God.

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

Blessed are those who dwell in your  
house,  
those who praise you forever more.

5.  
*Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen  
und eure Freude soll niemand von euch  
nehmen.*

You now have sorrow;  
but I want to see you again,  
and your heart shall rejoice,  
and no one shall take your joy from you.

*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.*

Look upon me:  
I have had toiled and labored a brief  
time,  
and now I have found great comfort.  
I want to comfort you,  
as one is comforted by his mother.

6.  
*Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.*

For here we have no permanent place,  
But we seek the one to come.

*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?*

Behold, I tell you a mystery:  
we will not all die,  
but we will all be transformed,  
and transformed suddenly, in an  
instant,  
at the sound of the last trumpet.  
For the trumpet will sound,  
and the dead will rise up  
incorruptible,  
and we will be transformed.  
Then we will be fulfilled  
the word that is written:  
"Death is swallowed up in victory.  
Death, where is your sting?  
Hell, where is your victory?"

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

7.  
*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.*

*—Text from the Luther Bible, selected  
and arranged by Johannes Brahms*

Lord, you are worthy to receive  
praise and honor and might,  
for you have created all things,  
and by your will they have  
their being and are created.

Blessed are the dead  
who die in the Lord  
from now on.

Yea, the Spirit says  
that they may rest from their labor,  
for their works follow after them.

*—Translation from Ron Jeffers,  
Translations and Annotations of Choral  
Repertoire, Volume II: German Texts  
(Corvallis: Earthsongs, 2000)*

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# PROGRAM NOTES

## **Fantasia on Themes from Gounod's 'Faust'**

Polish-born Henryk Wieniawski's name is synonymous with violin playing, mainly throughout the 19th century. It is no surprise that Wieniawski's output of compositions features many works for violin. One these works, the *Fantasia on Themes from Gounod's 'Faust,'* followed the tradition of nineteenth century composers writing works based on the theme from Charles Gounod's 1859 opera *Faust*. Wieniawski structures the *Fantasia* in five parts, with alternating occurrences of livelier and slower tempos appearing in keys surrounding A minor, F major, and E major, and ending in A major with the brilliant finale.

—Dr. Stephen Tucker

## **Ein deutsches Requiem: A Requiem for the Living**

A *German Requiem on Words from the Holy Scriptures*, op. 45, for solo voices, chorus, and orchestra, is the longest and in many respects the most ambitious work of Johannes Brahms's career, and the one that first brought him international fame. Although the slow funeral march heard in the second movement may derive from an aborted duo piano sonata that was conceived under the pall cast by Robert Schumann's tragic collapse in 1854, most of the composition dates from the mid-1860s. Whatever the connection to Schumann may be, it is reasonable to assume that the death of the composer's beloved mother, on 2 February 1865, was the work's primary motivation. Writing to Clara Schumann in April of that year, Brahms made mention of the first two movements and included a piano score of the fourth, which he described as a "choral piece . . . from a kind of German Requiem"; Brahms followed up with more information about the "aforementioned German Requiem" in a letter to Clara of 24 April. Work continued well into the following year. Originally completed in six movements, the *Requiem* was heard in that form for the first time on Good Friday (10 April) 1868 at Bremen's Cathedral of St. Peter under the composer's direction. Shortly after the Bremen première Brahms rehearsed an additional number, a beautiful soprano solo that was inserted after the fourth movement to form a new seven-movement whole. This definitive version was heard from the first time in Leipzig on 18 February 1869. Publication that year quickly brought with it numerous performances throughout the German-speaking world, in Britain, and beyond.

By this stage of his career, Brahms had considerable experience setting biblical and other religious texts. These were mostly small-scale works, however, ranging from exercises in Renaissance and Baroque counterpoint (some of which later surfaced in published compositions) to evocations of J. S. Bach's motet style (in *Es ist das Heil uns kommen her*, op. 29, no. 1), to more modern-sounding, lyrical expressions such as the *Marienlieder*, op. 22, *Ave Maria*, op. 13, and *Geistliches Wiegenlied*, op. 91, no. 2. Opus 45 was a different kettle of fish. This is a major work of some seventy-minutes' duration, comprising sixteen separate texts culled by the composer from the Luther Bible and set to music that integrates an array of genres drawn from three centuries of sacred choral music into a thoroughly modern musical idiom.

Modern, too, was Brahms's attitude toward religion. Despite his traditional Lutheran upbringing, the composer held with no orthodox Christian belief. This explains his decision to avoid choosing for the *Requiem* any verse in which Jesus Christ is mentioned by name. Carl Reinthaler, who prepared the chorus for the Bremen première, found Brahms's reluctance to present a more forthcoming Christian message puzzling, and in a letter from early October 1867 he urged the composer to set some additional lines of text near the end that would make clear to the listener "the point on which everything turns," the redemptive power of the death of Jesus. Reinthaler offered two suggestions on where such an addition might occur, but then concluded, perhaps anticipating that Brahms would not follow either, by writing: "Anyhow, you say in the last movement: 'Blessed are the dead that die in the Lord from henceforth,' that can only mean, after Christ has brought his salvation work to completion."

In his typically elliptical response, Brahms took pains to distance himself from any such profession of the Christian faith: "As far as [my omission in] the text [of any direct reference to Jesus] is concerned, I will confess that I would also very gladly omit 'German' [from the title as well] and simply put 'Human' [in its place], also quite deliberately and consciously do without passages such as John 3:16." As for the texts he did set, Brahms implied that his decisions were motivated by his needs as a composer, not by those of a believing Christian, and that those needs had caused him to admit into his work biblical passages in which he had no personal belief: "On the other hand, I did accept many a thing because I am a musician, because I was making use of it, because I cannot challenge or strike out the text of my revered bards, not even a "from henceforth." And if that pointed last remark were not enough to convince Reinthaler that Brahms did not accept Christian dogma regarding the immortality of the soul, the composer goes on to add: "But—I'll stop without having said all I have to say," in other words, "before I say something that you, as a believer, may well not want to hear from me."

It's notable that Brahms did want Reinthaler to know that he had willfully done without the very verse that Luther once called "the Gospel in a nutshell": "For God so loved the world, he gave his only begotten Son that whosoever believeth in him should not perish, but have everlasting life." Brahms's concern in the *Requiem* is not with God's promise to the living faithful upon their deaths, much less with the fate of the soul of the deceased, as in the Catholic ritual; he seems to have believed in none of that. Rather, as suggested, he sought simply (and nobly) to bring comfort and consolation to the grieving in the here and now. The solacing message of this "Human Requiem," he wanted Reinthaler to understand, was intended to be universal in nature, not limited to the believer, German or otherwise.

Yet there is no reason to think this great choral-orchestral work could not be both German (national) and universal (human) at the same time. Brahms's early biographer Max Kalbeck made this point a long time ago:

## PROGRAM NOTES, *continued*

[The] *Requiem* is . . . German according to its character, which is expressed in the thoughtful, conscientious selection of its text[s]. One might also call it Protestant, if the concept of Protestantism is conceived more broadly than the Orthodox conceive it, and if open-minded research into the Holy Scriptures is regarded as one of its principal features. The German has with his blood won the right to biblical license and with that has deprived the priestly power of its most powerful weapon. The German artist [i.e., Brahms], therefore, merely exercised his Protestant right when he allowed himself to interpret and combine parts from the Old and New Testaments that seemed to him to be fit for his ideal purpose.

Yet as Kalbeck continues, he makes evident his view that the message inherent in the *Requiem* was not intended for the German Protestant alone:

What [Brahms] had in mind was the simple and humane idea, worthy of a man wise in the ways of the world, that it was not the dead but rather the living who were in need of peace and consolation. This idea is secular but not irreligious; it is philosophical but devout and beautiful, and it is thoroughly anti-dogmatic. For it embraces in its simple grandeur and boundless love every confession and throws open the unknown gates of a new Hypaethral temple, whose roof is the blue heavens above and whose hall, bedecked in the cypresses of sadness and the roses of love, stands ready to include the bereaved of every nation and sect in a single community of brothers and sisters connected through sacred pangs.

One hundred fifty years ago, when Brahms stepped onto the podium in Bremen to conduct the first performance of this great work, he could scarcely have imagined the world in which we live today. Still, the music first heard that evening remains relevant to—perhaps even necessary in—our own troubled times.

—Dr. David Brodbeck

*In memoriam*  
**DR. RAE LINDA BROWN**



American musicologist and teacher, Dr. Rae Linda Brown (October 7, 1953 – August 20, 2017), was born in Hartford, CT to Raymond and Doris (née Williams) Brown.

Dr. Brown earned her B.S. in Music Education from the University of Connecticut, an M.A. in African American Studies, and a Ph.D. in Musicology from Yale University in 1980. Her scholarly work focused on early 20th-century African American classical composers. Most notably, she was the preeminent expert on Florence Beatrice Price (1887 – 1953), the first African American woman to achieve recognition as a major symphonic composer.

Dr. Brown held a faculty position at the University of Michigan before coming to the University of California, Irvine, where she served as Chair of the Music Department of the Claire Trevor School of the Arts and also held the position of Assistant to the Vice Chancellor/Provost, where she oversaw eight inter-disciplinary programs reporting to the provost's office (Asian American Studies, African American Studies, Latin American Studies, Chicano/Latino Studies, History of Philosophy, Transportation Science, and Global Peace and Conflict Studies).

In the UCI Music Department, Dr. Brown spearheaded the founding and development of our jazz program, including degree offerings as well as a large General Education lecture course she taught on Jazz History to thousands of undergraduate students over many years. She also played a key role in creating a new Music M.F.A. emphasis in Integrated Composition, Improvisation and Technology (ICIT), a program of graduate study that is unique within our field and that later blossomed into a Ph.D. program, only the second doctoral degree in the Claire Trevor School of the Arts. As a key force in the founding of both our jazz and ICIT programs, Dr. Brown played a fundamental role in expanding the UCI Music Department into its current form.

After leaving UCI in 2008, Dr. Brown served as Associate Provost for Undergraduate Education as well as a Professor in Music at Loyola Marymount University, Los Angeles. In August of 2016, one year before her passing, Dr. Brown began her duties as Provost and Senior Vice President of Academic Affairs at Pacific Lutheran University in Tacoma, WA.

As a highly respected and influential scholar of American and African American music, Dr. Brown received several awards and accolades, most notably, the first Willis Patterson Research Award, given by the African American Art Song Alliance, in February 2017.

Dr. Brown dedicated her long career to progressive and innovative cultural work both within and beyond the music discipline. Given that African American women are profoundly under-represented among academic faculty and administrators, she was a groundbreaker in our field and surely faced countless challenges that many of us cannot fully comprehend. Yet despite this, she achieved the highest level of distinction as an academic leader and left indelible contributions to our field as a scholar, teacher and mentor. All of us whose lives were touched by Dr. Brown are saddened by this loss, and profoundly grateful for her critical contributions to our field.

The University of California, Irvine offers our thanks to Dr. Brown and recognizes the presence of her family: her son, William Coley, of Los Angeles, CA; her sister, Dr. Carlene Brown, and her husband Elvis Campbell and their daughter Ryanna Campbell of Seattle, WA; and her sister, Helaine Teale, and her husband Charles Teale of Hartford, CT.

# ABOUT THE PERFORMERS



Taiwanese violinist **Li-Mei Liang** is a frequent performer in renowned concert halls worldwide, such as Symphony Hall, Boston, the Kimmel Center in Philadelphia, Shanghai Oriental Art Center, Tokyo Opera City Concert Hall, and Taiwan National Concert Hall. Liang's performances have received rave reviews from audiences and critics, with a recent performance described as a "powerhouse" by the *Boston Intelligencer*.

A consummate chamber musician, Liang has collaborated with great performers including pianist Emanuel Ax, cellist Sergei Antonov, composer Menachem Wiesenberg, and the Borromeo String Quartet. She is the associate concertmaster of the Orchestra of Indian Hill and a core member of the New York Classical Players. Since 2013, Liang has been committed to teaching and community outreach. She was a member of the chamber music faculty at the Quad Chamber Program at Harvard University, an academic assistant in music theory and history at New England Conservatory, and a violin and chamber teacher at the IP piano school in downtown Boston. Liang currently teaches at the University of California, Irvine as a violin and chamber music lecturer for the fall and winter quarters of the 2017-2018 academic year.

Liang has received many awards and grants including New England Conservatory's Violin Concerto Competition and Honor Ensemble Competition. As a recipient of the NEC Quartetutopia Fellowship—a prize for innovative projects designed to promote string quartet music and scholarship—she developed a lecture-recital on Beethoven's Op. 130 and 133 string quartets to be performed in schools for the purpose of educating music students on the intricacies of Beethoven's string quartet manuscripts.

Liang maintains an active performance schedule as a soloist, chamber musician, and orchestra player. Recent highlights include concerts with the New York Classical Players as a soloist, a performance of Schoenberg's String Trio in NEC's Jordan Hall, a lecture-recital collaboration with Project LENS, a three-city tour with the East Coast Chamber Orchestra, and appearances with the Boston Microtonal Society. Liang will tour 19 cities in China with the Petrucci Quartet in the summer of 2018.

Liang grew up in Taiwan, where she graduated from The Affiliated High School of National Taiwan Normal University. She received her bachelor and master of music degrees from New England Conservatory, with academic awards, and is now a doctoral candidate in violin performance with a minor in music theory at the same institution. Her mentors include Donald Weilerstein, Nicholas Kitchen, and Cheng-Tu Su.



Los Angeles-based soprano **Jennifer Lindsay** has been a featured soloist with the San Diego Symphony, Pacific Symphony Orchestra and Bakersfield Symphony Orchestra. Recently, she was an apprentice artist at Opera Southwest, where she covered Mathilde in the New Mexico premiere of Rossini's *Guillaume Tell*, and a Bel Canto Young Artist at the Caramoor International Music Festival, where she covered the role of Zenobia in the US premiere of Rossini's *Aureliano in Palmira*. This past season, she made her role debut as Leonora in Verdi's *Il Trovatore* with Pacific Lyric Association

Opera in Escondido, CA, and her debut as the soprano soloist in Beethoven's 9th Symphony with the Temecula Symphony Orchestra. Upcoming performances include a guest appearance with the Southeast Symphony in Los Angeles as the soprano

soloist in Mahler's 2nd Symphony. Lindsay has received accolades from numerous competitions, including the Legacy Award from the National Opera Association Competition and an Encouragement Award from the James Toland Vocal Arts Competition. She is also an accomplished orchestral and recording session violinist.



**Brittany Logan**, soprano, is an opera performance major in the vocal studio of Dr. Katharin Rundus. This is her final year at Cal State Long Beach's Bob Cole Conservatory of Music. Logan began her studies at Fullerton College as a theater major and transitioned into classical voice soon after. She was named Orange County Register's "Performer of the Month" after her performance in *Ragtime* as Sarah. Logan is a part of the award-winning Bob Cole Chamber Choir and has performed in the Opera Institute's Opera Masterpieces singing The Countess from *Le nozze di Figaro*, Giulietta from *Les contes d'Hoffman*, Nella from *Gianni Schicci*, Lady Billows from *Albert Herring*, and Adriana from *Adriana Lecouvreur*.



**Brandon Guzman**, baritone, is a vocal performance major under the direction of Aram Barsamian. He is in his fourth year of earning his degree and is glad to have found a home in such a wonderful place. Guzman has been a key member of the Bob Cole Chamber Choir and the Opera Institute for the past three years. He has been introduced to many different roles and productions thanks to the opera institute, ranging from *Don Giovanni* by Mozart to *Trouble in Tahiti* by Bernstein. He is very excited to be playing the role of Maximilian in the BCCM production of *Candide*

this Spring. Guzman is also highly anticipating attending The Professional Choral Institute in Aspen, Colorado this August.



**John Byun**, conductor of the Riverside City College Chamber Singers, received his bachelor of music degree in vocal performance from the University of California, Irvine and his master's in choral conducting from California State University, Long Beach. Byun is director of choral and vocal activities at Riverside City College, where he directs the RCC Chamber Singers and Vocal Jazz Ensemble. He has been the guest conductor for several district honor choirs, the SCVA Men's Honor Choir, the Central California Women's Honor Choir, Texas Honor Choir Region 9, the

Clark County, NV Honor Choir, the North Carolina All State Honor Choir, and the Southern Invitational Choral Conference in Mississippi. Riverside City College Chamber Singers has performed at the American Choral Directors Association Western Divisional conference in Tucson 2010 and Santa Barbara 2014, the ACDA national conference in Chicago 2011 and Minnesota 2017, the NCCO national conference in Fort Collins 2011 and Portland 2015, and at the CASMEC conference in San Jose 2016. The ensemble has competed nationally and internationally, taking first place at the California International Choral Competition 2011, Eisteddfod Choral Competition in Wales 2009, Yeosu International Choral Competition in Korea 2013, and the Choral Competition in Spittal, Austria 2015. They often have opportunities to perform with special guest artists such as Don Shelton (member of the Hi-Lo's), Grammy Award-winner Jon Secada, the TED Talks with Eric Whitacre, and as chorus for Star Wars in Concert. Byun maintains the John Byun Choral Series with Pavane

Publishing, which includes *O vos omnes*, *Sitivit anima mea*, and *Love Song* by Richard Burchard, *O Nata Lux, Born of Light* by Kevin Memley, *Witness* and *Get Away Jordan* by Stacey Gibbs, and *Saeya Saeya* by Young-Ah Kim. Byun resides in Temecula, CA with his wife Mary and children Mikail and Jade.



**Dr. Seth Houston**, now in his third year at UCI, serves as associate chair for performance and director of choral activities. Houston chairs the department's Performance Council, oversees the performance program, conducts UCI Chamber Singers, teaches musicianship, conducting, and composition, and serves on the university's Council on Educational Policy. Recent highlights include conducting a pre-premiere "workshop performance" of Ellen Reid's *dreams of the new world*, to be premiered this May by the Los Angeles Master Chorale in Walt Disney Concert Hall,

hosting composers Morten Lauridsen and Moira Smiley for residencies and concerts of their works, and co-hosting the first annual AcaLove Southern California *a cappella* festival. Prior to his appointment at UCI, Houston taught for two years at Carroll University in Wisconsin and served as chair of WCDA All-State Collegiate Choir. He has also held leadership positions with the DeKalb Festival Chorus, Chicago Children's Choir, Unitarian Universalist Community Church of Santa Monica, and Canticum Novum LA, among others. Houston earned a DMA degree in choral music from the University of Southern California Thornton School of Music, where he conducted USC Thornton University Chorus, as well as earlier degrees from the University of Michigan and Oberlin Conservatory of Music. Houston has presented research at national conferences of the College Music Society, National Collegiate Choral Organization, and American Brahms Society. His compositions and arrangements are published by Santa Barbara Music Publications and Walton Music/GIA, with sales of up to 15,000 copies per title, and included in numerous anthologies, including the 2018 publication *American Harmony*, edited by Nym Cooke. Widely performed throughout North America and Europe, his works have been featured on over a dozen recordings. For more information on Houston's choral activities, please visit [www.sethhouston.com](http://www.sethhouston.com).



Recipient of the President's Award from the California Music Educators Association honoring "extraordinary accomplishments in music education," **Dr. Jonathan Talberg** serves as director of choral, vocal, and opera studies at the Bob Cole Conservatory, where he is conductor of the international award-winning Bob Cole Conservatory Chamber Choir. Recent career highlights include leading the Chamber Choir to first place awards at the Spittal International Choir Festival in 2017 and the "Choir of the World" competition in Wales in 2016. Additionally, he and the choir have performed with groups as diverse as

the Kronos Quartet, the Los Angeles Master Chorale, the Pacific Symphony, and the Rolling Stones. A passionate advocate for choral music education, Talberg is regularly engaged to conduct honor choirs across the US, including numerous all-state choruses, and the National Association for Music Education conference choirs. His choirs from Long Beach State have performed in venues throughout Europe and Asia, including the Sistine Chapel, St. Peter's, and the Great Hall of the People in China. A past-president of the California Choral Directors Association, he also serves as an editor at Pavane Music Publishing, where a choral series dedicated to outstanding quality, collegiate-level music is published under his name.

Of the many hats he wears each day, the one he is most proud of is mentor to the next generation of choral musicians. Alumni of the Bob Cole Conservatory Choral Studies program are teaching at elementary, middle and high schools, churches, community colleges and four-year universities throughout the country. Scores of alumni are professional singers—in opera, musical theater, choirs, church music, jazz and pop. Recent Bob Cole Conservatory graduates are currently earning—or have finished—their doctorates in choral music at the University of Michigan, the College-Conservatory of Music at the University of Cincinnati, Indiana University, the University of Kentucky, the University of Iowa, and the University of Southern California.



**Dr. Stephen Tucker** is conductor of the University of California, Irvine's Symphony Orchestra and associate professor in the music department of the Claire Trevor School of the Arts, where he teaches conducting, orchestration, and analysis. At UCI, Tucker's performances include symphonic concerts, opera presentations, and performances with the dance department.

In 2014, Tucker was named music director of the thirteen-year-old Riverside Lyric Opera Company, and in 2015 became the company's artistic director/music director.

Tucker's opera appearances have been augmented by his frequent appearances with the El Dorado Opera Company in Santa Clarita, California.

Before joining the faculty at UCI, Tucker was a doctoral student at the University of California Los Angeles, where he was conductor of musical theater and assistant conductor of Opera UCLA under the music directorship of maestro William Vendice, then head of the music staff at LA Opera. Previous to his time at UCLA, Tucker held positions as music director of the Neumark Ensemble, a Southern California chamber orchestra and chorale, and the Southern California Young Artists' Symphony.

In 2005, Tucker made his Avery Fisher Hall, Lincoln Center debut, conducting Beethoven's Choral Fantasy and Ravel's Concerto for the Left Hand. As cover conductor for maestro Andrew Litton, guest conductor at the Pacific Symphony, Tucker was charged with conducting the orchestra's first rehearsal of Rachmaninoff's Symphony No. 2. His further guest conducting appearances have been with such orchestras as the Slovak Radio Symphony and the Hungarian National Philharmonic. Recently, he has made guest conducting appearances with the National Chamber Orchestra of Jamaica. In North America, he has been engaged as either guest conductor or cover conductor for the Los Angeles Master Chorale, Long Beach Symphony, and several orchestras in the US and Canada. From 2003 to 2004, he also held the position of principal guest conductor of the Symphony Orchestra at Atlantic Union College, Massachusetts.

With a varied musical background, and a correspondingly diverse repertoire, Tucker has conducted recordings for many commercial recording projects, including movie and game scores. His continued dedication to education has made him a constant visitor to area schools in Southern California and a frequent guest conductor and clinician for honor orchestras.

Tucker holds a bachelor of music degree from Thayer Conservatory, at Atlantic Union College; master of music and doctor of musical arts degrees from UCLA; and diplomas from the Vienna Conservatory of Music, the Conductors' Institute at Hartt School, and the International Conductors' Institute under Herbert Blomstedt.

## **Bob Cole Conservatory Chamber Choir**

### **SOPRANO**

Michaela Blanchard  
Emily Booth  
Emily Bosetti  
Sarah Conniff  
Saane Halaholo  
Amanda Mello  
Amanda Mitton  
Kathleen Moriarty  
Jennifer Paz\*  
Kathleen Van Ruiten

### **ALTO**

Attia Arenas  
Holly Freiberg  
Natalie Gonzalez  
Kaylee Lackman\*  
Brittany Olivia Logan  
Ashley Miner  
Nancy Morgan  
Sarah Shaler  
Pauline Tamale

### **TENOR**

Jonny Arenas  
Harlee C. Balajadia  
Ethan Daneguldberg  
Marcus Klotz  
Blake Larson\*  
Ricardo Martinez  
Thomas Murphy O'Hara  
Sean Wilburn  
Emilio Valdez

### **BASS**

Justin Baptista  
John Carroll  
Brandon Guzman  
Zachary Haines  
Matthew Lyon Hazzard  
Ryan King\*  
Ian Gabriel Luna  
Malek Sammour

Dr. Jonathan Talberg,  
conductor

Dr. Gukhui Han, pianist

*\*section leader*

## **Riverside City College Chamber Singers**

### **SOPRANO**

Betsy Choate  
Sabrina Dominguez  
Clairah Elswick  
Andee Freeman  
Ariel Gavriiliuc  
Sabrina Ontiveros  
Coryn Richardson  
Daphne Riddle

### **ALTO**

Amy Blackwell  
Christina Choate  
Kayla Hannah  
Clarissa Holcomb  
Haley Manges  
Taylor Martino  
Stacy Morales  
California Tuufuli

### **TENOR**

Alex Cobos  
Adam Couste  
Levi Gorton  
Anthony Gutierrez  
Fadley Iriantony  
Jonathan Louka  
Danny Mata  
Jake Matthews  
Dominic Salvati

### **BASS**

Robert Britton  
Colin Broadwater  
Ruben Burgos  
Carlos Franquez  
Sebastian Gonzales  
Miguel Joaquin  
Sean Lomax  
Javier Lopez  
Luke Templeman

John Byun, conductor  
Eunyoung Sohng, pianist

## **UCI Chamber Singers**

### **SOPRANO**

Scarlet D'Carpio  
Brianna Finnell  
Orla Hannon  
Kellen Kartub  
Miranda Paulos  
Angie Quagletti  
Nivi Saishankar  
Kiran Saishankar  
Aparna Shakkarwar  
Jenny Song  
Brynn Thayer

### **ALTO**

Nena Aldaz  
Olivia Capizzi  
Ginny Henry  
Katie Kaessinger  
Nicole Kennedy  
Roshni Nagarajan  
Jaylene Rios  
Sandra Roettgering  
Elika Salimi  
Christine Tfyaye

### **TENOR**

Kenai Gonzalez  
Kibsaim Escarcega  
Ralph Malonda  
Ethan McDaniel

### **BASS**

Dave Aguilar  
Gabriel Cazares  
Bryan Fraser  
Andre Grande  
Ben Lillard  
Lincoln Nelson  
Chance Robles  
Connor Swan Smith

Dr. Seth Houston,  
conductor  
Kolina Sheng, pianist

# UCI SYMPHONY ORCHESTRA

Dr. Stephen Tucker, *conductor*

## **Violin I**

Katie Kim\*  
Yiheng Zhang\*  
Jullian Pepito  
Eric Chen  
Tiffany Chang  
Negin Salimi-Moosavi  
Sam Lefevre  
Targol Moghaddam  
Sam Yoon  
Irene Shiao

## **Violin II**

Miles Vinson, *principal\*\**  
Grace Lindsay  
Alex Salazar  
Joyce Shin  
Destiney Ward  
Yao Pei  
Sylvia Schwartz  
Aryan Blourchian

## **Viola**

Kody Dunford, *principal\*\**  
Gary Chanan+  
Adam Sloma  
Luis Zambrano  
Janine Lai  
Lily Wu  
Kimberly Chin  
Tyler Richardson  
Veronica Chou  
Stephanie No

## **Cello**

Jonathan Lee, *principal*  
Leon Kitano  
Leo Scholl  
Ashley Chen  
Jessandra Kono  
Ana Maria Maldonado  
Karen Linkletter  
Vladimir Zherdev

## **Bass**

Nancy Aguilar-Roca,  
*principal*  
Matt Hare  
Nathan Atwater  
Chris Hornung

## **Flute/Piccolo**

Elva Tang, *principal*  
Susan Turner+  
Nicholas Wu  
Rachael Higgins

## **Oboe/English Horn**

Yali Chen, *principal*  
Rohan Ramanan+  
Sydney Streightiff

## **Clarinet**

Julie Vreman, *principal*  
Jinseor Kim

## **Bassoon/ Contrabassoon**

Dan Abrams  
Andre Abad

## **Horn**

Jasmine Koo, *principal*  
Cameron Ford  
Mark Ghiassi  
Luis Galindo

## **Trumpet**

Julian Freedberg, *principal*  
Peter Young  
Jonathan Anup

## **Trombone**

Ben Olariu  
Jake Kraft  
Fuchou Chiang

## **Tuba**

Robert Smith

## **Harp**

Linda-Rose Hembreiker

## **Timpani/ Percussion**

Jared Davenport, *principal*  
Johan Landaverde  
Robert Stauffer  
Madeleine Gam  
Spencer Reynen

## **Conductor's Assistant/**

### **Librarian**

Yali Chen  
Shih-Wei Carrasco-Wu

*\*associate concertmaster*

*\*\*scholarship recipient*

*+associate principal*

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