



PROLOG  
RAM



03-04

MONDAVI CENTER

03-04

Season of Performing Arts

**September**

- 10 Krasnoyarsk National Dance Company of Siberia
- 16 Mark Morris Dance Group
- 16-20 Benny Green & Russell Malone
- 26 Drummers of West Africa
- 28 Scrap Arts Music



**October**

- 1-5 *Hip-hop Theatre: An Evening with Danny Hoch*
- 2 Shaolin Warriors
- 4 Audra McDonald
- 10-11 Rennie Harris presents *Facing Mekka*
- 14 Ladysmith Black Mambazo
- 18 Kronos Quartet & Dawn Upshaw
- 27 Michael Moore
- 29 Buena Vista Social Club Presents Omara Portuondo
- 31 Pilobolus with St. Lawrence String Quartet



**November**

- 1 Academy of St. Martin in the Fields
- 2 David Sedaris
- 7 Joshua Redman Elastic Band
- 8 Natalie MacMaster
- 9 Shostakovich String Quartets
- 10 Garrison Keillor
- 13 Grupo Corpo
- 15 Cesaria Evora
- 17 Academic Capella Choir of St. Petersburg
- 22-23 Vassilis Varvaresos, pianist
- 25 *Black Burlesque (revisited)*



**December**

- 2-6 James Carter Organ Trio
- 3 *Rhythm of the Dance*
- 9 Emanuel Ax
- 12 Handel's *Messiah*
- 15-16 Neil Goldberg's *Cirque*

**January**

- 4 Ballet Folklórico de México de Amalia Hernández: Holiday Show
- 10-11 Cashore Marionettes
- 13 Orchestre Révolutionnaire et Romantique
- 17 Itzhak Perlman
- 20 Paco de Lucia
- 23-24 Dance Theatre of Harlem
- 25 Shostakovich String Quartets
- 27 The Chieftains
- 30 Sweet Honey in the Rock
- 31 Royal Philharmonic Orchestra



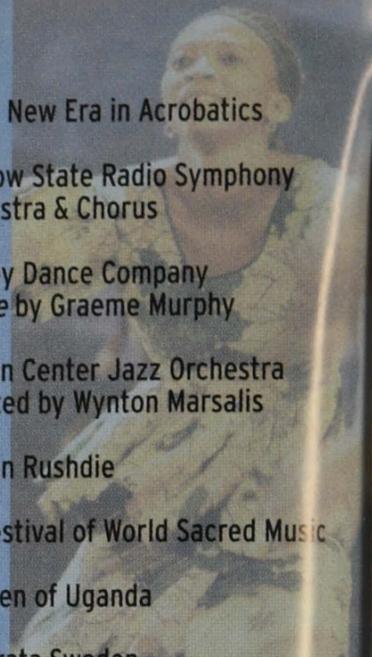
**February**

- 6 Dianne Reeves
- 9 Karen Hughes
- 19 Gypsy Spirit: *Journey of the Roma*
- 21 Spalding Gray
- 22 *The Nightingale*
- 25-29 *Score*
- 26 J.S. Bach's *St. John Passion*
- 28 Cassandra Wilson



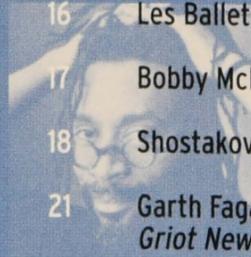
**March**

- 5 Chi: A New Era in Acrobatics
- 6 Moscow State Radio Symphony Orchestra & Chorus
- 9 Sydney Dance Company *Ellipse* by Graeme Murphy
- 10 Lincoln Center Jazz Orchestra Directed by Wynton Marsalis
- 15 Salman Rushdie
- 19 Fes Festival of World Sacred Music
- 21 Children of Uganda
- 24 Camerata Sweden
- 27 Mary Black
- 31 Joe Goode Performance Group



**April**

- 1 Sir James Galway
- 3 Baaba Maal
- 3-4 Thomas Carroll, cellist
- 6 *Richard III*
- 7 *Murder by Poe*
- 16 Les Ballets Africains
- 17 Bobby McFerrin
- 18 Shostakovich String Quartets
- 21 Garth Fagan Dance: *Griot New York*
- 23 Sister Helen Prejean
- 29 Joe Lovano Nonet

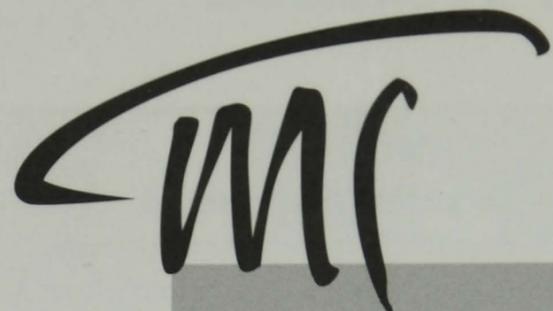


**May**

- 1 *Absolute Zappa*
- 6 San Francisco Symphony
- 21 TAIKOPROJECT: *(re)generation*

**June**

- 5-6 Nicolas Kendall, violinist



**FEBRUARY 2004**  
**INSIDE MONDAVI CENTER**

- 3 ArtsWORD**
- 9 Karen Hughes**  
**Life and Lessons Learned in the White House**  
Monday, February 9, 2004 • 8 pm
- 11 Gypsy Spirit: Journey of the Roma**  
Thursday, February 19, 2004 • 8 pm
- 17 The Nightingale**  
**Kennedy Center Imagination Celebration on Tour**  
Sunday, February 22, 2004 • 2 pm
- 25 Los Lobos and Special Guest Lila Downs**  
Tuesday, February 24, 2004 • 8 pm
- 27 SITI Company's Score**  
**Starring Tom Nelis as Leonard Bernstein**  
Wednesday-Saturday, February 25-28, 2004 • 8 pm  
Saturday-Sunday, February 28-29, 2004 • 2 pm
- 35 J.S. Bach's St. John Passion**  
**American Bach Soloists**  
Thursday, February 26, 2004 • 8 pm
- 59 MONDAVI CENTER Policies**
- 60 Arts Education at MONDAVI CENTER and UC Davis**
- 62 MONDAVI CENTER Donors**
- 68 General Information**

**Mondavi Center  
Ticket Office**  
Mon-Fri, 10 am-6 pm  
Sat, 12 pm-6 pm

**Web**  
[www.MondaviArts.org](http://www.MondaviArts.org)

**Phone**  
530-754-ARTS (2787)  
1-866-754-ARTS (toll-free)  
TDD: 530-752-9424

**Mail**  
Mondavi Center  
One Shields Avenue  
University of California  
Davis, CA 95616-8543

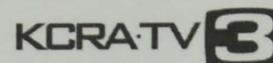
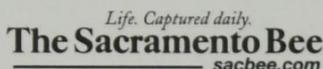
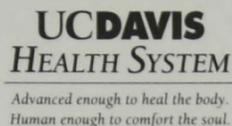
 For information for patrons with disabilities, please see page 59

PROGRAM

**Platinum**

**Corporate Partners**

We applaud the following corporations for their support of the second season at Mondavi Center. Their generosity makes possible a breathtaking array of programs, from world-class evenings of performing arts to arts enrichment activities in schools throughout Northern California.



**Gold**

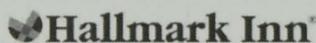


FIRST NORTHERN BANK

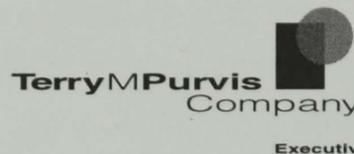


Raley's and BEL AIR

American Airlines



**Silver**



Allstate  
You're in good hands.

The Davis Enterprise

DAILY REPUBLIC

**Mondavi Center Grantors**

Foundations and government granting agencies play a vital role in the continued advancement of the arts. Mondavi Center would like to acknowledge the California Arts Council for its unprecedented support, and to thank all of the grantors whose dedication to their mission has helped UC Davis fulfill its own.



New England Foundation for the Arts

WESTAF



Teichet Foundation

**Event and Arts Education Sponsors**

- Boutin Dentino Gibson Di Giusto Hodell Inc.
- Caffé Italia
- Campus Community Relations
- Davis Food Co-op
- Dos Coyotes
- Great American Movers
- Hewlett-Packard
- Intel
- Insurance Benefit Spot Check, Inc.

- Dan Louis & Associates
- Lyon & Assoc.
- Mansour's Oriental Rug Galleries
- Nordstrom, Inc.
- Patrick McMenamin, M.D.
- R. H. Phillips-Hogue Wineries
- Rumsey Rancheria
- Skip's Music, Inc.
- Soga's

- The Chef's Market
- The Sacramento Bee
- Tunel 21
- UC Davis Health System
- USE Credit Union
- Watermelon Music
- Wells Fargo

For more information on becoming a Mondavi Center Corporate Partner, contact: Silvia M. H. Lester, Associate Director of Development for Corporate and Foundation Relations, at 530.754.5436.



# The Many Faces Of SACRED

**Sacred song, sacred dance, all celebrating the three "Abrahamic" religions—Islam, Judaism, and Christianity—come to the Mondavi Center stage, in a recreation of the internationally renowned Fes Festival**

By Jon Hartley Fox

The Moroccan city of Fes, one of the holy cities of the Islamic world, is an ancient center of learning, and has been since the 9th century. Over the past decade, however, Fes has also emerged as a center for religious music of all varieties, thanks to the annual Fes Festival of World Sacred Music. The festival, launched in 1994, presents a diverse and fascinating array of sacred performers each year, musicians united only by the spiritual nature of their music.

As part of an effort to showcase the essence of the open-minded gathering to more people around the world, a condensed version of the Fes Festival of World Sacred Music comes to the Mondavi Center March 19 as part of the festival's first North American tour. Though not set amid the spectacular medieval surroundings of Fes, this touring production offers audiences a rare chance to see and hear some superb singers, dancers, and instrumentalists who seldom perform on concert stages in this corner of the world.

Obviously, no single concert can do justice to the panoply of religions and religious music traditions found in the world today. For its initial appearance in North America, the producers of this rolling Fes Festival have focused on the musical traditions associated with the three "Abrahamic" religions—Islam, Judaism, and Christianity.

The concert is headlined by the great and award-winning singer Françoise Atlan, an Algerian who now lives in France. Working within the Sephardic Jewish traditions of North Africa, Ms. Atlan is immensely popular around the world for her beautiful vocals and stirring performances of timeless Sephardic songs and Arab-Andalucian compositions.

Hadra des Femmes de Taroudant, a song and dance ensemble of seven women, is rooted in the ancient women's tribal traditions from the southern part of Morocco. The group specializes in Islamic praise music, in which Allah and the saints are honored. Like the *griot* in Africa, this group traditionally performs—accompanied by percussionists and a kora-like stringed instrument—at significant public events in their local community.

A family gospel group from North Carolina, the Anointed Jackson Sisters sing the roof-raising type of gospel music that developed in black Christian churches in the American South. The seven singing Jackson sisters, whose traditional style is colored by elements of jazz and rhythm and blues, have performed all over the U.S., including two highly successful appearances at the New Orleans Jazz and Heritage Festival.

The Fes Festival of World Sacred Music also includes American percussionist Jamey Haddad, who has recorded extensively with jazz and pop artists as well as with noted *oud* players Rabih Abou Khalil and Simon Shaheen; the Palestinian *oud* player Najeeb Shaheen; Yacoub Hussein, who will offer the Muslim call to prayer; and Gabriel Meyer, who will offer the Jewish call to prayer.

It may be asking too much to hope that music could provide a common ground from which understanding and tolerance can grow. But if it's not, The Fes Festival of World Sacred Music is a great place to start.

**Fes Festival of World Sacred Music**

Friday, March 19, 2004, 8 pm

Jackson Hall • Special Event

\$34/\$29/\$24 Adults • \$17/\$14.50/\$12 Students & Children

This Special Event is sponsored by Mansour's Oriental Rug Galleries; with additional support provided by UC Davis Health System; Wells Fargo; and American Airlines.



Sydney Dance Company—"the premier dance company in Australia, a nation with one of the liveliest dance cultures in the world"—brings their mesmerizing "Ellipse" to Mondavi Center. Take a look backstage.

## BUILDING THE "ELLIPSE"

By Jeff Hudson

**W**hat went into Australian choreographer Graeme Murphy's *Ellipse*?

The 80-minute, seven-segment piece by the Sydney Dance Company is primarily Murphy's response-through-movement to the sometimes thunderous music of countryman Matthew Hindson, who matches ear-friendly, nearly cinematic orchestrations with driving rhythms and searing dynamics drawn from pop subgenres like techno and death-metal (generally heard at UC Davis emanating from the Lower Freeborn Hall studios of campus station KDVS.)

But Murphy and Hindson are by no means the only partners behind *Ellipse*. Before a single dancer takes the stage, you'll see Gerald Manion's scenery—a curving, huge, and (yes) elliptical metal sculpture, something like a chrome bumper turned into a loop, and melted into an irregular shape by Salvador Dali. (One writer called it "a wiggly rectangle.") It hovers behind the dancers, the lower part nearly touching the floor, the upper portions arching over the dancers' heads.

"[It's] the most glorious design," Murphy told Jo Roberts of *The Age* (an Australian newspaper) in June 2002. "I liken it to someone taking a blowtorch to the ABC logo." [And that's the Australian Broadcasting Company, not the American network.] "It's really beautiful, and the dancers love performing in it."

Manion's creation also lends a defining frame of reference. "It really contains [the dancers'] movements, things don't get dissipated," Murphy said.

Then sample lighting designer Damien Cooper's minimalist contribution: a solitary, meter-long portable light source, which one critic described as "a great, glowing pendulum light sweeping across the stage like some intergalactic creature."

Odder still are the costumes, by fashion designer Akira Isogawa. Even Murphy, who's earned a reputation as a risk taker over his 28 years at the helm of the Sydney Dance Co., had his doubts when Isogawa first presented him with the psychedelic colors and airy fabrics he intended to put on the dancers in *Ellipse*.

"Akira came down clutching rolls of fluoro Lycra and I thought, 'Oh my God, it's the Rock Eisteddfod,'" Murphy told *The Age*. (Explanation: an eisteddfod is a Welsh tradition, an annual, mass gathering of poets and musicians. The Welsh National Eisteddfod traces its origins back to the twelfth century. The tradition was adapted in Sydney, which is part of New South Wales. The Rock Eisteddfod is an Australian confab for pop musicians and dancers, noted for insanely bright color combinations in wildly unconventional "glam" costumes.)

Despite his initial hesitance over Isogawa's fabric picks, Murphy realized that sometimes you have to wait, let your costume designer show you the finished work, and then decide. That's what Murphy did, and in the end, he was glad he'd done so. "Akira wove magic," Murphy said. "He gave the dancers' bodies this little aura, an after-movement (to what they've just done on stage), a little follow on."

Isogawa's costumes sometimes wrap arms rather than upper torsos, or trail behind the dancers like gauzy wings or tails. One reviewer described "whimsical skirts of wispy tulle, looking like dresses for highly individualistic faeries, and slightly camp, padded bloomers with trailing fringes and teensy bolero tops... (Isogawa's costumes) suit the unconventional style of this work."

And each dancer wears different outfits in each of the seven segments of *Ellipse*—there are a whopping 40 costume changes in all.

This is Part Two of a two-part article, which will appear in its entirety in Mondavi Center's online magazine, ArtsMail this March. Sign up to receive ArtsMail at [www.MondaviArts.org](http://www.MondaviArts.org).

### Sydney Dance Company:

*Ellipse* by Graeme Murphy

Tuesday, March 9, 2004, 8 pm

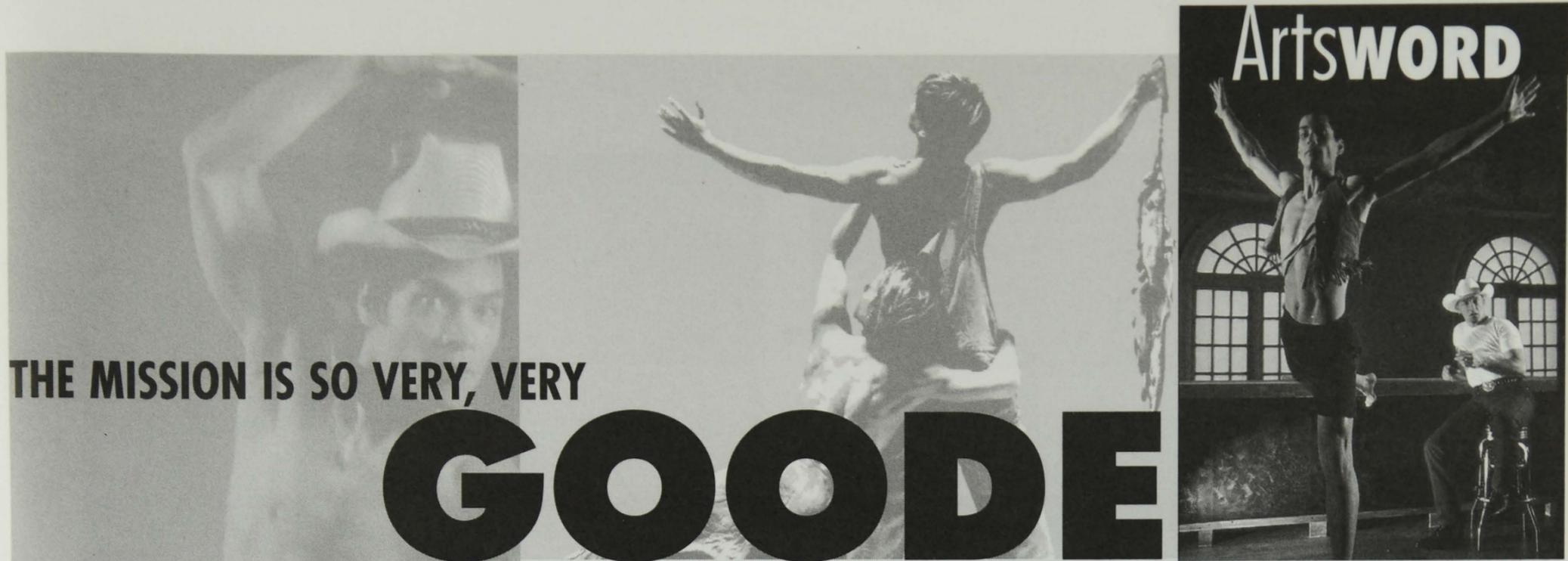
Jackson Hall • Landmark Dance

\$39/\$34/\$29 Adults • \$19.50/\$17/\$14.50 Students & Children

Pre-Performance Lecture, 7 pm, Studio Theatre.

Speaker: Ron Cunningham

This Landmark Dance Series event is sponsored by KCRA-TV 3.



THE MISSION IS SO VERY, VERY

# GOODE

**A UC Davis favorite, Joe Goode continues on his "mission to discover the vulnerable center"**

By Jon Hartley Fox

**A**ward-winning San Francisco choreographer Joe Goode describes his multi-faceted work as being "on a mission to discover the vulnerable center." The Joe Goode Performance Group, a six-person ensemble formed in 1986, has become a UC Davis favorite for its unique and unclassifiable mixture of high-energy dancing, theater, text, gesture, spoken word, and humor.

Known for such acclaimed works as *Deeply There* (stories of a neighborhood), *Undertaking Harry*, *Doris in the Dustbowl*, and *Gender Heroes*, Joe Goode Performance Group makes its Mondavi Center debut on March 31 with a program of two new works, *Folk* and *What The Body Knows*.

Since its founding 18 years ago, Joe Goode Performance Group has toured extensively throughout the U.S., as well as in Canada, Europe, South America, Africa, and the Middle East. The innovative and boundary-stretching ensemble has been as popular with the critics as with the fans. *The Sacramento Bee* calls the company "a slice from the cutting edge," while the *San Francisco Bay Guardian* has named it the "Best Bay Area Dance Company."

*The San Francisco Chronicle* wrote of the company, "Forever surprising, bursting with optimism even at its gravest moments, ready to answer to society but just as ready to entertain—these are the virtues of the best of American modern dance. These virtues and more are everywhere in evidence in the Joe Goode Performance Group."

Though Goode's dance creations are suffused with humor, he is serious enough about what he does that he can speak of his "mission" without seeming daft. "The mission for me, in the work that I'm doing," says Goode, "is to pierce the veil of toughness that we all have in our lives and to uncover the confused, flailing human part of us that we conceal and avoid."

For Joe Goode, art—he also specializes in performance art installations—is a dialogue between the artist and the audience. "The important thing is conversation," Goode writes in the company's "Living Mission Statement" on its website ([www.joegoode.org](http://www.joegoode.org)). "I want to enter into a conversation with an audience. I want them to feel like they're being asked intimate questions, that the material is asking them to think more deeply.

"If I can entertain them too, then that's a way that I can seduce them to take a deeper ride with me. The ride is all important, not just a magic carpet ride up and out of our humdrum lives, but a ride into the mysterious inner terrain..."

"The main thing is to shake loose and jump into this experience. To experience the big feelings and the big thoughts that don't get the air time they deserve. Also, to be sensual, to juice the body and the voice. To have that kind of tactile sensate experience, I think it is important. I think that we need to feel that juice.

"And let's face it," he adds. "We need to laugh at ourselves, at our condition. The key to both the pathos and the joy is in the laughter."

This is Part One of a two-part article, which will appear in its entirety in Mondavi Center's online magazine, ArtsMail this March. Sign up to receive ArtsMail at [www.MondaviArts.org](http://www.MondaviArts.org).

#### **Joe Goode Performance Group**

Wednesday, March 31, 2004, 8 pm

Jackson Hall • Java City Edgewise Series

\$32/\$27/\$22 Adults • \$16/\$13.50/\$11 Students & Children

Pre-Performance Lecture, 7 pm, Studio Theatre. Speaker: TBD

Post-Performance Discussion

This is a Java City Edgewise Series event.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation and Altria Group, Inc.

# "Jewel of Music"

Rita Sahai, a pupil of Ustad Ali Akbar Khan,  
brings an evening of Hindustani music to Mondavi Center



Ustad Ali Akbar Khan

By Heather Ford

**A**claimed Indian vocalist Rita Sahai will perform an evening of Hindustani music Friday, February 27, at Jackson Hall in the Mondavi Center. Sahai, who has taught Hindustani music at UC Davis for the past year, will lead an ensemble that includes Pandit Swapan Chaudhuri (*tabla*), Pandit Ramesh Misra (*sarangi*), and Kanwaljit Kalsi (harmonium). The concert is presented by the UC Davis Department of Music.

Rita Sahai was born in Allahabad, India. At the age of nine, she was accepted as a disciple of renowned vocalist Pandit Rama Shankar Mishra, who groomed her in the romantic *Benares Gharana* style. After coming to the United States Sahai continued her studies under the world famous *sarod* maestro Ustad Ali Akbar Khan, who trained her in the *Seni Allaudin Gharana* style, known for its creativity and purity of ragas. Impressed by her talent and passion toward music, Khan Sahib gave her the title "Gayan Alankar" (Jewel of Music).

A respected composer and performer, Sahai tours extensively throughout the United States, Canada, the United Kingdom, and India. She is also in demand at recording studios at home and



abroad and has lent her voice to diverse musical projects. She has contributed vocal tracks to a recording by Bela Fleck and performed on Alonzo King's *Sacred Texts*, a CD of international music that won the Isadora Duncan award for music excellence. She has produced several CDs of her own; her latest, *Meera*, will be released the night of the concert.

Pandit Swapan Chaudhuri is one of the foremost *tabla* players in Indian classical music. He began learning *tabla* at the age of five and bases his style on the intensive training he received from his guru, Pandit Santosh Krishna Biswas of the Lucknow *gharana*. He holds a master's degree in music and has been conferred honors by the government of India and various musical institutions. Pandit Chaudhuri has earned an international reputation for his work as a soloist and as an accompanist, maintaining a rigorous and extensive performance and recording schedule. Among the master musicians he has performed with are Ustad Ali Akbar Khan, Pandit Ravi Shankar, Ustad Vilaet Khan, and Pandit Bhimsen Joshi. He was the 1997 recipient of the Sangeet Natak Academy award from India for his contribution to the field of *tabla*.

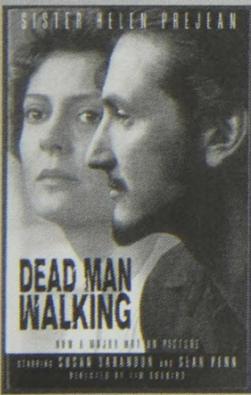
Pandit Ramesh Misra is a phenomenon in the field of Indian classical music. Master of one of the most difficult and unique of stringed instruments, the *sarangi*, Misra is acclaimed as an outstanding artist of India as both a soloist and accompanist. Misra started his initial intensive training at a very young age with his father, Pandit Ramnath Misra, and acquired further knowledge and training from some of the finest musicians of the Benares *Gharana*, such as Pandit Hanuman Prasad Mishra and Pandit Gopal Mishra. Presently he is under the tutelage of the legendary maestro Pandit Ravi Shankar.

Pandit Misra has received the prestigious Sangeet Natak award, as well as the Geetanjali, Uttam, and Dishari awards from different musical organizations. In 1959, he was sent as a cultural delegate to Pakistan by the then-Prime Minister of India, Jawharlal Nehru. He has appeared in most of the major music festivals of the world and has made numerous recordings, including his own solo records, Ravi Shankar's *Inside the Kremlin*, and the Grammy-nominated album *Legacy*, produced by the legendary Ali Akbar Khan. Pandit Misra is also heard on the Aerosmith album *Nine Lives*.

Spotlight

# Sister Helen Prejean Dead Man Walking: The Journey

Fri, Apr 23 | 8 pm



Sister Helen Prejean's account of her experience as a spiritual counselor to a Louisiana death-row inmate, *Dead Man Walking*, was a New York

Times bestseller for 31 weeks, received a Pulitzer Prize nomination, and has been translated into 10 languages. *Dead Man Walking* was also made into an Oscar-winning film—featuring Susan Sarandon as Prejean.

Tickets: **530.754.ARTS**  
Toll-free: **866.754.ARTS**  
Info: **MondaviArts.org**



## SCORE: Related Readings (from [www.siti.org](http://www.siti.org))

*The Infinite Variety of Music Findings* Leonard Bernstein  
Leonard Bernstein

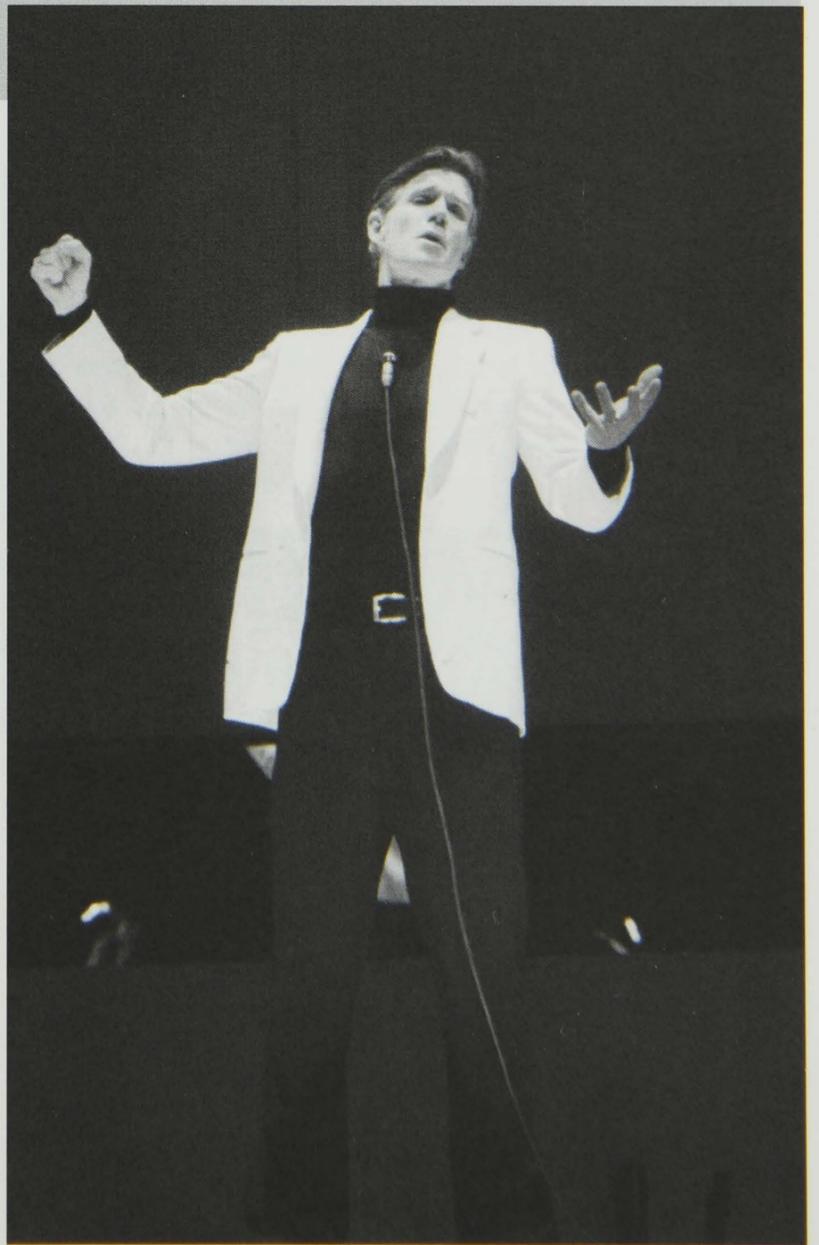
*The Unanswered Question:*

*6 Talks at Harvard* (book, DVD) Leonard Bernstein

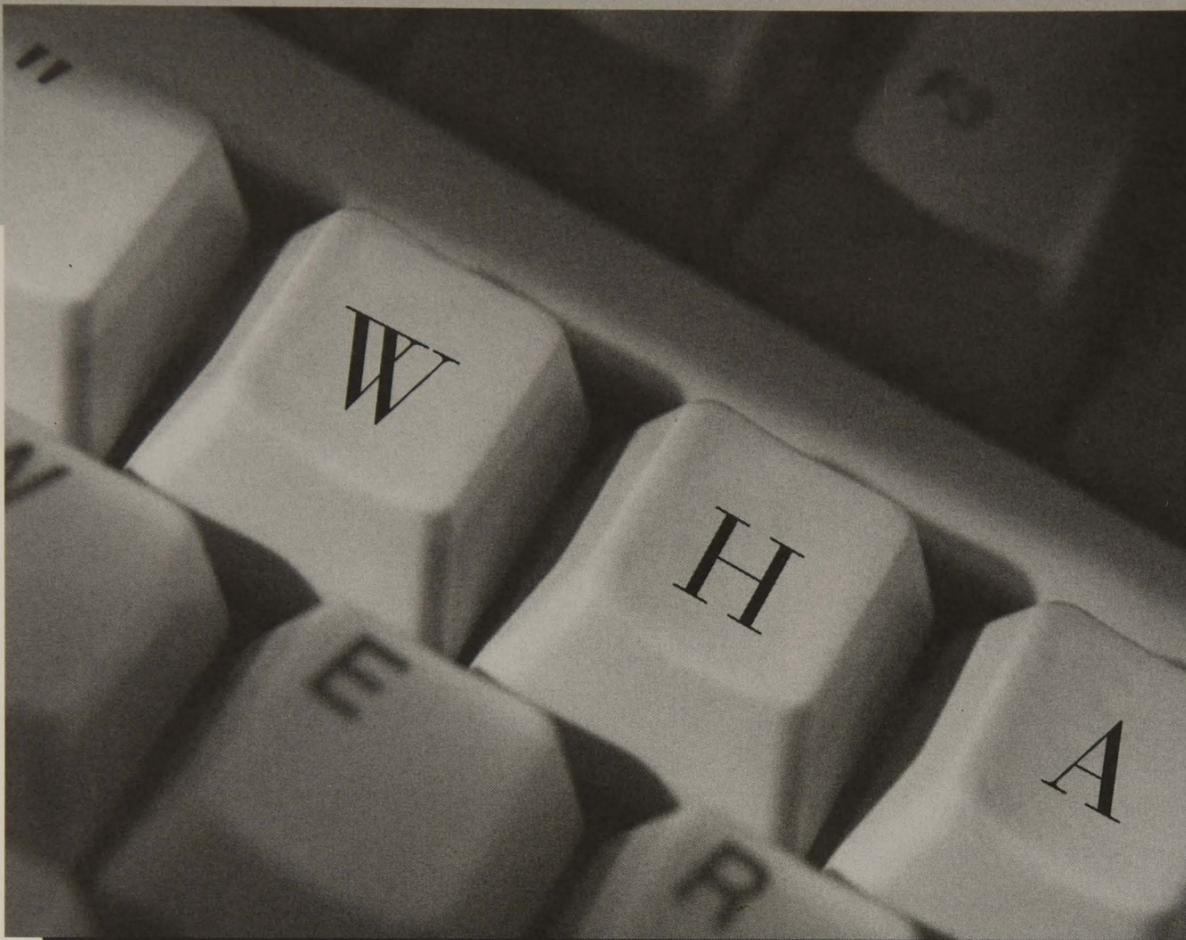
*Young Peoples Concerts* (book, VHS) Leonard Bernstein

The Library of Congress site on Leonard Bernstein:  
<http://memory.loc.gov/ammem/lbhtml/lbhome.htm>

The official site for Leonard Bernstein:  
<http://www.leonardbernstein.com/>



A UNIQUE MODEL IN HEALTHCARE



*“A proud sponsor of the Distinguished Speaker and European Odyssey Series at the UC Davis Mondavi Center”*

WHA

WESTERN  
HEALTH  
ADVANTAGE



[www.westernhealth.com](http://www.westernhealth.com)

# Karen Hughes

## Life and Lessons Learned in the White House

Monday, February 9, 2004 • 8 pm  
Jackson Hall, Mondavi Center, UC Davis

A Western Health Advantage Distinguished Speakers Series Event  
Additional support provided by American Airlines and Joyce and Ken Adamson

*Videotaping, photographing, and audio recording are strictly forbidden.  
Violators subject to removal.*



### Karen Hughes

**K**aren Hughes has been described as “the most powerful woman ever to serve in the White House” (*Dallas Morning News*) and President George W. Bush’s “most essential adviser” (*ABC News*). “The rule of thumb in any White House is that nobody is indispensable except the president,” said *The New York Times*. “But Karen Hughes has come as close to that description as any recent presidential aide.”

As counselor to the President for his first eighteen months in the White House and as his communications director since he first ran for Governor of Texas in 1994, Hughes has been a crucial influence in President Bush’s inner circle. When he first moved to Washington, President Bush told members of the White House staff that he wanted Karen Hughes in the room whenever any major decisions were made.

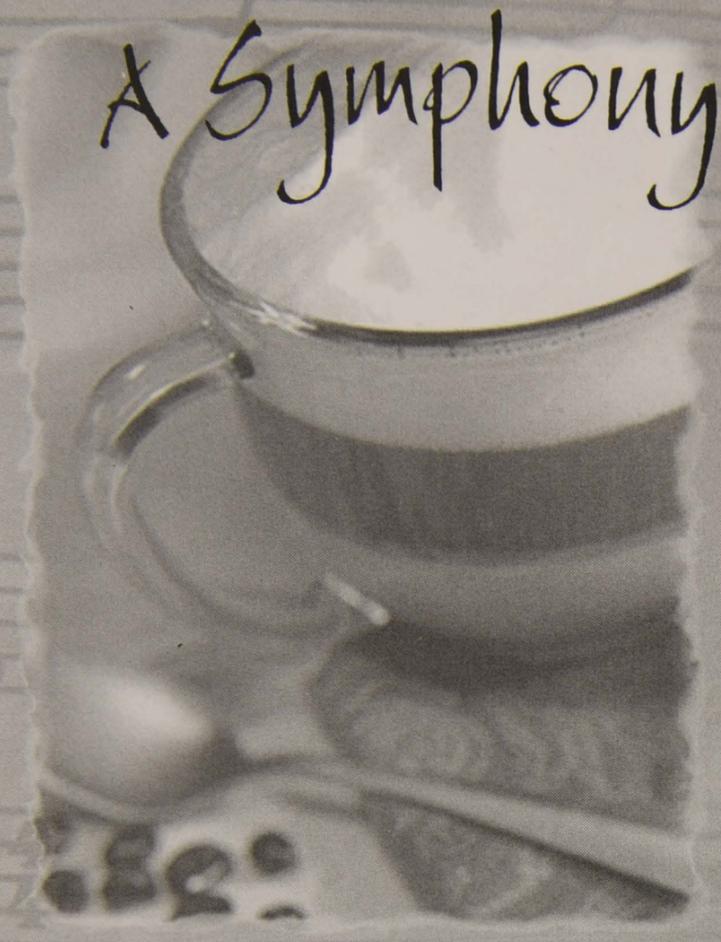
During her tenure in the Bush White House, Hughes advised the president on a wide range of issues, crafted the communications and message strategy for the administration, and was responsible for overseeing the Offices of Press Secretary, Media Affairs, Speechwriting, and Communications. She helped develop and lead the international communications effort during the early months of the war against terror and was instrumental in creating the new White House Office of Global Communications.

Although she left the White House in the summer of 2002 to move her family home to Texas, Hughes continues to advise President Bush on communications strategy.

Hughes served as director of communications for President’s Bush’s gubernatorial campaigns in 1994 and 1998 and was one of the “Iron Triangle” of Texans who led his successful campaign for president. She also served as director of communications in Governor Bush’s office throughout his administration.

Hughes is a former Executive Director of the Republican Party of Texas and a former television news reporter for KXAS-TV, the NBC affiliate in Dallas/Fort Worth. Hughes is a Phi Beta Kappa and *summa cum laude* graduate of Southern Methodist University, where she earned a bachelor of arts in English and bachelor of fine arts in journalism. She is an elder and long-time Sunday school teacher in the Presbyterian Church. She is married with a grown stepdaughter and a teenage son, and tried to bring a “Mom’s perspective” to our nation’s public policy debate.

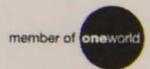
# A Symphony for the Senses



Watching the green hues deepen to a warm brown...  
Listening for the first and second "pop" ...  
Smelling the fresh-roasted aroma emerge...  
Tasting the rich, full-bodied Java City brew.

As a Sacramento based company, Java City has supported the arts in the Capital Region since 1985. Visit your local Java City today to rediscover the art of hand roasted fine coffee.

[www.javacity.com](http://www.javacity.com)



ONLY AMERICAN OFFERS

# MORE ROOM

FOR MORE COACH PASSENGERS.

SO MAKE PLANS TO FLY WITH US. WE'LL HAVE PLENTY OF ROOM.

MORE ROOM. ONLY ON **American Airlines**<sup>®</sup>  
[www.aa.com](http://www.aa.com)

# ***Gypsy Spirit: Journey of the Roma***

Thursday, February 19, 2004 • 8 pm  
 Jackson Hall, Mondavi Center, UC Davis

A Western Health Advantage European Odyssey Series Event  
 Sponsored by Tunel 21

Additional support provided by KCRA-TV 3; Dr. and Charles Kryski; Robert and Jacqueline Bates;  
 Lia and John McHenry Farkas

Pre-Performance Lecture, 7 pm, Buehler Alumni & Visitors Center.  
 Speaker: Sandra Graham, Ethnomusicologist, Department of Music, UC Davis

*Videotaping, photographing, and audio recording are strictly forbidden.  
 Violators subject to removal.*



**G***ypsy Spirit: Journey of the Roma* pays homage to the intuitive talent and creativity of the Roma people, who have made the cultures of many European nations more vibrant and exciting, and to the legendary music and dance traditions of the Gypsy.

## **Program**

### **Part I**

#### 1. The Origins

The show will open with an old fairy-tale about the origins of the Roma, told in Romany language and in translation; this will be accompanied by superimposed images and dances from India, where the Gypsies originate. The suggestive cimbalom music will lead the ensemble into a joyous festivity, introducing the dancers and the performers.

#### 2. The Music

The super talented musicians will be featured in this musical number introducing the audience to the Central European variants of Roma music.

#### 3. The Vocations

Although they mostly lived on the fringes of society, the Gypsies were an integral part of the village life, providing necessary jobs and skills by which they earned their living. The essential tools for their work often doubled as instruments during leisure times.

#### 4. The Virtuosity

Gypsy musicians have always made the music of their adoptive country more exciting and they became famous from their virtuoso musicianship. This will be featured in music from Transylvania, from the Balkan countries, and from Hungary.

#### 5. Dance Suite from Szatmár

The large Roma population in northern Hungary is famous for its exciting music and dance culture, which will be featured in this selection.

### **Part II**

#### 6. *Rókatánc* [The Dance of the Fox]

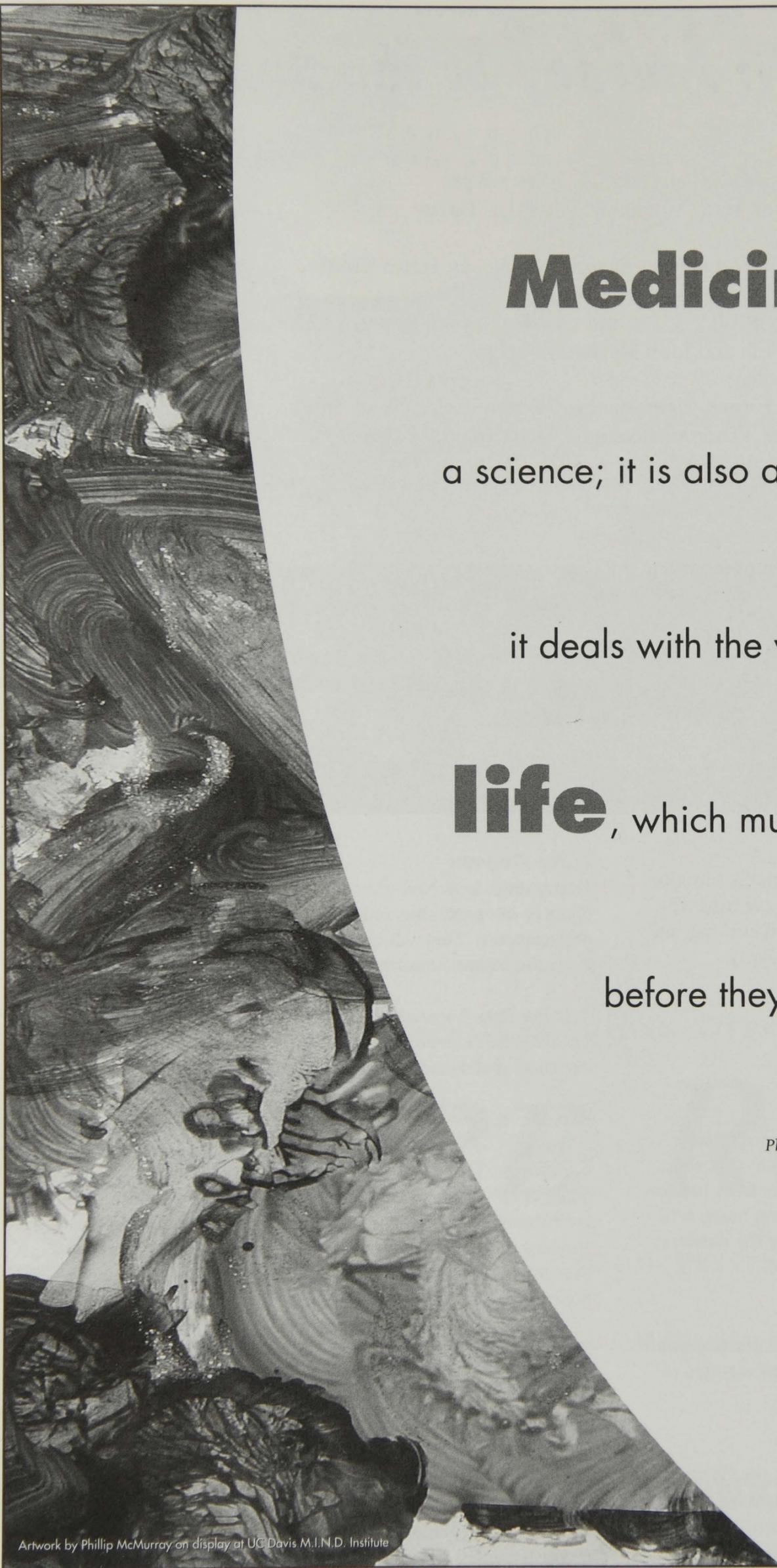
Some of the most ancient dances which the Roma have preserved are ritualistic, which reminds all of us of our close ties to nature and to a more archaic world, where animals and humans were dependent upon each other. In this authentic dance an old fox symbolically teaches his offspring the secrets of survival.

#### 7. Roma Euro-Pub

We are treated to a unique evening of festivity in an imaginary Roma Euro-Pub somewhere in Europe, where all the Gypsy musicians and dancers “hang out” and enjoy their friendship. Fun, humor, virtuosity, and passion are abundant and contagious.

#### 8. Transylvanian Gypsy Dances

The most lyric, but also spectacular, Gypsy dances may be found in Transylvania. Our finale will demonstrate some of these and will leave the audience wondering how some of these treasures could have remained hidden for centuries.



**Medicine** is not only

a science; it is also an **art...**

it deals with the very processes of

**life**, which must be understood

before they may be guided.

*Philipus Aureolus Paracelsus (1493 - 1541)  
German-Swiss physician*

Artwork by Phillip McMurray on display at UC Davis M.I.N.D. Institute

**UCDAVIS**  
**HEALTH SYSTEM**

## Origins of the Romani People

By Ian Hancock

The Roma have been made up of many different groups of people from the very beginning and have absorbed outsiders throughout their history. Because they arrived in Europe from the East, they were thought by the first Europeans to be from Turkey or Nubia or Egypt, or any number of vaguely acknowledged non-European places, and they were called, among other things, Egyptians or 'Gyptians, which is where the word "Gypsy" comes from. In some places, this Egyptian identity was taken entirely seriously, and was no doubt borrowed by the early Roma themselves. In the 15th century, James the Fifth of Scotland concluded a treaty with a local Romani leader pledging the support of his armies to help recover "Little Egypt" (an old name for Epirus, on the Greek-Albanian coast) for them.

It was not until the second half of the 18th century that scholars in Europe began to realize that the Romani language, in fact, came from India. Basic words, such as some numerals and kinship terms, and names for body parts, actions, and so on, were demonstrably Indian. So—they concluded—if the languages were originally Indian, its speakers very likely must be as well. Once they realized this, their next questions were the obvious ones: if Roma were indeed from India, when did they leave, and why, and are there still Roma in that country?

At the very beginning of the 11th century, India came under attack by the Muslim general Mahmud of Ghazni, who was trying to push Islam eastwards into India, which was mainly Hindu territory. The Indian rulers had been assembling troops to hold back the Muslim army for several centuries already, deliberately drawing their warriors from various populations who were not Aryan. The Aryans had moved into India many centuries before, and had pushed the original population down into the south, or else had absorbed them into the lowest strata of their own society, which began to separate into different social levels or castes, called *varnas* ("colors") in Sanskrit.

The Aryans regarded Aryan life as being more precious than non-Aryan life, and would not risk losing it in battle. So the troops that were assembled to fight the armies of Mahmud of Ghazni were all taken from non-Aryan populations, and made honorary members of the *Kshatriya*, or warrior caste, and allowed to wear their battledress and emblems.

They were taken from many different ethnic groups who spoke many different languages and dialects. Some were Lohars and Gujjars, some were Tandas, some were Rajputs (non-Indian peoples who had come to live in India some centuries before), and some may also have been Siddhis, Africans from the East African coast who fought as mercenaries for both the Hindus and the Muslims. This composite army moved out of India through the mountain passes and west into Persia, battling with Muslim forces all along the eastern limit of Islam. While this is to an extent speculative, it is based upon sound linguistic and historical evidence, and provides the best-supported scenario to date. Because Islam was not only making inroads into India to the east, but was also being spread westwards into Europe, this conflict carried the Indian troops—the early Roma—further and further in that direction, until they eventually crossed over into southeastern Europe about the year 1300.

From the very beginning, then, the Romani population has been made up of various different peoples who have come together for different reasons. As this ethnically and linguistically mixed occupational population from India moved further and further away from its land of origin (beginning

in the 11th century), so it began to acquire its own ethnic identity, and it was at this time that the Romani language also began to take shape. But the mixture of peoples and languages didn't stop there, for as the warriors moved northwestward through Persia, they took words and grammar from Persian, and no doubt absorbed new members too; the same thing happened in Armenia and in the Byzantine Empire, and has continued to happen in Europe. In some instances, the mingling of small groups of Roma with other peoples has resulted in such groups being absorbed into them and losing their Romani identity; the *Jenisch* are perhaps such an example. In others, it has been the outsiders who have been absorbed, and who, in the course of time, have become one with the Romani group.

In Europe, Roma were either kept in slavery in the Balkans (in territory that is today Romania), or else were able to move into the rest of the continent, reaching every northern and western country by about 1500. Over the course of time, as a result of having interacted with various European populations and being fragmented into widely separated groups, Roma have emerged as a collection of distinct ethnic groups within the larger whole.

*The Honorable Ian F. Hancock, of British Romani and Hungarian Romani descent, represents Roma on the United States Holocaust Memorial Council. He is professor of Romani Studies at the University of Texas at Austin, and has authored nearly 300 publications. In 1997, he was awarded the international Rafto Human Rights Prize (Norway), and in 1998 was recipient of the Gamaliel Chair in Peace and Justice (USA).*

The music of the Gypsies (or Roma) has fascinated people for centuries. This show will trace the route of the Gypsy traditions, depicting some of the most exciting styles of music and dance. Our journey begins in India, and then proceeds to Turkey before traveling west across the European continent. The journey will feature exotic Turkish music and dances, Spanish Flamenco, fiery Bulgarian footwork and melodies, Romanian tunes performed at breathtaking speed, and refined *csardases* from Hungary and Transylvania. The performance will offer a sampling of these vibrant cultural treasures connected by the passion of the Gypsy.

### Budapest Ensemble

"The ensemble is a vivid, living treasury of grand folk idiom of Central and Eastern Europe." (*Chicago Sun-Times*)

The Budapest Ensemble is one of the oldest, yet freshest, folk ensembles from Central Europe. Established in 1958, the Ensemble has performed on every continent to critical acclaim while presenting Hungarian and other Central European folk cultures. Audiences from coast to coast enjoyed their previous visits to the North American continent. The philosophy of the Budapest Ensemble is to present folklore in its most authentic form possible, yet include adaptations to suit the performance requirements of the stage and to tailor the presentations to contemporary audiences.

The Artistic Director and solo dancer of the Budapest Ensemble is Zoltán Zsuráfszki, who is the leader of his generation in presenting folkdance on stage. He was fortunate to receive his education during a special period when the Hungarian folklore revival movement was at its highest energy.

**WELLS  
FARGO**

**Proud Sponsor of the  
School Matinee Series  
at the  
UCD Mondavi Center**



**The original stage door.**

More than 150 years ago, Wells Fargo stagecoaches brought actors, musicians and other performing artists to the West. Today, we're proud to continue the tradition by helping to bring arts and entertainment to our community and students.

© 2002 Wells Fargo Bank, N.A. Member FDIC [wellsfargo.com](http://wellsfargo.com)

He is a graduate of the Hungarian State Ballet Institute, but he has also conducted innumerable field trips to collect fresh material and learn and dance with the last living informants of Hungarian dance. He also made field trips to neighboring countries and learned the dances of the Romanians, Slovaks, Croatians, Poles, and Germans. His tour to North America with his earlier Kodaly Ensemble was extremely well received at all their performances.

As a performer of Hungarian dance, Zsuráfszki is unsurpassed. He can convey the excitement and authenticity of folk dance at a level which has never been seen before. Zsuráfszki's ability to convey, with insurmountable energy, the very spirit of folk dance, is unique and extremely rare. He is also an excellent teacher and choreographer who demands the same high standards from the members of his ensemble as he does from himself.

The members of the Budapest Ensemble are selected from the best young folk dancers from throughout Central Europe. Zsuráfszki specially trains them until they are ready to tour with the group. All members of the ensemble are dedicated to the same ideal of preservation and performance of authentic folk dance at the highest level.

**Zoltán Zsuráfszki**  
(Artistic Director/Choreographer)

Zoltán Zsuráfszki is one of Europe's most talented choreographers. His extensive field research in remote villages of the Carpathian Basin makes him unique among currently active artistic directors of professional folk ensembles. In 1991, Zsuráfszki became the leader of the Budapest Ensemble. In 1993, the Ensemble performed two new chamber works for the debut of Zsuráfszki as the new artistic director. In his choreography, he has continued to develop his pure and sharp creative style. In his folk-inspired works, he preserves the authenticity of Hungarian folk dances.

Zsuráfszki is an Honors Graduate (1975) of the Hungarian State Ballet School/Folkdance Department, and was a member of its first graduating class. He graduated in 1985 from the Budapest Teacher's College, where he majored in education and pedagogy. Zsuráfszki was a performer, solo artist, and later dance director and choreographer of the Hungarian State Folk Ensemble until 1983, and served as artistic director and choreographer for several folk ensembles in Hungary.

Zsuráfszki was the founding director, choreographer, and solo performer of the famous Kodaly Ensemble, one of the most important professional folk ensembles in Central Europe from 1984 until its dissolution in 1991. The Kodaly Ensemble under Zsuráfszki toured North America to significant critical acclaim.

**Kálmán Balogh**  
(Musical Director)

"...it was the cimbalom player who took the greatest honors, hammering with demonic speeds." (*The Boston Globe*)  
Kálmán Balogh is the master of the cimbalom whose virtuosity is matched only by his understanding of and respect for his heritage. He traces his descent from a famous dynasty of Hungarian Gypsy musicians. A graduate of the prestigious Liszt Academy of Music in Budapest, he has toured the world, capturing the hearts of audiences wherever he has played.

Balogh spent decades studying the music of the Roma in Europe and Asia. His love, knowledge, and respect for the music of his people is unsurpassed. He has performed and toured extensively with many of the best folk bands and has recorded dozens of albums with them and as a solo artist. He has been a featured performer in numerous major European festivals and venues featuring Gypsy music.

This will be his ninth triumphant tour to North America. Audiences may recall his amazing cimbalom virtuosity from *Csárdás: Tango of the East* with the Budapest Ensemble. His extensive touring experience has taken him all over the U.S. with the Ökrös and Méta Bands and with his own Cimbalom Jazz-Band.

Balogh has also been a star on the classical concert stage. In North America, he has performed with the Philadelphia Orchestra, Brooklyn Philharmonic Orchestra, New World Symphony, Oregon Symphony, Austin Symphony, and the Bend, Oregon Festival Orchestra. In addition, he has also played at many North American festivals, clubs, and world music venues.



**90.3fm**  
**kdvs**  
kdvs.org

**Diverse,  
Challenging,  
Noncommercial,  
Freeform Radio**

---

**Proud Supporter  
of Mondavi Center**



VLADÉ DIVAC'S **TUNEL21**  
THE BEST PLACE TO BE!



**TUNEL21**

926 Second Street • Old Sacramento • 916.447.7577\*

SERVING LUNCH AND DINNER DAILY – CONVENIENT GARAGE PARKING – DINNER VALET

# **The Nightingale**

## **Kennedy Center Imagination Celebration on Tour**

Sunday, February 22, 2004 • 2 pm  
 Jackson Hall, Mondavi Center, UC Davis

A Raley's & Bel Air Family Series Event  
 Sponsored by Insurance Benefit Spot Check, Inc.  
 Additional support provided by Lyon Real Estate

*Videotaping, photographing, and audio recording are strictly forbidden.  
 Violators subject to removal.*



**T**he Kennedy Center IMAGINATION CELEBRATION® on Tour  
 presents Hans Christian Andersen's

### **The Nightingale**

*Conceived and Choreographed by Dana Tai Soon Burgess*

*Written and Directed by Mary Hall Surface*

*Music Composed by David Maddox*  
 with

Suzanne Bryant, Michael Crawford, Mary Hong,  
 Miyako Nitadori, Patrick Sandoval, and Lisa Woo\*

*Set Designer*  
 Tom Donahue

*Lighting Designer*  
 Lynn Joslin

*Casting Director*  
 Eli Dawson

*Costume Designer*  
 Jane Schloss Phelan

*Tour Costume Supervisor*  
 Marie Schneggenburger

*Properties Artisan*

Dreama J. Greaves

Tour Technical Staff:

*Stage Manager*

*Technical/Sound Director*

*Lighting Director*

*Asst. Technical Director/Wardrobe*

Nicole McClendon\*

Christopher L. Schardin

Aaron Torgerson

Annie Kremin

*\*The Nightingale is a professional production employing members  
 of Actors' Equity Association*

Commissioned by the Kennedy Center Education Department

Cast  
*(in alphabetical order)*

Mechanical Nightingale/Death

The Emperor

Courtier

The Nightingale

Courtier

Servant

Suzanne Bryant

Michael Crawford

Mary Hong

Miyako Nitadori

Patrick Sandoval

Lisa Woo\*

Rehearsal Director and  
 Restaging Assistant

Restaging Assistant and Understudy

Anne Marie Sidney

Leonardo Giron Torres

Patty  
SOUZA

Walt  
GRAY

Deirdre  
FITZPATRICK

Get The Most From Your Mornings

KCRA **3** REPORTS  
5-7AM

creative

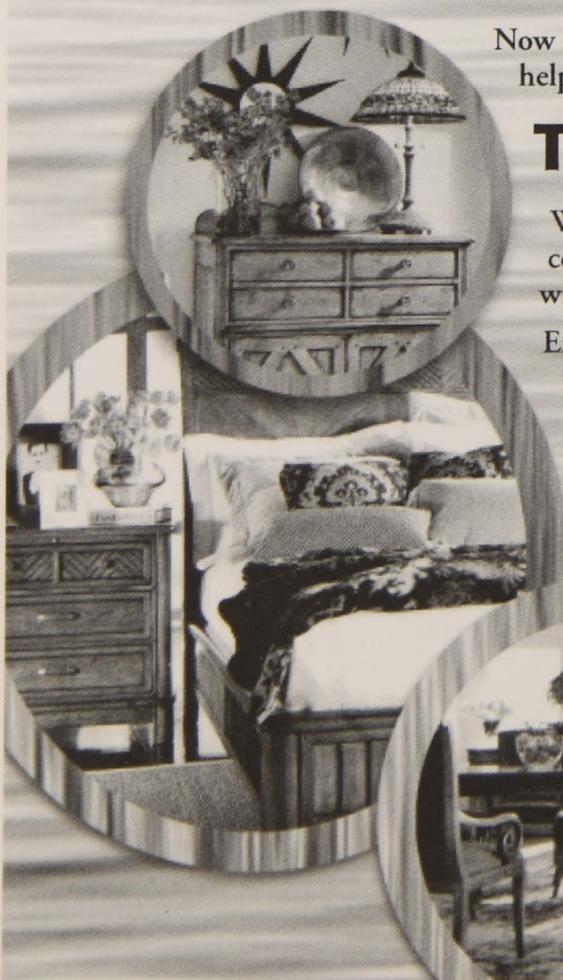
Now style and quality are affordable with Drexel Heritage helping you create a look that is uniquely yours.

**Timeless, classic, pure.**

Whether your starting out, or starting over, our contemporary dh™ line allows you to customize your look with pieces that are both sophisticated and casual.

Embrace your spirit of adventure with West End™. This rustic, yet clean collection is as well suited to a mountain lodge, as to a loft in the heart of the city.

If your wish is to make a bold statement or quietly compliment your personality, Drexel Heritage is here. Welcome home.



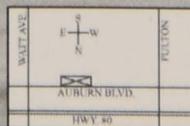
style



KCRA-TV **3**

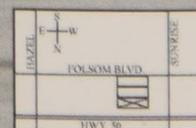
**McCreery's**  
HOME FURNISHINGS

3140 Auburn Blvd.  
Sacramento  
916-487-2019



McCreery's  
**DREXEL**  
**HERITAGE**

11415 Folsom Blvd.  
Rancho Cordova  
916-853-9404



**Dana Tai Soon Burgess** (Concept and Choreography)

For more than 10 years, the award-winning Burgess has created dances that freshly synthesize Eastern and Western aesthetics. He was born and raised in Santa Fe, New Mexico, to an Irish-Scottish American father and a Korean American mother. He studied the Michio Ito technique, developed by the pioneering Asian American choreographer at the turn of the century, with Michio Kitsmiller and Satoru Shimazaki. He holds a Master of Fine Arts degree from George Washington University, where he now teaches as a professor of dance. He has also taught at the National Ballet of Peru, the University of Panama, the University of Venezuela, the Hamburg Ballet School, and King Sejong University, Korea, and conducted master classes for Xiamen Dance Company and the Beijing Contemporary Dance Company, China. Diverse elements inspire his choreography: culturally specific dance forms, martial arts, the visual arts, and personal journeys to Asia, Latin America, South America, the Middle East, and Europe.

Burgess established his contemporary dance company, Dana Tai Soon Burgess and Company, in 1990 with the goal of originating works from pan-Asian American perspectives. His critically acclaimed *Trilogy*, which received its world-premiere at the Kennedy Center in 2001, showcased another Burgess trademark: interdisciplinary collaboration. The three-part work, consisting of *Helix*, *Mandala*, and *Silk Roads*, was created in tandem with noted artists sculptor John Dreyfuss, composer Jon Jang, and lighting designer Jennifer Tipton. His latest full evening work, *Tracings*, which celebrates the Korean Centennial premiered in November 2003 and begins to tour the Kennedy Center and the Smithsonian Institution in 2004-2005. With work presented internationally and nationally, Burgess' awards include the 2003 Pola Nirenska Award, the Mayor's Arts Award in 1994, and D.C. Metro Dance Awards in 2001, 2002, and 2003. He was an American Cultural Specialist for the State Department in 2000 and 2003 and has received multiple fellowships for choreography from the D.C. Commission for the Arts and Humanities. Burgess created a movement vocabulary for the Shakespeare Theatre production of *The Trojan Women*, directed by Joanne Akalaitis.

**Mary Hall Surface** (Playwright/Director) is one of the most widely-produced playwright/directors specializing in theatre for family audiences in the United States. Ms. Surface's work has been featured at Seattle Children's Theatre, Dallas Children's Theatre, Arizona's Childsplay, Honolulu Theatre for Youth, as well as ten productions at the Kennedy Center in Washington, D.C. Touring productions of her plays *Most Valuable Player* (about the life of Jackie Robinson), *A Perfect Balance* (a fantasy about creativity inspired by the work of Alexander Calder), and *Apollo: to the Moon* (about America's race for space) have been presented in every region of the U.S., as well as in Ireland, France, Peru, Germany, Italy, and Canada. An anthology of five of her plays, *Most Valuable Player and Four Other All-Star Plays for Middle and High School Audiences*, was published by Smith and Kraus. She has been nominated for four Helen Hayes Awards for Outstanding Direction—for the Round House Theatre's *TinTypes*, for TFA's *Grimm Tales*, *Sing Down the Moon*, and *Perseus Bayou* (for which she received the award)—and for the Charles MacArthur Award for Outstanding New Play (with composer David Maddox) for *Sing Down the Moon*, *Perseus Bayou* and *Mississippi Pinocchio*.

Her recent projects include *A Light in the Storm*, based on the book by Karen Hesse, which opened at the Kennedy Center in October 2001 and toured nationally through 2003; *The Odyssey of Telemaca*, her sixth collaboration with David Maddox, which will premiere at Theater of the First Amendment in June 2004; and *The Hundred Dresses*, an adaptation of the book by Eleanor Estes for the Seattle Children's Theatre. Active nationally in her field, she was the project director of New Visions 2000: One Theatre World, a national festival of theatre for young people and families, co-produced by the Kennedy Center and ASSITEJ/USA in May 2000. She is a 2000 Aurand Harris Fellow of the Children's Theatre Foundation of America, a National Endowment for the Arts on-site evaluator and 2003 panelist and a 2001-03 adviser to *American Theatre Magazine*. She lives in Washington, D.C. with actor-designer Kevin Reese and their daughter Malinda.

**David Maddox** (Composer) As a composer and lyricist, David has created six works of musical theatre in collaboration with Mary Hall Surface: *Sing Down the Moon*, *Perseus Bayou*, *Mississippi Pinocchio*, *The Nightingale* (a dance-theatre work, commissioned by the Kennedy Center); *Gandhara: East-West Passages* (with choreographer Burgess, also commissioned by the Kennedy Center); and *The Odyssey of Telemaca*. David is also the composer of *Steak!*, a country-western musical about cattle-rustling vegetarians, and scores for film. David has produced scores and sound designs for more than 100 regional theatre productions across the United States, including *Nijinsky's Last Dance*, for which he won a Helen Hayes Award for Sound Design. David has received thirteen Helen Hayes Award nominations in four different categories (Best New Play, Best New Musical, Music Direction, and Sound Design) and has released six albums of original music, including the award-winning original cast albums of *Sing Down the Moon: Appalachian Wonder Tales* and *Perseus Bayou: The Search for the Cajun Medusa*. *The Odyssey of Telemaca* will premiere at GMU's Concert Hall in June 2004.

**Tom Donahue** (Set Designer) has designed sets and lights for area theatres for more than twenty years. In the Washington, D.C. area he has designed for the National, the Olney Theatre Center for the Arts, the Summer Opera Theatre Company, and the John F. Kennedy Center for the Performing Arts, among numerous others. In Baltimore, he has designed numerous productions for the Baltimore Opera Company, The Young Victorians, the Peabody Conservatory of Music, and Everyman Theatre. Recent and current designs include *Rigoletto*, *La Traviata*, *Don Pasquale*, *Gianni Schicci* and *Suor Angelica* for the Shaker Mountain Performing Arts Festival in upstate New York and *Blood Knot* for the African Continuum Theatre Company. He is also designing the settings for two new musicals, *The Word* and *The Gift*. Tom is Chair of the drama department at the Catholic University of America and a member of United Scenic Artists designers union.

**Leonardo Giron Torres** (Restaging Assistant and Understudy) is a dancer in the Washington, D.C. area. Before moving to Washington, he lived in Greenville, North Carolina, where he attended East Carolina University and danced with DanceSpace Co. under the direction of Cindy Mancini and Joseph Carrow. Leonardo now dances with several companies such as Dana Tai Soon Burgess & Co., Train Wreck Dance Co., and Native Tongue Dance Collective under the direction of Reggie Glass. He has also

MAGNIFICENT BEAUTIFUL  
 wonderful  
*incredible*  
**BRAVO**  
 FANTASTIC  
 fabulous

We celebrate the communication  
 between artists and audiences.

When we're not enjoying artistic performances, we facilitate communication between physicians and patients. Which, as it turns out, is somewhat of an art itself. Visit us online at [mdsos.com](http://mdsos.com) and learn a new way to communicate.



**mdsOS**

my doctor's  
 spotcheck®  
 on-line  
 service



SPOTCHECK®

"SPOTCHECK" and "mdSOS" are registered trademarks of Insurance Benefit Spot Check, Inc., Sacramento, CA.

worked with such choreographers as Paul Sutherland, Brunilda Ruiz, Carla Perlo, and Helenius J. Wilkings of Edgeworks Dance Theatre. Leonardo wants to thank his family for all their support.

**Dreama J. Greaves** (Properties Artisan) has served as properties artisan for many Kennedy Center Youth and Family Programs shows. Her credits include such diverse productions as *The Snow Queen*; *Little Women*; *Alice in Wonderland*; *The Nightingale*; *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, and others, many of which have toured nationally. She has a Master of Fine Arts from Northwestern University and free-lances throughout the Washington metro area.

**Lynn Joslin** (Lighting Designer) Ms. Joslin is delighted *The Nightingale* is touring again. Her other Kennedy Center Productions include *Alexander and the Terrible, Horrible, No Good, Very Bad Day*; *Sundiata*; and *Angel's Voices*. Ms. Joslin also toured with Suzanne Farrell's Ballet Company.

**Jane Schloss Phelan** (Costume Designer), mixed-media artist and arts educator, has designed productions in the Washington metro area for more than twenty years. Theatre costume design credits include Woolly Mammoth Studio Theatre of the First Amendment, and many other venues. For Kennedy Center Youth and Family Programs, Ms. Phelan's "baker's dozen" design collaborations range from *The Sorcerer's Apprentice* to *Dick Whittington and His Cat* to *Revenge of the Space Pandas*. Ms. Phelan, a graduate of Corcoran College of Art and Design, recently completed an MA in Education at George Washington University, where she developed an individualized program focused on Arts Learning Across the Curriculum.

**Marie Schneggenburger** (Tour Costume Supervisor) Her designs have been seen in several Kennedy Center Youth and Family Programs productions, including *Lilly's Purple Plastic Purse*; *Dreams*; *The Magic Rainforest*; and *The Nightingale*. She also works for the Washington Opera, The Shakespeare Theatre, Arena Stage, and other organizations around Washington, D.C.

**Anne Marie Sidney** (Rehearsal Director and Restaging Assistant) trained at the Virginia Beach Community Ballet, Georgetown University, Joy of Motion, and the Maryland Youth Ballet. She has received a certificate in Laban Movement Analysis from the Institute for Laban/Bartenieff Studies. She has danced with DC Contemporary Dance Theater, Shadowdance, and DC Dance Theater, also serving as the Director of Outreach Programs. Currently she is a teaching artist for the Wolfrap Institute for Early Learning Through the Arts. Her choreography has been presented at Georgetown University and at the Choreographer's Showcase at Jack Guidone Theater.

## Cast

**Suzanne Bryant** (Mechanical Nightingale/Death) is in her third season with Dana Tai Soon Burgess and Company. Suzanne is also a member of the New York Theater Ballet in New York City. After training at the Washington School of Ballet, Suzanne performed as a principal in the Towson University Dance Company. In 1999, she earned her BFA in Dance Performance from Towson University.

**Michael Crawford** (The Emperor) received his initial training at the Kirov Academy, located in the District of Columbia. While there, he was accepted on full scholarship for summer training at the Washington Ballet, Pennsylvania Ballet, San Francisco Ballet, and the Pacific Northwest Ballet. Soon after he graduated, he accepted a Professional Division contract to dance with the Pacific Northwest Ballet. He then moved to New York City to dance with the Joyce Tristler Dance Company. After that, he joined the Dance Theater of Harlem. His performance experience includes: *The Nutcracker Ballet*, *Cinderella Waltz*, *The Rite of Spring*, *Corsair Pas*, *Boogie*, *Firebird*, *Raymonda*, and *Die Fledermaus*.

**Mary Hong** (Courtier/Understudy for the Nightingale) has danced with the St. Louis Ballet, the Los Angeles Opera, the Washington Opera, the Baltimore Opera, and Tony Powell/Music and Movement in Washington, D.C. She most recently appeared in the Washington Opera's production of *Die Fledermaus*. She grew up in Los Angeles, where she began her dance training with Catherine Joyce. She studied at the Stanley Holden Dance Center and the Pasadena Dance Theatre. She received her B.A. from Pomona College and is currently pursuing a Ph.D. in English Literature from the Johns Hopkins University.

**Miyako Nitadori** (The Nightingale), originally from Kanagawa, Japan, studied the methodology of the Royal Academy of Dancing at Kimura Izumi Ballet Academy. After she graduated from Japan Women's Junior College of Physical Education as a dance major, she danced with Japan Ballet Association among others. She moved to Washington, D.C in 1999 and has danced with Dana Tai Soon Burgess & Co. for five years. She recently was recognized as Outstanding Individual Performer at the 2003 Metro D.C. Dance Awards. This is her second tour with *The Nightingale*.

**Patrick Sandoval** (Courtier) was born in Washington, D.C. and raised in Alexandria, Virginia. While a student at the George Washington University, he had a chance to learn traditional Filipino styles of dance through the Philippine Cultural Society of GWU, along with swing and ballroom through classes sponsored by the school. He has continued his training at the Joy of Motion Dance Studio, Broadway Dance Center, DC Dance Collective, and various dance workshops so that he can learn from as many teachers/choreographers as possible.



DEPARTMENT OF  
MUSIC

**UC DAVIS GOSPEL CHOIR**

Calvin Lymos, director  
Sat. 14 Feb. • 7:00 p.m. Freeborn Hall

**UC DAVIS JAZZ BAND**

Mike McMullen, director, and visiting jazz ensemble.  
Wed. 25 Feb. • 8:00 p.m. Varsity Theatre

**HINDUSTANI VOCAL CONCERT**

Rita Sahai Ensemble with tabla, violin, and harmonium.  
Fri. 27 Feb. • 8:00 p.m. Jackson Hall, Mondavi Center

**EMPYREAN ENSEMBLE: AN EVENING WITH PIANIST**

**AMY DISSANAYAKE, 2003-04 ARTIST-IN-RESIDENCE**  
Penderecki, Chang, Merryman, Ligeti, and Adams.  
Sun. 7 March • 8:00 p.m. Studio Theatre, Mondavi Center

**FROM TELEMANN TO MOZART**

Arcangeli Baroque Strings and the UC Davis Baroque Ensemble.  
Fri. 12 March • 8:00 p.m. Studio Theatre, Mondavi Center

**UC DAVIS SYMPHONY ORCHESTRA AND UNIVERSITY CHORUS**

Jeffrey Thomas, conducting. Verdi: Requiem, with alumni chorus;  
Arianna Zukerman, soprano; Judith Malafrente, mezzo-soprano;  
Steven Tharp, tenor; David Arnold, bass.  
Sun. 14 March • 8:00 p.m. Jackson Hall, Mondavi Center

**LISZT: THE YEARS OF PILGRIMAGE**

Lara Downes, piano.  
Fri. 19 March • 8:00 p.m. Studio Theatre,  
Mondavi Center



INFORMATION: 530.752.0948    TICKETS: 530.754.2787    WEB: music.ucdavis.edu

**Lisa Woo** (Servant) is very delighted to be returning to Washington, D.C., and thrilled to be performing with the Kennedy Center once again, reprising her role in *The Nightingale* after the 2002-2003 tour. She was recently seen in the musical *Stand by the River* in Philadelphia. Other musical theater credits include Johanna in *Sweeney Todd* and Mrs. Anderssen in *A Little Night Music*. Trained as a classical singer, Lisa has also performed in many operas. These roles include Despina in *Così fan tutte*, Satarino in *La Calisto*, Nora in *Riders to the Sea* and Giannetta in *L'elisir d'amore*. Lisa holds a Master's degree in Vocal Performance from Eastern Michigan University.

**Tour Technical Staff**

**Annie Kremin** (Assistant Technical Director/Wardrobe) is happy to be back on tour after taking a year off to work for the Florida Grand Opera as the Assistant to the Costume Supervisor. She has previously toured for the Kennedy Center with the Susanne Farrell Ballet Company and for the Montana Repertory Theatre. Having graduated from Iowa State University with a BA in Performing Arts, Annie has used her versatile theatre background to work for various companies including the Santa Fe Opera, Pensacola Opera, Des Moines Metro Opera, and the Opera Southwest, as a wardrobe assistant, properties supervisor, and a technical assistant.

**Chris Schardin** (Technical/Sound Director) has worked as a puppeteer, technical director, lighting director, sound engineer, and scenic carpenter for companies throughout North America. He's happy to be back with the Kennedy Center again after successful tours of *Harlem* and *A Light in the Storm*.

**Aaron Torgerson** (Lighting Director) is pleased to join *The Nightingale* as his first tour with the Kennedy Center. Aaron received his BFA in Theatre, emphasizing in lighting design and stage management, from the University of Montana at Missoula. He has worked previously at the Caldwell Theatre, Montana Repertory Theatre, Fort Peck Theater, and Western Washington University. Some memorable productions include *Baltimore Waltz*, *Oleanna*, *Pump Boys and Dinettes*, and *Clue the Musical*.

**Nicole McClendon** (Stage Manager) is thrilled to be working with the wonderful people at the Kennedy Center again, having just stage managed *Color Me Dark*, and the first tour of *Harlem*. Nicole has worked as a stage and/or company manager with various theater companies, including Junebug Productions, Teatro Pregones, Roadside Theater, Dallas Children's Theater, Hudson Valley Shakespeare Festival, and the one and only Rich Little. Nicole is a graduate of the University of Dallas.

**About the John F. Kennedy Center for the Performing Arts**

The John F. Kennedy Center for the Performing Arts is a presidential memorial mandated by Congress to present and produce the finest performing arts from this country and abroad. Since its opening in 1971, performances of every imaginable kind have enlivened its halls...and millions of people's lives. As the national center for the performing arts, the Kennedy Center is committed to increased opportunities for all people to participate in and understand the arts. To fulfill that mission, the Kennedy Center

strives to commission, produce, and present performances reflecting the highest standards of excellence and diversity indicative of the world in which we live, and to make those performances accessible to the broadest possible audience through arts education. The Kennedy Center Education Department has determined that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes good teachers better and makes participating schools exciting, challenging places for children—places where they are encouraged to explore, to create, and to reach their full potential.

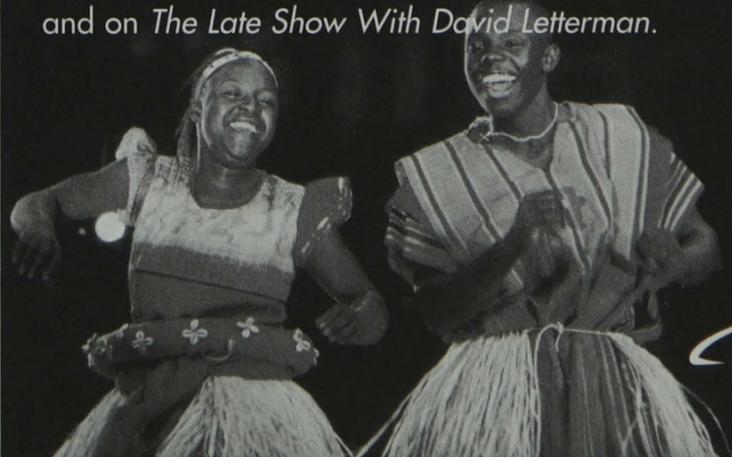
The Kennedy Center Education Department is reaching out to the nation with a variety of arts education programs, including the Kennedy Center Partners in Education program, which focuses on development opportunities for teachers and community cultural partnerships; the Kennedy Center American College Theater Festival, which promotes excellence among other theater educators and their students; and ARTSEDGE, the Kennedy Center's national arts and education information network. Kennedy Center Youth and Family Programming annually produces and presents more than 350 international, national, and local professional performances in music, dance, opera, puppetry, storytelling, and theater for nearly 150,000 young people, their teachers, and families. In its 30-year history the Kennedy Center has commissioned more than 70 dance, music, and theater works for young people, many of which have toured to young audiences throughout the nation and abroad.

**CHILDREN OF UGANDA**

**"skilled and thrilling...a vibrant message of hope and life"—Boston Globe**

**Sun, Mar 21 | 2 pm**

An inspiring troupe of children who have lost one or both parents to AIDS, Children of Uganda have electrified audiences with their vibrant, colorful performances of traditional east African music and dance, including appearances at the Kennedy Center, Harlem's Apollo Theater, the White House, and on *The Late Show With David Letterman*.



Tickets: **530.754.ARTS**      Toll-free: **866.754.ARTS**      Info: **MondaviArts.org**

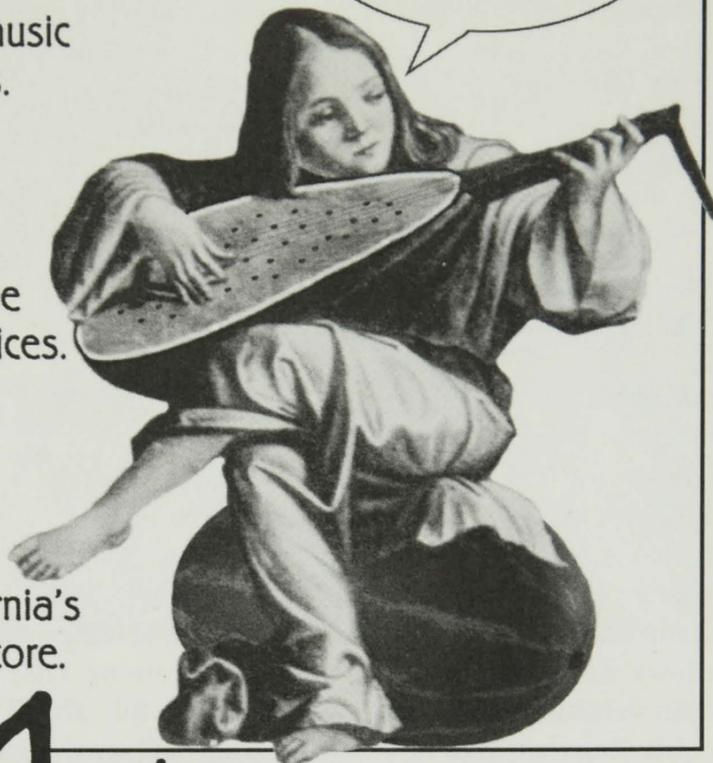
## Why Try Watermelon Music?

- Our staff is refreshingly rock-star free.
- We stock over 10,000 print music titles from over 50 publishers.
- We believe our rent-to-own program is the best around.
- We have a wonderfully diverse inventory and competitive prices.



Welcome to Northern California's most complete new music store.

Watermelon Music... The other musical fruit.



# Watermelon Music

207 E Street • Davis • CA • 95616 • 530.758.4010 • [www.watermelonmusic.com](http://www.watermelonmusic.com)

## CATERING by the CAFFÉ



Caffé Italia  
530.758.7200  
fax 758.6488



*From fun to formal, for a few to a few hundred.*

We provide full-service catering for an event as simple as a continental breakfast to the most elaborate wedding reception. Contemporary to Classic Cuisine for any occasion!

# Los Lobos and Special Guest Lila Downs

Tuesday, February 24, 2004 • 8 pm  
 Jackson Hall, Mondavi Center, UC Davis

*Videotaping, photographing, and audio recording are strictly forbidden.  
 Violators subject to removal.*



**F**or more than 30 years, Los Lobos has been the undisputed leaders of the Tex-Mex brand of rock 'n' roll, which is Latin-based Chicano music built around accordion and guitar. They were formed in 1973 in Los Angeles by Cesar Rosas (vocals, guitar, mandolin), David Hidalgo (vocals, guitar, accordion), Luis "Louie" Pérez (drums, guitar, *quinto*), and Conrad Lozano (vocals, bass, *guitarron*). Their mixture of Clifton Chenier zydeco and Richie Valens rock was a totally refreshing new sound.

Los Lobos' debut album came in 1978 with the self-financed *Just Another Band From East LA*, and although not a commercial hit it was a critical success. The line-up was bolstered in 1983 by multi-instrumentalist Steve Berlin. The reviewers welcomed the following year's *How Will The Wolf Survive?* with open arms, but still it only achieved moderate sales. The superb title track vocal has an uncanny resemblance to Steve Winwood, although it was not representative of the style of the whole album.

The band continued to receive excellent reviews of their stage act, and finally found commercial success in 1987. Following their major contribution to the film soundtrack *La Bamba* the title single was released. It became an international number one and the first song in Spanish to top the pop charts. *La Pistola Y El Corazón* was a deliberate attempt to go back to their roots. The excellent album *Kiko* in 1992 moved them back to a varied rock approach with delightful hints of Cajun, straight rock, and even soul music. *Colossal Head* in 1996 featured ex-Attractions drummer Pete Thomas.

Hidalgo and Perez have also recorded with their sideline project, the Latin Playboys, while Rosas worked with the all-star Tex-Mex outfit Los Super Seven and released his solo debut, *Soul Disguise*. The main group recently re-formed for their Hollywood Records debut, *This Time*.

Born in Mexico to a mother who sang the songs of the Mixtec people, and a Scottish-American father who happened to catch her mother's act in a Mexico City cafe, Lila Downs was destined to inhabit both sides of the border—physically and artistically. Downs grew up in the Sierra Madre mountains of southern Mexico, began singing mariachi as a child, began voice lessons as a teenager in Los Angeles, and studied voice and anthropology at the University of Minnesota. The singer-songwriter presently lives in Coyoacan and collaborates with musicians from Mexico, Canada, Cuba, Peru, Argentina, and Paraguay. Lila Downs appeared in the recent film *Frida* and recorded on its soundtrack. Downs has released three recordings for Narada Records—*Border-La Linea* (2001), *Tree of Life* (2000), and *La Sandunga* (1999)—and her fourth album, *One Blood*, will be released next year.

# Leave your mark

**Name a seat** in Jackson Hall or a **paving stone** in the entry park. A great gift to honor family and friends, a lasting mark of your support for Mondavi Center.



Contributions are tax-deductible and benefit the capital/facility endowment fund of the Robert and Margrit Mondavi Center for the Performing Arts.

See our display in the lobby, visit us at [www.MondaviArts.org](http://www.MondaviArts.org) or call 530.754.5421 for more information



# SITI Company's Score

## Starring Tom Nelis as Leonard Bernstein

Wednesday-Saturday, February 25-28, 2004 • 8 pm

Saturday-Sunday, February 28-29, 2004 • 2 pm

Studio Theatre, Mondavi Center, UC Davis

A New Stages Series Event

Additional support provided by Hallmark Inn

Score is approximately 90 minutes long and will be performed with no intermission.

Pre-Performance Lecture, 2/25, 7 pm, Buehler Alumni & Visitors Center.

Speaker: Peter Lichenfels, Professor, Department of Theatre and Dance, UC Davis

*Videotaping, photographing, and audio recording are strictly forbidden.*

*Violators subject to removal.*



### Score

Conceived and Directed by Anne Bogart

Adapted by Jocelyn Clarke

Created by The SITI Company

Featuring Tom Nelis

Director	Anne Bogart
Performer	Tom Nelis*
Adaptation	Jocelyn Clarke
Lighting Design	Christopher Akerlind**
Set Design	Neil Patel**
Costume Design	James Schuette**
Soundscape	Darron L West**
Assistant Lighting Designer	Brian H. Scott
Sound Engineer	Mark Huang
Company Stage Manager	Elizabeth Moreau*
Set Construction	Actors Theatre of Louisville Scene Shop
Costume Construction	Mr. Tony
Dramaturg	Stephen Moulds
Music Consultants	Jeff Halpern & George Steel
Additional Choreography	Noa Nevé
Development Director	Maureen Towey
Managing Director	Megan Wanlass Szalla

**S**core is performed with the permission of the Estate of Leonard Bernstein.

Score was commissioned by the Wexner Center for the Arts at The Ohio State University with support from the Doris Duke Charitable Foundation, and by Actors Theatre of Louisville, 2002 Humana Festival of New American Plays and the SITI Company.

Score is supported in part by an award from the National Endowment for the Arts.

Development support for Score is also provided by The Rockefeller Foundation, Multi-Arts Production Fund.

\*Members of Actors Equity Association, the union of professional actors and stage managers in the United States.

\*\*Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

Exclusive Tour Representation:

Rena Shagan Associates, Inc.  
16A West 88th Street  
New York, New York 10024  
(212) 873-9700  
(212) 873-1708 (fax)  
<http://www.shaganarts.com>

# "That's My Bank!"

"We're cooking  
with First Northern Bank!"

– **Kevin Wan**  
Sophia's Thai Kitchen  
Davis



## FIRST NORTHERN BANK

### Yolo County Branch Locations

Woodland (530) 661-6000 • Davis (530) 758-7500

Winters (530) 795-4501 • West Sacramento (916) 372-1023

[www.thatsmybank.com](http://www.thatsmybank.com)



Member FDIC

### Director's Note

*Score* is the final of a triptych of plays about the artistic process. All three productions premiered at the Wexner Center for the Arts. The first two—*Bob*, based on the life and work of Robert Wilson and *Room*, inspired by the life and writing of Virginia Woolf—have gone on to tour theaters and festivals around the world. *Score*, with the persona of the great conductor and composer Leonard Bernstein at its center, is joining the first two in repertory.

### Company Information

#### THE SITI COMPANY

SITI Company, in its second decade of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI grew quickly into a year-round theater company based in New York City with an office and studio. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director and managing director. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems. Examples include ongoing relationships with Wexner Center for the Arts; Actors Theatre of Louisville; the Walker Art Center; Performing Arts Chicago; On the Boards; Magic Theatre; Krannert Center; Miami Light Project; Theater Emory; Classic Stage Company and the Brooklyn Academy of Music. SITI affiliations with universities include New York University; The Juilliard School; Columbia University; The Ohio State University; University of Louisville; Ohio University; Utah State University; Emory University; and St. Edward's University. Every June the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark, and Holland.

Recently SITI premiered *A Midsummer Night's Dream* at San Jose Repertory Theatre and *Nicholas & Alexandra* at Los Angeles Opera. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *Cabin Pressure*; *War of the Worlds*; *Room*; *bobrauschenbergamerica*; *Hayfever* and *La Dispute*.

Future productions include: *systems/layers* (a collaboration with music group Rachel's); *Death and the Ploughman*; *Hotel Cassiopeia* and *Reunion*.

For Information regarding SITI Company's New York City Training Studio in both the Suzuki Method of Actor Training and the Viewpoints, please call the SITI Office at 212.868.0860.

SITI Company is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Susan Hightower, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Mimi Jordan Sherin, Megan Wanlass Szalla, Stephen Webber, and Darron L West

SITI Company Board of Directors: Matthew Bregman, Lynn Cohen, Ron Cohen, Barbara Olsen Cummings, Jim Cummings, Lauren Flanigan, Nicole Borrelli Hearn, Cherry Jones, Thomas Mallon, Mary O'Connor, Daniel C. Smith, John Wessel, and Jaan Whitehead (Board Chair)

SITI Company Associates: Shawn Fagan, Jeffrey Fracé, Christopher Healy, Mark Huang, Kurt Kellenberger, and Donnie Mather

SITI Company Staff & Interns: Megan Wanlass Szalla, Managing Director; Maureen Towey, Development Director; Elizabeth Moreau, Company Stage Manager; Nick Konow, Barbara Lanciers, Kirsty Miller, Shannon Riley, Erin Scholl, interns

Consultants: Ellen Pearre Cason, Accountant; Brenda Dickey, Travel Agent; James Harley, Graphic Designer; Thomas Mallon, Attorney; Kay Mitchell, Development; David Herrick, Public Relations

#### Contact Information:

For further details about any of SITI's productions or training programs, please feel free to contact us at:

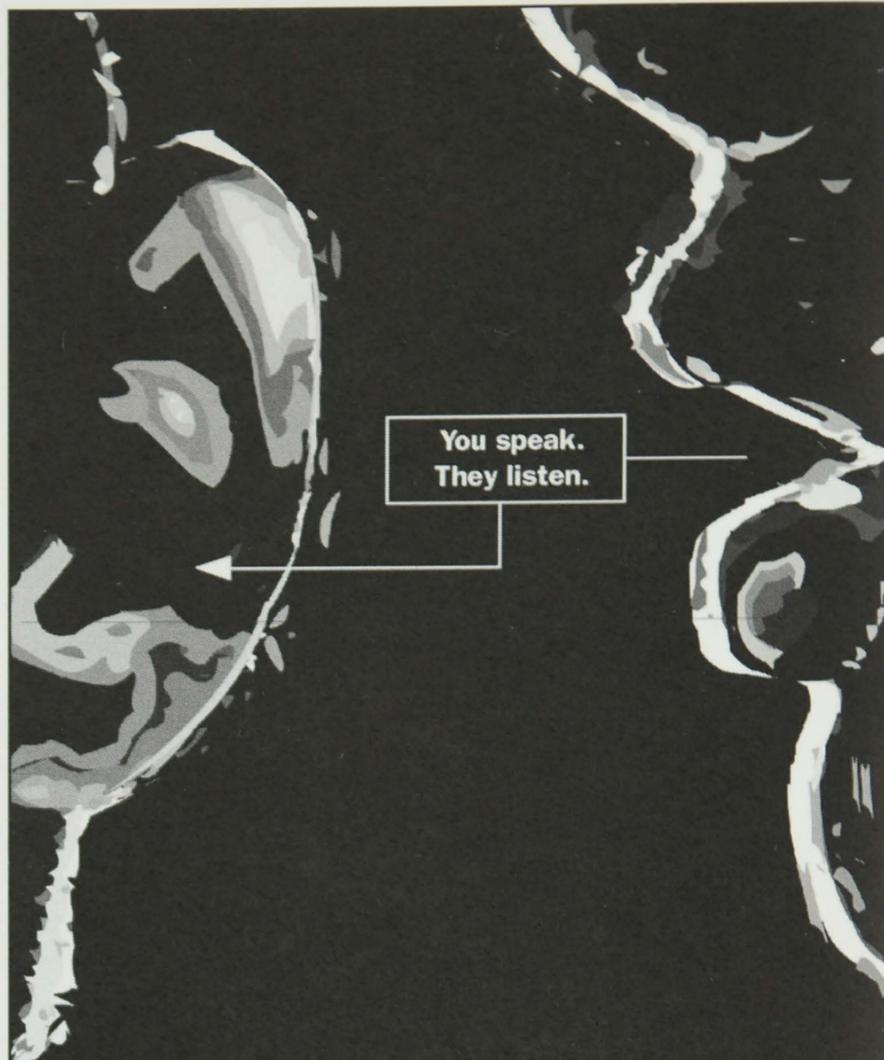
520 8th Avenue	212.868.0860 phone
3rd Floor, Suite #310	212.868.0837 fax
New York, NY 10018	inbox@siti.org
	www.siti.org



We're proud to support the Mondavi Center for the Performing Arts.

**Raley's** and **BELBAIR**

raleys.com



More top decision-makers listen to us than any other local radio station.

Period.

Smart businesses all over Sacramento count on us to get their message heard.

916.480.5994

**kxjz** 88.1 fm  
The Local Choice for NPR

**kxpr** 90.9 fm  
The Classical Station

## Biographies

### Anne Bogart (Director)

Is the Artistic Director the SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of two Obie Awards, a Bessie Award, a Guggenheim Fellowship and is an Associate Professor at Columbia University where she runs the Graduate Directing Program. Recent works with SITI include *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Other recent productions: *Nicholas and Alexandra*, Los Angeles Opera, *Marina A Captive Spirit* (American Opera Projects), *Lilith* and *Seven Deadly Sins* (New York City Opera).

### Christopher Akerlind (Lighting Designer)

Has designed over 380 productions at theater and opera companies across the country and around the world. His work with the SITI Company includes *Room*, *Score*, *La Dispute* and the L.A. Opera premiere of Deborah Drattell's *Nicholas and Alexandra*. Recent projects include *Julius Caesar* for Houston Grand Opera, Adam Guettel and Craig Lucas' new musical *The Light in the Piazza*, *King Lear* at the Dijon Festival Frictions, *The Tale of Genji* at Tokyo's Nissei Opera, *Boris Godunov* at the Hamburgische Staatsoper, *Cymbeline* at the Royal Shakespeare Company, *The Tale of the Allergist's Wife* on Broadway and *Don Juan* for Theater For A New Audience. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design, the Chicago area's Michael Merritt Award for Design and Collaboration and numerous nominations for the Drama Desk, Lucile Lortel, Outer Critics Circle and Tony Awards.

### Jocelyn Clarke (Adaptation)

Is commissioning manager of the National Theatre, Ireland (Abbey Theatre). He was lead theatre critic with *The Sunday Tribune* for nine years, and was a contributor to *Irish Theatre Magazine*, *The Sunday Times* and *American Theatre*. He has lectured in theatre criticism and dramaturgy at the Samuel Beckett Centre, University College Dublin, and Dartington College in the UK, and was a dramaturg at this year's Sundance Theatre Lab. He has written three adaptations for the SITI company—*Bob*, adapted from interviews with theatre director Robert Wilson; *Alice's Adventures*, from Lewis Carroll's *Alice's Adventures Underground*; and *Room*, from the writings of Virginia Woolf. For the Blue Raincoat Theatre Company in Sligo, Ireland he has written two adaptations of Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass*.

### Mark Huang (Sound Engineer)

Works with such companies as Rigmutton Productions, Wash & Fold Productions, Shakespeare & Co., iNerTia Theatre, the Wooster Group, Clubbed Thumb Inc., Monster(less) Actors Inc., and the Actors Theatre of Louisville, among others. He is a graduate of Grinnell College and the founder of Doggtown Productions.

### Elizabeth Moreau (Company Stage Manager)

With SITI Company, Elizabeth has worked on the creation of *systems/layers*, *La Dispute*, *Score*, *Hayfever*, and *bobrauschenbergamerica*. Additionally she has toured with *Room*, *Bob*, *War of the Worlds*, *War of the Worlds—The Radio Play*, and *Cabin*

*Pressure* to theaters including: Actors Theater of Louisville, ATL's Humana Festival of New American Plays, the Wexner Center for the Arts, Performing Arts Chicago, Stamford Center for the Arts, UCLA, Krannert Performing Arts Center, On the Boards, the Edison Theater in St. Louis, the B.I.T.E Festival, London, and the Israel Festival, Jerusalem. In addition to work with SITI Company, Elizabeth spent two summers working with the O'Neill Playwrights Conference as Production Stage Manager. In New York, she has worked on the Broadway productions of *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*, as well as *Kit Marlowe* and *In the Blood* at The Public, *Avow* at the Century Center, *Lydie Breeze* and *What You Get and What You Expect* with New York Theatre Workshop, *Dream True* and *Mercy* at the Vineyard, and *Red* and *The Memory of Water* at Manhattan Theatre Company.

### Tom Nelis

With the SITI Company: *Orestes*; *The Medium* (Obie Award); *Going, Going, Gone* (The Magic Theatre); *War of the Worlds—Radio Play*; *War of the Worlds*; *Lilith*; *Score*; and *Dionysus*, a collaboration with The Suzuki Company of Toga. Also: *Aida* (The Palace Theater, Broadway), *Wintertime* (La Jolla Playhouse, Long Wharf), Ahab in Laurie Anderson's *Songs and Stories from Moby Dick* (World Tour, Zellerbach); the title role in *Henry VI* (Joseph Papp Public Theatre); Oscar Wilde in *Gross Indecency: The Three Trials of Oscar Wilde* (Theatre on the Square, Minetta Lane), *Hot Mouth* (Manhattan Theatre Club) Richard Foreman's *Pearls for Pigs* (World Tour), D.H. Lawrence in *I Rise in Flames Cried the Phoenix* (HERE). Mr. Nelis teaches Suzuki Technique and Viewpoints Training for the SITI Company as well as at the University of Pennsylvania and Princeton University. M.F.A. University of California, San Diego.

### Neil Patel (Set Designer)

Neil Patel's work in the theater and opera is known to audiences throughout the world. His design for the Tony Award-winning *Side Man* was seen on Broadway, the West End, and the Kennedy Center and his design for the Pulitzer Prize-winning *Dinner With Friends* was seen in New York at the Variety Arts Theater and on National Tour. With acclaimed Japanese director Amon Miyamoto he has designed Leonard Bernstein's *Candide* at the Tokyo International Forum with the Tokyo Philharmonic conducted by Yutaka Sado and *Le Nozze di Figaro* at the Tokyo Bunka Kaikan. His work with Anne Bogart and the SITI Company, of which he is a member, has been seen at the Edinburgh International Festival, the Exit Festival in Paris, the Holland Festival, the Hebbel Theatre in Berlin, Theatre Archa in Prague, New York Theater Workshop, and at the Brooklyn Academy of Music where *War of the Worlds* launched the 2000 Next Wave Festival. He has designed the world premieres of plays by such writers as Tony Kushner, David Rabe, John Guare, Donald Margulies, Warren Leight, Craig Lucas, Neil LaBute, Chuck Mee, and Doug Wright and has collaborated with such directors as Daniel Sullivan, Michael Mayer, Anne Bogart, Robert Woodruff, Ron Daniels, Barry Edelstein, Marion Isaac McClinton, Des McAnuff, Amon Miyamoto, and Emily Mann. His work has been seen at most of the major theatres in the United States including the The Manhattan Theater Club, Guthrie Theater, Theater for a New Audience, Joseph Papp Public Theatre, Roundabout Theatre, Mark Taper Forum, McCarter Theater, La Jolla Playhouse, Center Stage, American Repertory Theatre,

# Allstate Insurance Company



*Good hands  
at work in our  
communities*



## BEEN TO B STREET?



*B Street Theatre  
Sacramento's Professional New Works Theatre*

**2004 Subscriptions Available!**

2003 Arts Excellence Award Recipient  
*Sacramento Magazine's "Best Performing Arts Group"*  
for the past 4 years running

*7 great plays for the price of 5!*

To subscribe or to request a brochure, call

**916-443-5300**

**CHILDREN'S THEATRE OF CALIFORNIA**



[www.bstreettheatre.org](http://www.bstreettheatre.org)

**Mondavi Center Thanks**

# Soga's

For more than a decade, Soga's has provided patrons with award-winning California cuisine and first-class service. Soga's four-star menu includes fresh seafood, steak, lamb, pork, pasta, and vegetarian entrees, complemented by an extensive wine list, specialty appetizers and delectable desserts.

Mondavi Center is grateful to Soga's for its generous in-kind donations of fine food for our artists and friends.



**Soga's Restaurant**  
217 E Street  
Davis, CA. 95616  
530.757.1733

New York Theater Workshop, Alley Theatre, Long Wharf Theatre, Alliance Theater, and Hartford Stage. He has received numerous Drama Desk nominations, Dramalogue Awards, an OBIE award for sustained excellence in both 1996 and 2001, and a 2000 EDDY award, given by *Entertainment Design Magazine*. Mr. Patel was educated at Yale College, Accademia di Belle Arti Brera, and the University of California at San Diego. Future projects include the world premiere of *Madame Mao* by Bright Sheng and directed by Colin Graham at the Santa Fe Opera, *Don Giovanni* directed by Amon Miyamoto at the Tokyo Bunka Kaikan in 2004 and *Alcina* at the New York City Opera directed by Francesca Zambello.

**James Schuette** (Costume Designer)

Previous work at BAM/Next Wave Festival includes Laurie Anderson's *Songs and Stories from Moby Dick*, Chuck Mee's *Big Love*, and SITI Company's *War of the Worlds*. As a member of SITI Company he has designed 14 productions including *Bob*, *Culture of Desire*, *Room*, and *Score*. His work has been seen at the Goodman Theatre, Old Globe, Berkeley Rep, Mark Taper Forum, Long Wharf, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, EnGarde Arts, New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Playwrights Horizons, American Repertory Theatre, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Opera Colorado, and Santa Fe Opera. Upcoming projects include *Homebody/Kabul*, at the Mark Taper Forum, *Giulio Cesare* at Houston Grand Opera, *Carmen* at Seattle Opera and *Nixon in China*.

**Brian Scott** (Assistant Lighting Designer)

Is a SITI Company member and has designed lighting for *bobrauschenbergamerica*, and *War of the Worlds—The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin, and Christopher Akerlind for company productions presented nationally and internationally. Most recently he designed light for *Marina: A Captive Spirit* w/American Opera Projects; *Twisted Olivia* w/members of the Ridiculous Theatre Company; *Showpeople* w/Anne Bogart Exit ART; *Death of A Salesman* in Baton Rouge, L.A. As a Company Member/Collaborator he has designed, *How Late It Was How Late* (Production Design); *Requiem for Tesla*; *El Parasio*; *Big Love* and *Lipstick Traces* with Austin Theatre Company, the Rude Mechs. Other recent projects include the design for *Gertrude and Alice* in London for the Foundry Theatre directed by Anne Bogart, the design for *La Femme de Chambre* in Paris with Banal Molotov, and the design for *Trojan Women* at Williamsburgh College directed by Will Bond.

**Megan Wanlass Szalla** (Managing Director)

Has been a SITI Company member since 1995. Megan was the company stage manager for five years prior to becoming SITI's Managing Director. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, and was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University. Megan is currently on the board of an arts and entertainment alumni organization for her alma mater, Occidental College.

**Darron L West** (Sound Designer)

SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. Since joining The SITI Company, he has designed every show in the company's repertoire with *Bob* garnering a 1999 Obie Award and Drama Desk nomination for its Soundscape. He is a design associate and "Usual Suspect" at New York Theatre Workshop, a three-time Drama Desk, two-time American Theatre Wing Nominee for Sound Design, and a 2000 Entertainment Design EDDY award winner. Directing credits include Charles L. Mee's production *Big Love* with Rude Mechanicals (Austin, Texas), *Erudice* by Sarah Ruhl at Children's Theatre Company, and The SITI Company's *War of the Worlds—The Radio Play* (National Tour).

sydney dance company

GRAEME MURPHY'S  
ellipse

Tue, Mar 9 | 8 pm

Jackson Hall, Mondavi Center



"The premier dance company in Australia,  
a nation with one of the liveliest dance  
cultures in the world"—*New York Post*

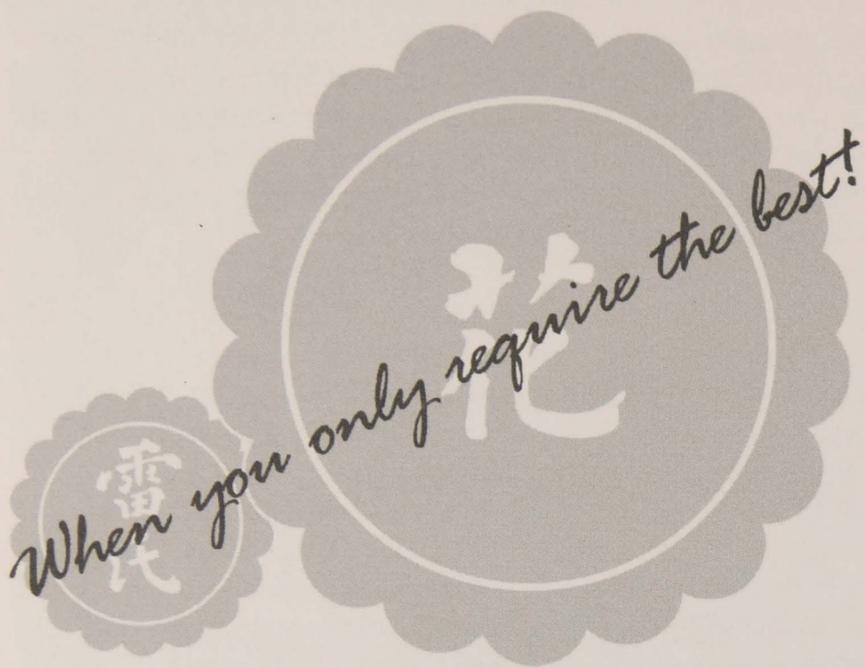
Tickets: **530.754.ARTS**

Toll-free: **866.754.ARTS**

Info: **MondaviArts.org**



A PROUD SPONSOR OF THE  
**MONDAVI CENTER**  
 FOR THE PERFORMING ARTS



**DAN LOUIS AND ASSOCIATES**  
 a full service special events florist

995 Piedmont Drive  
 916.443.7349

Sacramento, CA 95822  
 FAX 916.930.0794

email: [DanFlorist@aol.com](mailto:DanFlorist@aol.com)

**Terry M Purvis**  
 Company

**Executive Search**



Proud sponsor of the  
 Mondavi Center for  
 the Performing Arts

**Areas of Expertise**

- Financial Services
- Engineering
- Physicians

**At the Terry M. Purvis Company,  
 we deliver only proven performers.**

[tmpurvisco.com](http://tmpurvisco.com)

735 Sunrise Avenue • Suite 100 • Roseville, CA 95661 • **916.725.6723**



**SACRAMENTO OPERA PRESENTS  
 OPERA ON A GRAND SCALE!**

*Roméo et Juliette*

**The tale of two star-crossed lovers caught between  
 two feuding, noble families**

by Charles Gounod  
*Sung in French, with English supertitles*

Friday, February 27 8:00 p.m.  
 Sunday, February 29 2:00 p.m.  
 Tuesday, March 2 7:30 p.m.

*with the Sacramento Opera Chorus  
 and Sacramento Philharmonic Orchestra*

Community Center Theatre • 13<sup>th</sup> & L Streets, Sacramento

Single Tickets \$25 - \$97 • (916) 264-5181 or [www.tickets.com](http://www.tickets.com)

[www.sacopera.org](http://www.sacopera.org) for more information

# **J.S. Bach's St. John Passion**

## **American Bach Soloists**

Jeffrey Thomas, music director  
 Thursday, February 26, 2004 • 8 pm  
 Jackson Hall, Mondavi Center, UC Davis

An Early Music Series Event  
 Additional support provided by Larry and Rosalie Vanderhoef; Janet Mayhew

Pre-Performance Lecture, 7 pm, Buehler Alumni & Visitors Center. Speaker: D. Kern Holoman

*Videotaping, photographing, and audio recording are strictly forbidden.  
 Violators subject to removal.*



### **Johann Sebastian Bach (1685-1750)**

*Johannes-Passion, BWV 245*  
*St. John Passion*  
*1725 Version*

*Evangelista:* Jeffrey Thomas, *tenor*  
*Christus:* William Sharp, *bass-baritone*  
*Pilatus:* James Weaver, *bass*  
 Ellen Hargis, *soprano*  
 Judith Malafrente, *contralto*

*Ancilla:* Jennifer Brody, *soprano*  
*Petrus:* Hugh Davies, *bass*  
*Servus I:* John Rouse, *tenor*  
*Servus II:* Andrew Morgan, *tenor*

*Soprano:* Jennifer Brody, Christine Earl, Elisabeth Engan  
*Alto:* Suzanne Elder-Wallace, Elisabeth Eliassen, Katherine McKee  
*Tenor:* Edward Betts, Andrew Morgan, Mark Mueller, John Rouse  
*Bass:* Hugh Davies, Thomas Hart, Raymond Martinez

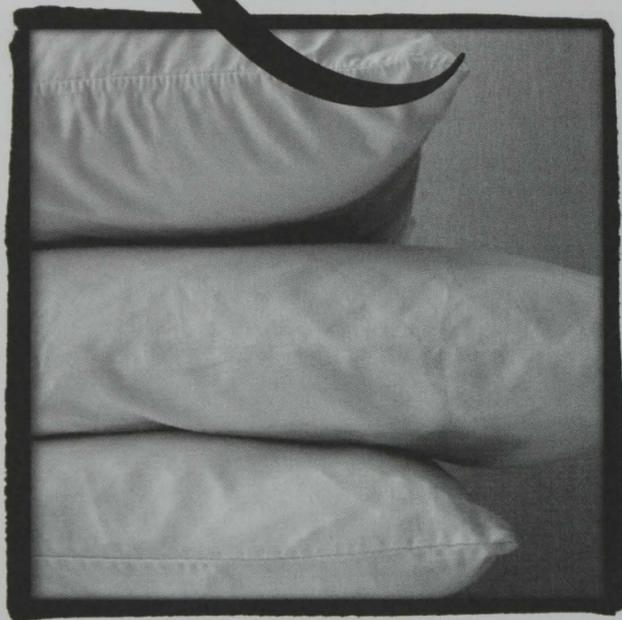
*Continuo:* William Skeen, *violoncello (recitatives)*  
 Tanya Tomkins, *violoncello (arias)*  
 Steven Lehning, *violone*  
 Corey Jamason, *organ*

*Violin:* Lisa Weiss (*leader*), Tekla Cunningham, Katherine Kyme, Anthony Martin, Jolianne von Einem, David Wilson  
*Viola:* David Daniel Bowes, Lisa Grodin  
*Viola da Gamba:* Steven Lehning  
*Oboe:* Steven Hammer, Debra Nagy  
*Flute:* Sandra Miller, Stephen Schultz

The two monumental Passion settings that survive from the pen of J. S. Bach (the *St. John Passion*, BWV 245, and the *St. Matthew Passion*, BWV 244) are universally acknowledged as the pinnacle of perfection in the genre. For some listeners, the musical beauty alone of these works sets them far above all similar compositions. Other auditors are inspired by the unsurpassed dramatic impact Bach's music lends to the already intensely emotional texts of the Evangelists' accounts. A broader appreciation of the conceptual genius of Bach's Passions, however, requires at least a passing acquaintance with the history of Passion composition in general, as well as with certain details peculiar to Bach's circumstances in Leipzig, where he developed and refined his two greatest choral works.

The story of Christ's crucifixion (the prelude to his resurrection, with its promise of the redemption of mankind from Adam and Eve's sin) has been an essential part of the Christian liturgy since very early in the Church's history. Each of the four Gospels pres-

# A NIGHT TO REMEMBER



*Make a night of it at the Hallmark Inn and Seasons Restaurant in Davis. Each of our 135 rooms and suites are spacious and well appointed. Our full-service hotel features: central downtown location, complimentary evening manager's reception with full bar, complimentary deluxe breakfast, high-speed Internet access, room service, fitness room and outdoor pool.*



*Seasons Restaurant serves contemporary American cuisine and utilizes fresh, local products. The restaurant features a wood burning oven, open kitchen, a Chef's table, and private dining facilities. Lunch and dinner are served daily and reservations are accepted for any number of guests.*



**Hallmark Inn<sup>®</sup>**



**SEASONS**

*First & F Streets, Downtown Davis, Hallmark Inn (530) 753-3600, Seasons Restaurant (530) 750-1801  
[www.hallmarkinn.com](http://www.hallmarkinn.com) & [www.seasonsDavis.com](http://www.seasonsDavis.com)*

**PROUD GOLD LEVEL SPONSORS OF THE MONDAVI CENTER**

ents an individual recounting of the Passion story, with the three Synoptic narratives (Matthew, chapters 26-27; Mark, chapters 14-15; and Luke, chapters 22-23) deriving from sources at least partially independent of those used in recording John's account (John, chapters 18-19).

From the fourth century, readings of the Passion to special reciting *formulae* were part of the Holy Week ceremony, serving both a didactic and a commemorative function. While there is no evidence that more than one singer took part in chanting the Passion until the thirteenth century, manuscript sources from the 800s (written before the development of musical notation) often include *litterae significativae* ("significant letters") which indicate a dramatic rendering of the text by assigning different tempi, dynamics, and pitch levels to the words of each of the major figures in the story. In this way, the words of the narrator, or Evangelist, were usually set in the middle register, while Christ's speech was assigned to a lower register, slightly held back in tempo, and sung especially sweetly. The words of the *turba* (originally including not only the crowd, but also all direct speech by individuals, or *soliloquentes*, other than Christ) were placed in the highest register. This three-tiered distribution is retained in the earliest sources that indicate exact, rather than merely relative, musical pitches—in the twelfth century, by their letter names, and from the thirteenth century onward, through neumatic or staff notation.

During the 1250s, the dramatic realism suggested by the pitch differentiation was heightened by having three singers interact in the presentation of the Passion. By the end of the fourteenth century, the use of a chorus singing in unison for the *turba* parts brought an additional measure of realism. From this point, it was but a small step to the incorporation of polyphony (the simultaneous occurrence of two or more independent parts), already used in the Church liturgy for certain Christmas lessons, into the Passion presentation.

Two principal types of polyphonic Passion settings emerged during the fifteenth and sixteenth centuries. In the *responsorial* or *choral* Passion, the narration of the Evangelist was chanted monophonically, but the words of Christ and the *turba* were set in multiple parts. In the *through-composed* or *motet* Passion, however, the entire text was set polyphonically. During the same period, a conflation of all four Passion texts, known as the *summa Passionis* ("Passion harmony"), developed, frequently replacing the individual accounts. Since *summa* texts were non-liturgical, they could not be used within the context of the Mass itself, but seem to have been the focus of private devotional services. Protestant acceptance of the *summa Passionis* was initially hindered by Martin Luther's objections to the singing of such *summa* texts, but the popularity of a Passion harmony text by Luther's friend Johann Bugenhagen (sung monophonically to the melody "O Mensch, bewein dein Sünde gross" as early as 1530) soon brought both Latin and German *summa* settings into vogue in Protestant as well as Catholic countries.

By the seventeenth century, the development of Passion composition as an independent art form midway between liturgical reading and pure oratorio was clearly centered in Germany, particularly in Lutheran areas. Through-composed and choral Passion settings remained the basic models, with the responsorial "Walterian Passions" of Luther's colleague Johannes Walter retaining perhaps

the greatest influence. In northern German cities, particularly Hamburg, Brunswick, and Lüneburg, a new manner of setting the Passion developed after about 1650 as composers began to introduce instruments (both continuo and melodic) to the hitherto a *capella* genre. While the old unaccompanied type of Passion survived into the eighteenth century, by the early 1700s, progressive composers had virtually abandoned it in favor of several contrasting approaches to Passions *mit Stimmen und Instrumenten* ("with voices and instruments").

The most drastic of these departures from earlier practices was the dialogue-less lyrical meditation on the Passion story. Particularly well suited to the intellectual currents of the Enlightenment, this style of Passion found its best-known expression in Carl Heinrich Graun's *Tod Jesu* (The Death of Jesus), which had its premiere in 1755 at a time when the form was already in the beginning of a decline hastened by the movement of choral singing from ecclesiastical settings to secular public arenas.

The dramatic Passion flowered most spectacularly in the early decades of the eighteenth century, culminating in the immortal settings by J. S. Bach. Two contrasting types can be distinguished. In the first, known somewhat confusingly as the *oratorio* Passion, the biblical text of the Evangelist was retained (albeit embellished with the addition of arias and chorales), and thus remained the backbone of the entire work; Bach's Passions are of this kind. In the Passion oratorio, however, the story was told through a succession of recitatives and arias whose texts were expressive poetic paraphrases of the Gospel narration, thereby allowing the Passion oratorio to become much more operatic in character than its comparatively conservative relative. Two of the most important Passion oratorio libretti were C. F. Hunold's *Der blutige und sterbende Jesus* (Jesus, Bloody and Dying), set by Keiser in 1704, and B. H. Brockes' *Der für die Sünden der Welt gemarterte und sterbende Jesus* (The Dying Jesus, Martyred for the Sins of the World), set by Keiser (1712), Telemann (1716), Handel (1717), Mattheson (1718), and others. As we shall see, these libretti, and their openly Pietistic sentiments, reverberate throughout the arias of BWV 245.

### Bach's Passion Music

The obituary written immediately after J. S. Bach's death by his pupil, Johann Friedrich Agricola, and his son, Carl Philipp Emanuel Bach, provides us with the earliest catalog of the elder master's compositions. Though the work list contained there is sketchy at best, it offers many tantalizing clues to the contents of Bach's musical estate. Under sacred works, for example, are noted "five Passions, among them one for two choruses." This last-named can easily be identified as the familiar *St. Matthew Passion*, BWV 244, which, together with the *St. John Passion*, was carefully preserved by Carl Philipp Emanuel, who with his older brother, Wilhelm Friedemann, inherited many of his father's manuscripts. Much of Philipp Emanuel's musical estate was later purchased in Hamburg by Georg Pölchau, who became the librarian of the Berlin *Singakademie*, the group that pioneered nineteenth century performances of Bach Passions with famous renditions of the *St. Matthew* in 1829 (under the direction of Felix Mendelssohn) and the *St. John* in 1833 (under Carl Friedrich Rungenhagen).

— — — — —  
*We write more about the  
arts than anyone.*

The Sacramento Bee knows entertainment. With three critics, Marcus Crowder, Rasmi Simhan and Patricia Beach Smith, we not only provide audiences with informative critiques on happenings in theater, classical music & dance, we also cover the region's arts community better than anyone.

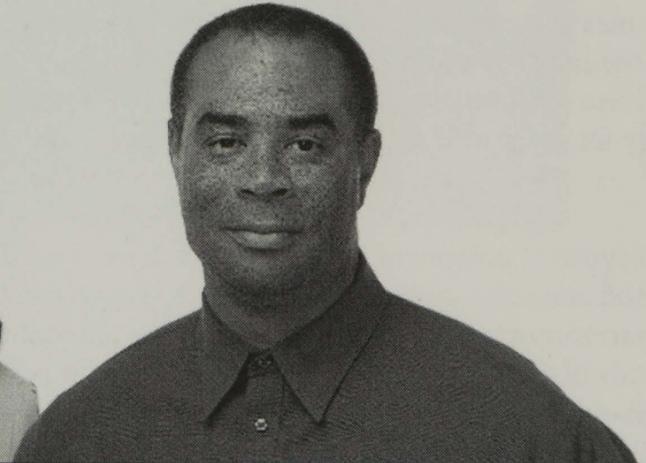
*The Bee's art critics. Catch them every Friday & Sunday in Ticket and [sacticket.com](http://sacticket.com). We know entertainment.*



Rasmi Simhan



Patricia Beach Smith



Marcus Crowder

**The Sacramento Bee's**

**TICKET**

**WWW.SACTICKET.COM**

**Only in The Bee**

Music | Movies | Dining | Theater | Nightlife | Art

*For home delivery call 916-321-1111 or 1-800-2THEBEE.*

Wilhelm Friedemann Bach was much less cautious with his inheritance (which by all accounts amounted to the larger share), selling off works piece-meal when they had ceased to be of use to him in his position as organist at Halle. Through this casual dispersal, an unknown number of manuscripts have regrettably vanished. It appears that a third Passion, according to Mark, may be among these casualties, for although its libretto has survived, its music, at least in its original Passion form, has not. (However, since Bach made use of the music to five movements of the *St. Mark Passion* in Cantata 198, Cantata 54, and the Christmas Oratorio, a partial reconstruction of the work, known as BWV 247, has proven possible.)

One of the two remaining Passions mentioned in the necrology may be the work known as BWV 246, the apocryphal *St. Luke Passion*. Bach arranged and copied the score of this work by an unknown contemporary, and may even have performed it in 1730 and 1735, hence the original confusion as to its provenance. Or perhaps Agricola and C. P. E. Bach were including in their survey a fragmentary work from the 1730s or 1740s, of which only one aria survives. More intriguing, however, is the possibility that their count includes "a Passion according to Matthew, incomplete," listed in the 1790 catalog of Philipp Emanuel's own estate. While this may refer to an incomplete version of BWV 244, it seems more likely that another setting of the Matthean Passion is intended. The 1850 biography of J. S. Bach by Carl Ludwig Hilgenfeldt, which includes information gathered from C. P. E.'s Hamburg circle, bolsters this hypothesis by referring specifically to a Passion of 1717, Bach's last year at Weimar, calling it "the missing Matthew Passion." Bach's first direct experience with oratorio-style Passion music had occurred in Weimar, perhaps as early as 1708, but certainly by 1713, when he performed Reinhard Keiser's *St. Mark Passion* from parts he himself had copied. By 1717, Bach had apparently stopped writing concerted music for the Weimar court *Kapelle*, but shortly after Easter of that year, he received a payment from the Duke of Gotha for unspecified services, perhaps having to do with a *St. Matthew Passion* presentation.

This speculation takes on additional interest when we consider the history of Bach's Passion performances in Leipzig, where he was Kantor at the St. Thomas School from 1723 until his death. Bach applied for this position in January 1723, while still court *Kapellmeister* at Cöthen. For his test piece in the subsequent competition, he offered the cantata BWV 23, *Du wahrer Gott und Davids Sohn*. The history of his election to the post, despite the Leipzig town council's initial reservations as to his pre-eminence, is well known. Suffice it to remark that following his June 1 installation, Bach had clearly delineated tasks not only of providing newly composed cantatas for the weekly services but also, following the tradition established by his predecessor Johann Kuhnau in 1721, performing a full-scale Passion setting on Good Friday. Although the first Passion music of this sort had been heard in Leipzig only in 1717, by the time of Bach's investiture the town council had already decreed that the yearly Passion performances would alternate between the two principal churches of St. Nicholas and St. Thomas. Additionally, the music was to be divided into two parts, in order to straddle the sermon that was an immovable feature of the Good Friday service.

All of the Passion settings Bach performed during his Leipzig tenure (which include not only his own works, but those of other composers as well) conform to this bi-partite structure, but the alternation of venue insisted upon by the council took the composer quite by surprise in 1724, the first year he was called on to provide music for the Good Friday service. His consternation may be seen in his petition to the authorities for reimbursement of expenses he incurred reprinting the programs which incorrectly listed the St. Thomas church, where he had intended to give his performance, instead of the St. Nicholas church, with its rather less spacious choir stalls.

The belief of earlier commentators that this initial performance took place in 1723 has not withstood scrutiny. Thanks in large measure to the painstaking work of Alfred Dürr and Georg von Dadelsen that, through careful examination of handwriting and paper, established the authoritative "new chronology" of Bach's Leipzig church music, we can now identify the Passions Bach performed in roughly half of the twenty-seven Holy Weeks that occurred during his time in Leipzig. They are as follows:

- 1724: *St. John Passion*, Version I
- 1725: *St. John Passion*, Version II
- 1726: Keiser's *St. Mark Passion*
- 1727: *St. Matthew Passion*  
(earlier thought to have premiered in 1729)
- 1728: *St. John Passion*, Version III  
(or perhaps this version was given in 1732)
- 1729: *St. Matthew Passion?*
- 1730: anonymous *St. Luke Passion*, known as BWV 246
- 1731: *St. Mark Passion*
- 1732: see remark for 1728
- 1735: probably BWV 246
- 1736: *St. Matthew Passion*
- 1739: planned performance of *St. John Passion?*
- 1742: *St. Matthew Passion*
- 1748: pastiche of Passions by Handel and Keiser?
- 1749: *St. John Passion*, Version IV

For the remaining years (with the exception of 1733 when, due to an official mourning period, there was no Good Friday music), we lack sufficient information to make any positive identification of the Passions heard.

Given its lacunae, the above table can hardly be used to present any definitive conclusions as to the relative importance Bach assigned to the various Passions he performed in Leipzig. But in the face of the oft-repeated judgment of the great nineteenth-century Bach biographer Philipp Spitta that the *St. John Passion* fails to attain "the highest degree of perfection" demonstrated by the *St. Matthew Passion*, it is interesting to note that our admittedly incomplete data show an equal number of Leipzig performances of each of these works under Bach's direction. Had one Passion setting been considered so far superior to the other by its composer, it seems reasonable to assume that even our limited sampling might exhibit his marked preference for it in his programming. That it does not underlines our contention that the two surviving Passions are of equal—that is to say, unsurpassed—artistic merit, each differing in its emphases, but each a work of genius.

**Mondavi Center thanks the McNaughton Newspapers  
for being with us from the start!**



The Davis  
**Enterprise**

**DAILY REPUBLIC**

***In recognition of more than two decades of support  
to the University of California, Davis***

**Just what YOU ordered.**

*"A proud sponsor of the Distinguished Speaker and  
European Odyssey Series at the UC Davis Mondavi Center."*



**Lower your premium. Keep your physician.**

A UNIQUE MODEL OF HEALTHCARE  
[www.westernhealth.com](http://www.westernhealth.com)

**WHA**  
WESTERN  
HEALTH  
ADVANTAGE

**[www.MondaviArts.org](http://www.MondaviArts.org)**



**Get Wired**

**to Mondavi Center!** Get our monthly **e-newsletter**,  
updates on program changes, special offers, and more by joining our e-mail  
club. Sign up at **[www.MondaviArts.org](http://www.MondaviArts.org)**.

## The Sources For The *St. John Passion*

In 1736, Bach prepared a beautifully written fair copy of the score of the *St. Matthew Passion*, firmly establishing the principal source for the piece and providing a striking testimony to the degree of perfection in completion possible in an artwork. No such definitive autograph score exists for the *St. John Passion*, which therefore shares with *The Art of Fugue* a certain "unfinished" nature best understood by examining the source materials that have come down to us. In the case of the *St. John Passion*, these have been exhaustively discussed in Arthur Mendel's 1974 Critical Report accompanying the score as it is presented in the ongoing complete Bach edition, the *Neue Bach-Ausgabe* (NBA). Mendel's work on this volume may be described as a meticulously thorough exercise in musicological archeology, in which each source layer is minutely documented in the dense prose of the Critical Report. These layers may be thought of as follows:

1. The now-lost original autograph score, probably written in 1724, and corresponding in the main to the partially extant 1724 set of parts, though presumably also carrying the indications of the numerous alterations made prior to 1739. Known to scholars as X, this was almost surely a composing score, containing the strike-throughs and corrections that characterize Bach's cantata scores of this type.
2. The surviving score known as A, autograph for its first twenty pages, with the remainder in the hand of a copyist who worked with Bach during the last years of the composer's life. In the late 1730s, Bach began to prepare a fair copy of the *St. John Passion*, presumably in connection with a planned (1739?) performance. As he wrote, copying from X, he made numerous small revisions which can be discovered by comparing A with the surviving parts copied from the now-lost X. For reasons that can only be speculated on, Bach did not complete this score, and therefore failed to complete his revision process. It was apparently laid aside, and taken up again only in connection with the 1749 performance, when it was filled out by a scribe. Bach oversaw this copying effort in a rather haphazard fashion, correcting some movements in detail but leaving most virtually untouched.
3. The various sets of parts, some now lost, prepared for the different performances of the *St. John Passion* during Bach's lifetime. These parts are rich with evidence of small and large-scale changes that the work underwent over the course of its four documented Leipzig performances, and must be consulted to obtain a clear view of the *St. John's* complicated history. While the importance of these performance materials is indisputable, one striking fact must be borne in mind concerning them in the aggregate: no parts made in Bach's lifetime that have survived to the present day incorporate Bach's revisions as they are entered in the autograph section of score A. That is to say, the composer's efforts in polishing his work were never rewarded by a performance he could hear.

This source situation presents a painful problem for the editor. On the one hand, although many details of X can be reconstructed from the surviving parts, enough unanswerable questions with important implications remain to render an edition based solely on such a reconstruction unusable for performance. On the other hand, by conflating a "last" version from A and the 1749 parts,

one arrives at a composite never performed by the composer. Furthermore, as the exigencies of Bach's own performances demanded, he made certain changes in the work's scoring, and indeed in its overall form, that must be ascribed more to external pressures than to internal artistic logic. (Several of these changes will be discussed below.) Weighing all of these complications, Mendel's decision to present a score that follows A for the greater part, with appendices for changes on the macro level and an imposing critical apparatus to report those on the micro, remains the most practicable solution, even though it is inherently a somewhat inelegant one.

## The Four Versions of the *St. John Passion*

Each time Bach performed the *St. John Passion*, he took a fresh look at its overall form, changing various large-scale elements as well as refining points of detail. If we consider the main body of Mendel's NBA edition as a basic point of departure, the structural distinctions of the four versions of the *St. John Passion* can easily be summarized.

Version I, given in 1724, corresponds quite closely to the NBA version. As the surviving original parts belonging to this version (recorded by Mendel in his first Appendix) show, Bach's later alterations, undertaken when he prepared the autograph section of A, consist mainly of heightening the drama of the recitatives through slight but telling note changes and embellishing certain lines through the addition of passing tones. Especially in the chorales, this latter process adds richness to Bach's already colorful harmonic palette. The state of the sources for Version I is such that an absolute reconstruction is impossible. (Perhaps the greatest single question left unanswered concerns the extent to which flutes were used.) Architecturally, this version is distinguished from that in the main body of the NBA by the omission of the last four measures of the recitative no. 33, which describe in vivid detail the earthquake at Christ's death (interpolated in later versions at this point from the Gospel of Matthew), and by a slight shortening of the recitative no. 38 arising from a textual variant of John 19:38 found in several old Lutheran Bibles.

Version II, dating from 1725, is the one differing most extensively from the original form of the *Passion*. Having decided to present the *St. John* for the second consecutive year, Bach determined to make some rather drastic changes to it. He inserted no fewer than five major pieces, supplementing or replacing existing numbers. All five seem, on both stylistic and philological grounds, to be products of Bach's Weimar period, and may thus have originated in the hypothetical 1717 *St. Matthew Passion*. The opening *exordium* "Herr, unser Herrscher" (no. 1) was replaced by the chorale prelude-like chorus "O Mensch, beweine deine Sünde groß" (no. III), more familiar today as the closing chorus to Part I of the *St. Matthew Passion*. As Christoph Wolff points out, transferal of this movement from the *St. John* to the *St. Matthew*, which occurred by the 1736 performance at the latest, may therefore represent its return to its original Matthean context. The concluding chorale of the 1724 *St. John Passion*, "Ach Herr, laß dein lieb Engelein" (no. 40), was replaced in 1725 by the final chorus, "Christe, du Lamm Gottes" (no. 40II), also a chorale treatment, which Bach had already used in his trial cantata for Leipzig in 1723. An additional bass aria with a chorale *cantus firmus*, "Himmel reiße, Welt erbebe" (no.

UC Davis Department of Theatre & Dance

# Big Love

Charles L. Mee's

(big) 1. of great size, extent,  
etc. [ME; origin uncertain]

(luv) 1. Deep devotion or  
affection for another. 2. Strong  
sexual passion. 3. In tennis, a  
score of nothing. [OE lufu]

Directed by Sheldon Deckelbaum



DESIGN & PHOTO BY ASTER TSENG

UCDAVIS  
**ARTS**

**Main Theatre**      PREVIEW: Thu, Mar 4, 2004      \$13/\$7  
RUNS: Fri-Sat, Mar 5- 6 & Thu-Sun, Mar 11- 14      \$14/\$9  
All shows at 8PM except Sun, Mar 14 at 2PM

TICKETS: 530.754.2787      866.754.2787      WWW.MONDAVIARTS.ORG

11+), was inserted into the scene with Christ before the high priest, and the impassioned tenor aria "Ach, mein Sinn" (no. 13) was replaced with the equally overwrought "Zerschmettert mich" (no. 13II). Finally, the bass arioso "Betrachte, meine Seele" (no. 19) and the tenor aria "Erwäge" (no. 20) were eliminated, and another tenor aria, "Ach windet euch nicht so" (no. 19II), was set in their place. (Also at this time, the recitative no. 33 assumed its seven-measure form.) These changes substantially alter the overall tone of the Passion setting, particularly since they involve the work's framing pillars. They also make the chorale even more prominent within the Passion, thus bringing the 1725 *St. John* closer to the pattern of the chorale cantatas of the same liturgical year.

For his next performance of the *St. John Passion* (sometime between 1728 and 1732), known today as Version III, Bach once again made several important structural changes. He returned to his initial opening chorus, and completely rejected the idea of a closing chorale, ending the Passion instead with the chorus "Ruht wohl" (no. 39), which more than superficially resembles the concluding chorus "Wir setzen uns mit Tränen nieder" from the *St. Matthew Passion* (which had been composed since the last *St. John* performance). Bach also excised both textual interpolations from the Matthean Gospel, probably in response to an edict by the church authorities. The recitative no. 33 was eliminated completely, as were the following arioso and aria (nos. 34 and 35), which comment on the natural and supernatural phenomena described in the recitative: a now-lost "Sinfonia" filled the resulting gap. The earlier Matthean reference (in the recitative no. 12) to Peter's heartfelt sobbing was similarly deleted, causing the recitative to end at measure 31, seven bars short of its Version I close. A now-lost aria followed, replacing both nos. 13 and 13II. Because of the tonal arrangement of this piece, necessitated by the final cadence of the foreshortened recitative that preceded it, in Version III the chorale "Petrus, der nicht denkt zurück" (no. 14) was transposed from A major to G major. The recitative no. 38 may have assumed its final form at this time, though it is also possible that its text was not modernized until Version IV. Although these outlines can clearly be traced from the surviving parts, too much material has been lost to permit a complete performance of this version. Like Version I, its reconstruction must remain conceptual rather than actual.

The *St. John Passion* was heard for the last time during Bach's life in 1749. For this performance (which, as stated above, curiously enough did not make use of the corrections Bach had entered into his score nearly a decade earlier), the excised Matthean interpolations were re-inserted, and the closing chorale reinstated. Thus, in general form, Version IV of the *Passion* corresponds closely to the original 1724 rendition, differing from it most noticeably in the inclusion of the lengthened "earthquake" recitative from Version II. Additional parts (one each for violin I, viola, continuo, and harpsichord) that were copied for the 1749 performance indicate that Bach had at his disposal, and was willing to use, a somewhat expanded orchestra. In addition, a pre-existing continuo part was labeled "pro Bassono grosso" by Bach himself, and carefully marked to indicate where the *bassono grosso*, or contrabassoon, should play. A new continuo part for *cembalo* (harpsichord) dates from this performance as well. (For many years, scholars theorized that this part may have been prepared because the organ was temporarily out of commission. If this was in fact the case, then the inclusion of the *bassono grosso* may have been an attempt to replace lost

bass sonority. More recently, Laurence Dreyfus has argued that this harpsichord part should be interpreted as explicit evidence for a "dual accompaniment" by both harpsichord and organ, a practice he believes Bach followed in many of his cantatas.) Finally, minor changes were made in the texts of two arias, nos. 9 and 20, and the arioso no. 19. The nature of these changes suggests that once again Bach acted in response to prompting by church authorities, and not of his own volition, for the implanted texts greatly diminish the congruence between word and music so apparent in the original settings.

### The St. John Passion's Text

Bach's *St. John Passion* sets not only chapters 18 and 19 from the fourth Gospel, but contains as well the two interpolations from the Gospel according to Matthew already discussed, a relatively small number of aria texts, and a series of carefully chosen hymn stanzas. The text for the work thus represents something of a literary mélange, and consequently has been faulted by numerous commentators. As no documentary evidence concerning the identity of BWV 245's librettist exists, it is often assumed that the composer himself was responsible for assembling his texts. This hypothesis seems particularly attractive when we consider that Bach returned to his original plan for the work in 1749, despite having departed from it on at least two occasions. It is true that the *St. John Passion* lacks the textual cohesiveness provided for the *St. Matthew Passion* by the libretto of Christian Friedrich Henrici (known as Picander). There, the internally symmetrical succession of recitatives, ariosi, and arias, punctuated by choruses, provides for regular meditative pauses of the kind found infrequently in the *St. John Passion*. To attempt a qualitative judgment of BWV 245 by comparing its form to that of its lengthier counterpart seriously underestimates both the worth of the piece itself and the dramatic instincts of its composer. The *St. John Passion* ranks with the most brilliantly conceived of Bach's large-scale works; one must only accept it on its own terms.

### The Version Presented in these Performances

From the above discussions, it should be obvious that all claims of a single "authentic" orthodoxy reflecting Bach's intentions for performance of the *St. John Passion* must be viewed with suspicion. Attempts to reconstruct Versions I and III are hampered by missing parts. Versions II and IV fare better in this respect, but since Bach himself later retreated from the changes he made for his 1725 performance, the second version, though interesting, can hardly be considered authoritative to the exclusion of all others, while the 1749 version exhibits enough signs of Bach's indifference to bring into serious question its reliability as to his final intentions for the work. Taken together, however, the four versions present us with a fascinating view into Bach's compositional workshop, where, over the course of many years, various ingenious solutions to problems of overall form and available performing forces were sought out, each conceived with a perspicacious understanding of the exigencies and restrictions, both musical and ecclesiastical, of the moment. At the same time, a careful consideration of the *St. John's* performance history must reveal the presumption of assigning priority to any single version.

# J.S. Bach's St. John Passion

For the present performance, we have therefore elected to follow the readings presented by Mendel in the *NBA*, recognizing that to do so represents a decision to adopt something of the flexibility exhibited in Bach's own treatment of the work. Remembering Bach's Leipzig colleague Johann Matthias Gesner's famous description of the composer "watching over everything and bringing back to the rhythm and the beat, out of thirty or even forty musicians, the one with a nod, another by tapping the foot, the third with a warning finger...all alone, in the midst of the greatest din made by all the participants, and, although he is executing the most difficult parts himself, noticing at once whenever and wherever a mistake occurs, holding everyone together, taking precautions everywhere," we have based our interpretation on the belief that, helpful as the written sources may be in establishing the composer's intentions, they convey only some of the indications necessary for a good performance, and only a fraction of the profound psychological and emotional content of the work. The remainder must be supplied by the skill of the performers in sharing their understanding of the piece, and by the listeners themselves through their willingness to allow the composer to speak directly to them, not through the haze of elapsed centuries, but with all the vitality, immediacy, and relevance of his timeless musical utterances.

—Kenneth Slowik

## Performance Notes

As Kenneth Slowik has presented so clearly, the fact that no single version of the *St. John Passion* can be said to represent the composer's final and definitive intentions, the 1725 Version II does have an advantage, due to its radical differences from the other versions, of being the most easily reconstructed, and therefore it can be presented quite literally and with some justifiable claim to integrity regarding Bach's conception. However, the nagging question comes to mind here again: should the reconstruction of a particular version (compilation) of a work incorporate its later enhancements? For example, sometime between Version II and Version IV, Bach added a violin to double the flute part in the soprano aria no. 35, "*Zerfließe mein Herze*," possibly because he was not satisfied with the balance of the instruments (otherwise *flauto traverso versus oboe da caccia*). Should the violin be added to the sonority of this aria in performances of versions I, II and III?

Since it is not possible to reconstruct an exact performance, we instead try to combine scholarship with our understanding of style to arrive at the guidelines for our performances. In some cases, a sort of practical "compromise" is inevitable: mature boy altos are not at our disposal, so we use female altos; and, of course, we turn to female sopranos to find the high level of musicianship required of Bach's trebles. But, intentionally, we have decided to incorporate Bach's later enhancements to the music presented in this version as described above. And although somewhat unusual in many of today's performances of the Passions, we use the 16-foot pitched violone (*grosso*) in the recitatives. It seems essential in such a work, with its constant shifting from recitative to interjected choruses, to retain the lower octave at almost all times.

One of the most interesting facets of the *St. John Passion* is Bach's use of fleeting accompanimental figures in the *turba* choruses; i.e., the whirlwind music for the flutes and first violins in nos. 2b, 2d,

and later 16d, 18b, and 23f (16d being by far the most complicated and difficult); the mocking and jeering flurry of sixteenth notes in 21b and 25b; and the absolutely brilliant depiction of the soldiers at the foot of the cross casting lots for the raiment of Jesus in no. 27b. Bach made a slight modification for the 1725 Version (which he later retained for Version IV) by the addition of a few violins to the obbligato wind parts in the chorus "*Sei begrüßet, lieber Judenkönig*" (no. 21b), again possibly to improve on an otherwise unsuccessful balance of forces.

—Jeffrey Thomas

## ERSTER TEIL

### Nr. III Choral

O Mensch, beweine deine Sünde groß,  
Darum Christus seines Vaters Schoß  
Äußert und kam auf Erden;  
Von einer Jungfrau rein und zart  
Für uns er hie geboren ward,  
Er wollt der Mittler werden.  
Den Toten er das Leben gab  
Und legt dabei alle Krankheit ab  
Bis sich die Zeit herdrange,  
Daß er für uns geopfert würd,  
Trüg unser Sünden schwere Bürd  
Wohl an dem Kreuze lange.

### Nr. 2a Rezitativ

EVANGELIST: Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fakkeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

JESUS: Wen suchet ihr?

EVANGELISTA: Sie antworteten ihm:

### Nr. 2b Chor

Jesus von Nazareth!

### Nr. 2c Rezitativ

EVANGELISTA: Jesus spricht zu ihnen:

JESUS: Ich bins.

EVANGELISTA: Judas aber, der ihn verriet, stand auch bei ihnen.

Als nun Jesus zu ihnen sprach: Ich bins, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

JESUS: Wen suchet ihr?

EVANGELISTA: Sie aber sprachen:

### Nr. 2d Chor

Jesus von Nazareth!

### Nr. 2e Rezitativ

EVANGELISTA: Jesus antwortete:

JESUS: Ich hab's euch gesagt, daß ichs sei; suchet ihr denn mich, so lasset diese gehen!

Nr. 3 Choral

O große Lieb, o Lieb ohn alle Maße,  
Die dich gebracht auf diese Marterstraße!  
Ich lebte mit der Welt in Lust und Freuden,  
Und du mußt leiden.

Nr. 4 Rezitativ

EVANGELISTA: Auf daß Wort erfüllet würde, welches er sagte:  
Ich habe der keine verloren, die du mir gegeben hast. Da hatte  
Simon Petrus ein Schwert und zog es aus und schlug nach des  
Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der  
Knecht hieß Malchus. Da sprach Jesus zu Petro:  
JESUS: Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht  
trinken, den mir mein Vater gegeben Hat?

Nr. 5 Choral

Dein Will gescheh, Herr Gott, zugleich  
Auf Erden wie im Himmelreich.  
Gib uns Geduld in Leidenszeit,  
Gehorsam sein in Lieb und Leid;  
Wehr und steur allem Fleisch und Blut,  
Das wider deinen Willen tut!

Nr. 6 Rezitativ

EVANGELISTA: Die Schar aber und der Oberhauptmann und die  
Diener der Juden nahmen Jesum und bunden ihn und führten  
ihn aufs erste zu Hannas, der war Kaiphass schwäher, welcher des  
Jahres Hoherpriester war. Es war aber Kaiphass, der den Juden riet,  
es wäre gut, daß ein Mensch würde umbracht für das Volk.

Nr. 7 Arie

(Alto, Oboe I, Oboe II, Bc)  
Von den Stricken meiner Sünden  
Mich zu entbinden,  
Wird mein Heil gebunden.  
    Mich von allen Lasterbeulen  
    Völlig zu heilen,  
    Läßt er sich verwunden.

Nr. 8 Rezitativ

EVANGELISTA: Simon Petrus aber folgte Jesu nach und ein ander  
Jünger.

Nr. 9 Arie

(Sopran, Flauto traverso I & II, Bc)  
Ich folge dir gleichfalls mit freudigen Schritten  
Und lasse dich nicht,  
Mein Leben, mein Licht.  
    Befördre den Lauf  
    Und höre nicht auf,  
    Selbst an mir zu ziehen, zu schieben, zu bitten.

Nr. 10 Rezitativ

EVANGELISTA: Derselbige Jünger war dem Hohenpriester bekannt  
und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber  
stund draußen für der Tür. Da ging der andere Jünger, der dem  
Hohenpriester bekannt war, hinaus und redete mit der Türhüterin  
und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu  
Petro:

ANCILLA: Bist du nicht dieses Menschen Jünger einer?

EVANGELISTA: Er sprach:

PETRUS: Ich bins nicht!

EVANGELISTA: Es stunden aber die Knechte und Diener und  
hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmten  
sich. Petrus aber stund bei ihnen und wärmte sich. Aber der  
Hohepriester fragte Jesum um seine Jünger und um seine Lehre.  
Jesus antwortete ihm:

JESUS: Ich habe frei, öffentlich geredet für der Welt. Ich habe  
allezeit gelehret in der Schule und in dem Tempel, da alle Juden  
zusammenkommen, und habe nichts im Verborgnen geredt. Was  
fragest du mich darum? Frage die darum, die gehöret haben, was  
ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich  
gesaget habe.

EVANGELISTA: Als er aber solches redete, gab der Diener einer,  
die dabeistunden, Jesu einen Backenstreich und sprach:

SERVUS: Solltest du dem Hohenpriester also antworten?

EVANGELISTA: Jesus aber antwortete:

JESUS: Hab ich übel geredt, so beweise es, daß es böse sei, hab ich  
aber recht geredt, was schlägest du mich?

Nr. 11 Choral

Wer hat dich so geschlagen,  
Mein Heil, und dich mit Plagen  
So übel zugericht?  
Du bist ja nicht ein Sünder  
Wie wir und unsre Kinder,  
Von Missetaten weißt du nicht.

Ich, ich und meine Sünden,  
Die sich wie Körnlein finden  
Des Sandes an dem Meer,  
Die haben dir erreget  
Das Elend, das dich schläget,  
Und das betrübte Marterheer.

Nr. 11+ Arie

(Basso, Flauto traverso I & II, Bc) mit Choral (Sopran)  
Himmel reiße, Welt erbebe,  
Fallt in meinen Trauerton,  
    Jesu, deine Passion  
Sehet meine Qual und Angst,  
Was ich, Jesu, mit dir leide!  
    Ist mir Lauter Freude,  
Ja, ich zähle deine Schmerzen,  
O zerschlagner Gottessohn,  
    Deine Wunden, Kron und Hohn  
Ich erwähle Golgatha  
Vor dies schnöde Weltgebäude.  
    Meines Herzens Weide.  
Werden auf den Kreuzeswegen  
Deine Dornen ausgesät,  
    Meine Seel auf Rosen geht,  
Weil ich in Zufriedenheit  
Mich in deine Wunden senke,  
    Wenn ich dran gedenke,  
So erblick ich in dem Sterben,

EXPERIENCE THE

**arts**

“What one has not experienced,  
one will never understand in print.”

—Isadora Duncan

**SN&R**

**Sacramento News & Review**

Wenn ein stürmend Wetter weht,  
 In dem Himmel eine Stätt  
 Diesen Ort, dahin ich mich  
 Täglich durch den Glauben lenke.  
 Mir deswegen schenke!

Nr. 12a Rezitativ

EVANGELISTA: Und Hannas sandte ihn gebunden zu dem  
 Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da  
 sprachen sie zu ihm:

Nr. 12b Chor

Bist du nicht seiner Jünger einer?

Nr. 12c Rezitativ

EVANGELISTA: Er leugnete aber und sprach:

PETRUS: Ich bins nicht!

EVANGELISTA: Spricht des Hohenpriesters Knecht' einer, ein  
 Gefreundter des, dem Petrus das Ohr abgehauen hatte:

SERVUS: Sahe ich dich nicht im Garten bei ihm?

EVANGELISTA: Da verleugnete Petrus abermal, und alsobald  
 krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging  
 hinaus und weinete bitterlich.

Nr. 13II Arie

(Tenore, Violino I & II, Viola, Bc)

Zerschmettert mich, ihr Felsen und ihr Hügel,

Wirf, Himmel, deinen Strahl auf mich!

Wie freventlich, wie sündlich, wie vermessen

Hab ich, o Jesu, dein vergessen!

Ja, nähm ich gleich der Morgenröte Flügel,

So holte mich mein strenger Richter wieder;

Ach! fällt vor ihm in bitterm Tränen nieder!

Nr. 14 Choral

Petrus, der nicht denkt zurück,

Seinen Gott verneinet,

Der doch auf ein' ernsten Blick

Bitterlichen weinet.

Jesu, blicke mich auch an,

Wenn ich nicht will büßen;

Wenn ich Böses hab getan,

Rühre mein Gewissen!

## Intermission

### ZWEITER TEIL

Nr. 15 Choral

Christus, der uns selig macht,

Kein Bös' hat begangen,

Der ward für uns in der Nacht

Als ein Dieb gefangen,

Geführt für gottlose Leut

Und fälschlich verklaget,

Verlacht, verhöhnt und verspeit,

Wie denn die Schrift saget.

Nr. 16a Rezitativ

EVANGELISTA: Da Führeten sie Jesum von Kaipha vor das  
 Richthaus, und es war frühe. Und sie gingen nicht in das  
 Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen  
 möchten. Da ging Pilatus zu ihnen heraus und sprach:

PILATUS: Was bringet ihr für Klage wider diesen Menschen?

EVANGELISTA: Sie antworteten und sprachen zu ihm:

Nr. 16b Chor

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überant-  
 wortet.

Nr. 16c Rezitativ

EVANGELISTA: Da sprach Pilatus zu ihnen:

PILATUS: So nehmet ihr ihn hin und richtet ihn nach eurem  
 Gesetze!

EVANGELISTA: Da sprachen die Juden zu ihm:

Nr. 16d Chor

Wir dürfen niemand töten.

Nr. 16e Rezitativ

EVANGELISTA: Auf daß erfüllet würde das Wort Jesu, welches  
 er sagte, da er deutete, welches Todes er sterben würde. Da ging  
 Pilatus wieder hinein in das Richthaus und rief Jesu und sprach  
 zu ihm:

PILATUS: Bist du der Juden König?

EVANGELISTA: Jesus antwortete:

JESUS: Redest du das von dir selbst, oder habens dir andere von  
 mir gesagt?

EVANGELISTA: Pilatus antwortete:

PILATUS: Bin ich ein Jude? Dein Volk und die Hohenpriester  
 haben dich mir überantwortet; was hast du getan?

EVANGELISTA: Jesus antwortete:

JESUS: Mein Reich ist nicht von dieser Welt; wäre mein Reich von  
 dieser Welt, meine Diener würden darob kämpfen, daß ich den  
 Juden nicht überantwortet würde; aber nun ist mein Reich nicht  
 von dannen.

Nr. 17 Choral

Ach großer König, groß zu allen Zeiten,

Wie kann ich gnugsam diese Treu ausbreiten?

Keins Menschen Herze mag indes ausdenken,

Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht erreichen,

Womit doch dein Erbarmen zu vergleichen.

Wie kann ich dir denn deine Liebestaten

Im Werk erstatten?

Nr. 18a Rezitativ

EVANGELISTA: Da sprach Pilatus zu ihm:

PILATUS: So bist du dennoch ein König?

EVANGELISTA: Jesus antwortete:

JESUS: Du sagst's, ich bin ein König. Ich bin dazu geboren und in  
 die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der  
 Wahrheit ist, der höret meine Stimme.

EVANGELISTA: Spricht Pilatus zu ihm:

PILATUS: Was ist Wahrheit?

# J.S. Bach's St. John Passion

EVANGELISTA: Und da er das gesaget, ging er wieder hinaus zu den Juden und spricht zu ihnen:

PILATUS: Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Juden König losgebe?

EVANGELISTA: Da schrieen sie wieder allesamt und sprachen:

Nr. 18b Chor

Nicht diesen, sondern Barrabam!

Nr. 18c Rezitativ

EVANGELISTA: Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

Nr. 19II Arie

(Tenore, Oboe I & II, Bc)

Ach windet euch nicht so, geplagte Seelen,  
Bei eurer Kreuzesangst und Qual!

Könnt ihr die unermessne Zahl  
Der harten Geißelschläge zählen,  
So zählet auch die Menge eurer Sünden,  
Ihr werdet diese größer finden!

[No. 20 is omitted in this version]

Nr. 21a Rezitativ

EVANGELISTA: Und die Kriegsknechte flochten eine Krone von Dornen und satzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

Nr. 21b Chor

Sie begrüßet, lieber Judenkönig!

Nr. 21c Rezitativ

EVANGELISTA: Und gaben ihm Backenstreich. Da ging Pilatus wieder heraus und sprach zu ihnen:

PILATUS: Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.

EVANGELISTA: Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

PILATUS: Sehet, welch ein Mensch!

EVANGELISTA: Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

Nr. 21d Chor

Kreuzige, kreuzige!

Nr. 21e Rezitativ

EVANGELISTA: Pilatus sprach zu ihnen:

PILATUS: Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!

EVANGELISTA: Die Juden antworteten ihm:

Nr. 21f Chor

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

Nr. 21g Rezitativ

EVANGELISTA: Da Pilatus das Wort hörete, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus, und spricht zu Jesu:

PILATUS: Von wannen bist du?

EVANGELISTA: Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:

PILATUS: Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

EVANGELISTA: Jesus antwortete:

JESUS: Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde.

EVANGELISTA: Von dem an trachtete Pilatus, wie er ihn losließe.

Nr. 22 Choral

Durch dein Gefängnis, Gottes Sohn,  
Muß uns die Freiheit kommen;  
Dein Kerker ist der Gnadenthron,  
Die Freistatt aller Frommen;  
Denn gingst du nicht die Knechtschaft ein,  
Müßt unsre Knechtschaft ewig sein.

Nr. 23a Rezitativ

EVANGELISTA: Die Juden aber schrieen und sprachen:

Nr. 23b Chor

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum König machet, der ist wider den Kaiser.

Nr. 23c Rezitativ

EVANGELISTA: Da Pilatus das Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Juden:

PILATUS: Sehet, das ist euer König!

EVANGELISTA: Sie schrieen aber:

Nr. 23d Chor

Weg, weg mit dem, kreuzige ihn!

Nr. 23e Rezitativ

EVANGELISTA: Spricht Pilatus zu ihnen:

PILATUS: Soll ich euren König kreuzigen?

EVANGELISTA: Die Hohenpriester antworteten:

Nr. 23f Chor

Wir haben keinen König denn den Kaiser.

Nr. 23g Rezitativ

EVANGELISTA: Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

Nr. 24 Arie

(Basso, Violino I & II, Viola, Bc) mit Chor  
Eilt, ihr angefochtenen Seelen,  
Geht aus euren Marterhöhlen,  
Eilt-Wohin?-nach Golgatha!

Nehmet an des Glaubens Flügel,  
Flieht-Wohin?-zum Kreuzeshügel,  
Eure Wohlfahrt blüht allda!

Nr. 25a Rezitativ

EVANGELISTA: Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

Nr. 25b Chor

Schreibe nicht: der Juden König, sondern daß er gesaget habe: Ich bin der Juden König.

Nr. 25c Rezitativ

EVANGELISTA: Pilatus antwortet:

PILATUS: Was ich geschrieben habe, das habe ich geschrieben.

Nr. 26 Choral

In meines Herzens Grunde,  
Dein Nam und Kreuz allein  
Funkelt all Zeit und Stunde,  
Drauf kann ich fröhlich sein.  
Erschein mir in dem Bilde  
Zu Trost in meiner Not,  
Wie du, Herr Christ, so milde,  
Dich hast geblut' zu Tod!

Nr. 27a Recitativ

EVANGELISTA: Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

Nr. 27b Chor

Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.

Nr. 27c Rezitativ

EVANGELISTA: Auf daß erfüllet würde die Schrift, die da saget: "Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen." Solches taten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

JESUS: Weib, siehe, das ist dein Sohn!

EVANGELISTA: Darnach spricht er zu dem Jünger:

JESUS: Siehe, das ist deine Mutter!

Nr. 28 Choral

Er nahm alles wohl in acht  
In der letzten Stunde,  
Seine Mutter noch bedacht,  
Setzt ihr ein' Vormunde.  
O Mensch, mache Richtigkeit,  
Gott und Menschen liebe.  
Stirb darauf ohn alles Leid.  
Und dich nicht betrübe!

Nr. 29 Rezitativ

EVANGELISTA: Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er:

JESUS: Mich dürstet!

EVANGELISTA: Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

JESUS: Es ist vollbracht!

Nr. 30 Arie

(Alto, Viola da gamba, Violino I & II, Viola, Bc)

Es ist vollbracht!

O Trost vor die gekränkten Seelen!

Die Trauernacht

Läßt nun die letzte Stunde zählen.

Der Held aus Juda siegt mit Macht

Und schließt den Kampf.

Es ist vollbracht!

Nr. 31 Rezitativ

EVANGELISTA: Und neiget das Haupt und verschied.

Nr. 32 Arie

(Basso, Bc) mit Choral (Chor, Violino I & II, Viola)

Mein teuer Heiland, laß dich fragen,

Jesu, der du warest tot,

Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,

Lebest nun ohn Ende,

Bin ich vom Sterben frei gemacht?

In der letzten Todesnot

Nirgend mich hinwende

Kann ich durch deine Pein und Sterben

Das Himmelreich ererben?

Ist aller Welt Erlösung da?

Als zu dir, der mich versühnt,

O du lieber Herre!

Du kannst vor Schmerzen zwar nichts sagen;

Gib mir nur, was du verdient,

Doch neigest du das Haupt

Und sprichst stillschweigend: ja.

Mehr ich nicht begehre!

Nr. 33 Rezitativ

EVANGELISTA: Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.

Nr. 34 Arioso

(Tenore, Flauto traverso I & II, Oboe da caccia I & II, Violino I & II, Viola, Bc)

Mein Herz, indem die ganze Welt  
Bei Jesu Leiden gleichfalls leidet,  
Die Sonne sich in Trauer kleidet,  
Der Vorhang reißt, der Fels zerfällt,  
Die Erde bebt, die Gräber spalten,  
Weil sie den Schöpfer sehn erkalten,  
Was willst du deines Ortes tun?

Nr. 35 Arie

(Sopran, Flauto traverso, Violino, Oboe da caccia, Bc)

Zerfließe, mein Herze, in Fluten der Zähren

Dem Höchsten zu Ehren!

Erzähle der Welt und dem Himmel die Not:

Dein Jesus ist tot!

Nr. 36 Rezitativ

EVANGELISTA: Die Juden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbath über (denn desselbigen Sabbath Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

Nr. 37 Choral

O hilf, Christe, Gottes Sohn,  
Durch dein bitter Leiden,  
Daß wir dir stets untertan  
All Untugend meiden,  
Deinen Tod und sein Ursach  
Fruchtbarlich bedenken,  
Dafür, wiewohl arm und schwach,  
Dir Dankopfer schenken.

Nr. 38 Rezitativ

EVANGELISTA: Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Juden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Juden pflegen zu begraben. Es was aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleyet war. Daselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

Nr. 39 Chor

Ruht wohl, ihr heiligen Gebeine,  
Die ich nun weiter nicht beweine,  
Ruht wohl und bringt auch mich zur Ruh!  
Das Grab, so euch bestimmt ist  
Und ferner keine Not umschließt,  
Macht mir den Himmel auf und schließ die Hölle zu.

Nr. 40II Choral

Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!

Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!

Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Gib uns dein' Frieden!

Amen.

PART ONE

No. III Chorale

O man, bewail thy grievous sins,  
For which Christ left his Father's bosom  
And came to earth;  
Of a virgin pure and mild  
He was born for our sake;  
He came to mediate for us.  
He gave life to the dead,  
And conquered all sickness,  
Until that time came  
That he should be sacrificed for us,  
He carried the heavy burden of our sins  
Unto the very cross.

No. 2a Recitative

EVANGELIST: Jesus went with his disciples over the brook Kidron, where there was a garden, which he entered with his disciples. But Judas, who had betrayed him, also knew the place, for Jesus had frequently met there with his disciples. Then Judas, accompanied by a detachment of soldiers, including servants of the high priests and the Pharisees, came to the place, armed with torches, lamps, and weapons. Since Jesus now knew all that would befall him, he went out and saith unto them:

JESUS: Whom do you seek?

EVANGELIST: They answered him:

No. 2b Chorus

Jesus of Nazareth!

No. 2c Recitative

EVANGELIST: Jesus saith unto them:

JESUS: I am he.

EVANGELIST: Judas also, who betrayed him, stood there with them. Now when Jesus had said unto them, "I am he," they drew back, and fell to the ground. He then asked them once more:

JESUS: Whom do you seek?

EVANGELIST: And they said:

No. 2d Chorus  
Jesus of Nazareth!

No. 2e Recitative

EVANGELIST: Jesus answered:

JESUS: I have told you that I am he; if ye therefore seek me, let these others go!

No. 3 Chorale

O mighty love, O love beyond all measure,  
Which has brought thee to this martyr's path!  
I lived with the world in joy and pleasure  
And thou must suffer.

No. 4 Recitative

EVANGELIST: This he said in order that the word might be fulfilled, which he had spoken: "I have not lost one of those whom thou gavest me." Now Simon Peter had a sword, and drew it forth, and smote the high priest's servant, and cut off his right ear, and the servant's name was Malchus. Then Jesus said unto Peter:

JESUS: Put back thy sword in its scabbard! Shall I not drink the cup which my father hath given me?

No. 5 Chorale

Thy will be done, Lord God, alike  
On earth as it is in the kingdom of heaven.  
Give us patience in time of suffering,  
And obedience in both love and sorrow.  
Guard and guide all flesh and blood  
That would contradict thy will!

No. 6 Recitative

EVANGELIST: Then the soldiers, together with their captain, and the servants of the Jews, laid hold of Jesus and bound him, and led him away at first to Annas, the father-in-law of Caiaphas, who was high priest for that year. It was Caiaphas, however, who had advised the Jews that it would be good if one man were to die for the people.

No. 7 Aria

(Alto, Oboe I, Oboe II, Bc)

To deliver me

From the bondage of my sins,

My Savior is fettered.

In order to heal me completely

Of all my vice's boils,

He lets himself be wounded.

No. 8 Recitative

EVANGELIST: Simon Peter, however, followed Jesus, along with another disciple.

No. 9 Aria

(Soprano, Flute I and II, Bc)

I'll follow thee likewise with eager steps

And will not forsake thee,

My life and my light.

Hasten the way

And never cease

To draw me, urge me on, and beseech me.

No. 10 Recitative

EVANGELIST: This same disciple was acquainted with the high priest, and went with Jesus into the high priest's palace. Peter, however, stood outside, in front of the door. Then the other disciple, who knew the high priest, went outside and spoke with the woman who was guarding the door, and led Peter in. Then the maid who was guarding the door saith unto Peter:

MAID: Art thou not one of this man's disciples?

EVANGELIST: He saith:

PETER: I am not!

EVANGELIST: And the soldiers and servants stood there, warming themselves around a coal fire they had made (for it was cold). Peter, too, stood among them, warming himself. Meanwhile the high priest questioned Jesus about his disciples and his teachings. Jesus answered him:

JESUS: I have spoken openly to the world. I have always taught in the synagogue and in the temple, where all the Jews congregate, and have never taught in secret. Why askest thou me this? Ask instead those who have heard my preaching! Behold, they know well what I have said.

EVANGELIST: But when Jesus had uttered these words, one of the servants who was standing near him struck him with the palm of his hand, saying:

SERVANT: Answerest thou the high priest so?

EVANGELIST: Jesus answered him:

JESUS: If I have spoken evil, then bear witness to that evil; but if I have spoken the truth, why dost thou strike me?

No. 11 Chorale

Who hath struck thee so,

My Savior, and so

Ill-treated you?

For thou art no sinner

Like us and our children;

Thou knowest nothing of wrongdoing.

I, I and my transgressions,

Which are as numerous

As grains of sand on the shore;

These have brought down on thee

The sorrows that afflict thee,

And this most grievous host of pain.

No. 11+ Aria

(Bass, Flute I and II, Bc) with Chorale (Soprano)

Open, heaven, quake, O earth,

Join me in my song of grief,

Jesus, thy Passion

Witness my torment and fear,

Which I suffer with thee Jesus!

Is my purest pleasure,

Yea, I count thy sufferings,

O thou smitten Son of God,

Thy wounds, thy crown and scorn

I prefer Golgatha

To the base edifice of this world.

Are my heart's true pasture.

If on the cross's journey

Thy thorns are strewn across the way,

My soul walks on roses,

Since I, to my satisfaction

May sink deeply into thy wounds,  
When I these things remember;  
I'll behold as I am dying,  
While a raging tempest blows,  
So, a place in heaven  
This place, towards which  
I strive daily, through faith's aid.  
Therefore grant me!

No. 12a Recitative

EVANGELIST: Now Annas sent him fettered to the high priest Caiaphas. Simon Peter stood and warmed himself. They asked him:

No. 12b Chorus

Art thou not one of his disciples?

No. 12c Recitative

EVANGELIST: But he denied it and said:

PETER: I am not!

EVANGELIST: Then one of the high priest's servants, a kinsman of the man whose ear Peter had cut off, saith:

SERVANT: Did I not see thee in the garden with him?

EVANGELIST: But Peter again denied it, and immediately the cock crew. Then Peter thought back to the words of Jesus, and went out and cried bitterly.

No. 13II Aria

(Tenor, Violin I and II, Viola, Bc)

O crush me, ye rocks and ye mountains,  
O Heaven, cast your bright beam upon me!

How wickedly, how sinfully, and with what arrogance  
Have I forgotten thee, O Jesus!

Yea, though I were to don the rosy wings of dawn,  
My stern judge would draw me back again;  
Ah, fall prostrate in bitter tears before him!

No. 14 Chorale

Peter, unreflectingly,  
Hath his God denied.  
When he pauseth to think, however,  
He weepeth bitterly:  
Jesus, look on me as well  
If I am unrepentant;  
Whenever I do wrong,  
Stir thou my conscience!

### Intermission

PART TWO

No. 15 Chorale

Christ, who makes us blessed,  
Hath no wrong committed,  
Yet was, for us,  
Seized at night like a thief,  
Led before godless men  
And falsely indicted,

Mocked, scorned, and spat upon,  
As it was written in the Scriptures.

No. 16a Recitative

EVANGELIST: Then they led Jesus from Caiaphas unto the hall of judgment, and it was early. They themselves went not into the hall of judgment, lest they should be defiled, but that they might eat the passover. Pilate then went out unto them, and said:

PILATE: What accusation bring ye against this man?

EVANGELIST: They answered and said unto him:

No. 16b Chorus

Were this man not an evildoer, we would not have delivered him up unto thee.

No. 16c Recitative

EVANGELIST: Then Pilate said unto them:

PILATE: So take ye him, and judge him according to your law!

EVANGELIST: The Jews therefore said unto him:

No. 16d Chorus

It is not lawful for us to put any man to death.

No. 16e Recitative

EVANGELIST: Thus they ensured that the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate went back into the hall of judgment, and called Jesus, and said unto him:

PILATE: Art thou the King of the Jews?

EVANGELIST: Jesus answered:

JESUS: Sayest thou this thing of thyself, or have others said it of me to thee?

EVANGELIST: Pilate replied:

PILATE: Am I a Jew? Thy people and the high priests have delivered thee unto me; what hast thou done?

EVANGELIST: Jesus answered:

JESUS: My kingdom is not of this world. If my kingdom were of this world, my servants would fight that I should not be delivered to the Jews; but now my kingdom is not from hence.

No. 17 Chorale

Ah, great king, mighty through all ages  
How can I ever sufficiently spread this faith?  
No human heart can image  
A gift fitting to offer you.

Nor can my senses find anything  
With which to compare thy mercy.  
How, then, may I in my deeds  
Repay thy acts of love?

No. 18a Recitative

EVANGELIST: Pilate therefore said unto him:

PILATE: Art thou a king then?

EVANGELIST: Jesus answered:

JESUS: Thou sayest, I am a king. For this I was born, and for this I came into the world, that I may witness unto the truth. Every one that is of the truth heareth my voice.

EVANGELIST: Pilate saith unto him:

PILATE: What is truth?

EVANGELIST: And when he had said this, he went out again unto the Jews, and saith unto them:

PILATE: I find in him no fault at all. Ye have, however, a custom, that I should release unto you one man; will ye therefore that I release unto you the King of the Jews?

EVANGELIST: Then they all cried out together, saying:

No. 18b Chorus  
Not this man, but Barrabas!

No. 18c Recitative  
EVANGELIST: Barrabas, though, was a robber. Therefore, Pilate then took Jesus and scourged him.

No. 19II Aria  
(Tenor, Oboe I and II, Bc)  
Ah, writhe not so, tormented souls,  
With fear of the cross and torment!  
    If you could count the immeasurable number  
    Of harsh lashes from the scourges,  
    Then number, too, the sum of your transgressions,  
    You would find them yet more numerous!

[No. 20 is omitted in this version]

No. 21a Recitative  
EVANGELIST: And the soldiers platted a crown of thorns, and set it upon his head, and put on him a purple robe, saying:

No. 21b Chorus  
Hail, King of the Jews!

No. 21c Recitative  
EVANGELIST: And they smote him with their hands. Then Pilate went forth again and saith unto them:  
PILATE: Behold, I bring him forth to you, that ye may know that I find no fault in him.  
EVANGELIST: Then came Jesus forth, wearing the crown of thorns and the purple robe. And he saith unto them:  
PILATE: Behold the man!  
EVANGELIST: But when the high priests and their servants saw him, they cried out, saying:

No. 21d Chorus  
Crucify! Crucify!

No. 21e Recitative  
Pilate saith unto them:  
PILATE: So take ye him, and crucify him, for I find no fault in him!

EVANGELIST: The Jews answered him:

No. 21f Chorus  
We have a law, and by our law he should die, because he made himself the Son of God.

No. 21g Recitative  
EVANGELIST: When Pilate therefore heard that saying, he was the more afraid, and went again into the judgment hall, and saith unto Jesus:

PILATE: From whence art thou?

EVANGELIST: But Jesus gave him no answer. Then Pilate saith unto him:

PILATE: Speakest thou not with me? Knowest thou not that I have power to crucify thee, and power to release thee?

EVANGELIST: Jesus answered:

JESUS: Thou couldest have no power at all against me, except it were given thee from above; therefore, he that delivered me unto thee hath the greater sin.

EVANGELIST: From that moment forth, Pilate sought how he might release him.

No. 22 Chorale  
Through thy imprisonment, O Son of God;  
Must our own freedom come;  
Thy dungeon is the throne of grace,  
The haven for all pious men;  
For hadst thou not borne servitude,  
Our slavery would have been eternal.

No. 23a Recitative  
EVANGELIST: The Jews, however, cried out, saying:

No. 23b Chorus  
If thou set this man free, thou art no friend of Caesar's; for whosoever maketh himself a king is foe to Caesar.

No. 23c Recitative  
EVANGELIST: When Pilate heard that saying, he led Jesus forth, and sat down on the seat of judgment in the place called the High Pavement, but in the Hebrew, "Gabbatha." It was the Preparation Day of the Passover, about the sixth hour, and he saith unto the Jews:

PILATE: Behold, here is your king!

EVANGELIST: But they cried out:

No. 23d Chorus  
Away with him, away with him, crucify him!

No. 23e Recitative  
EVANGELIST: Pilate saith unto them:  
PILATE: Shall I then crucify your king?  
EVANGELIST: The high priests answered:

No. 23f Chorus  
We have no king but Caesar.

No. 23g Recitative  
EVANGELIST: He therefore delivered him unto them, that he might be crucified. And they took Jesus and led him away. And he carried his cross, and went out to the place which is called the Place of Skulls, but in the Hebrew, "Golgatha."

No. 24 Aria  
(Bass, Violin I and II, Viola, Bc) with Chorus  
Haste, O ye tormented souls,  
Leave your dens of misery,  
Haste-Wither?-to Gulgatha!

    Put on the wings of faith,  
    Fly-Wither?-to the hill of the cross,  
    For your welfare blossoms there!

# J.S. Bach's St. John Passion

No. 25a Recitative

EVANGELIST: And they crucified him there, and with him two others, one on either side, with Jesus between them. Pilate, however, wrote a title, and put it on the cross, and the writing was: JESUS OF NAZARETH, THE KING OF THE JEWS. This title was read by many Jews, for the place of Jesus' crucifixion was not far from the city. And it was written in Greek, Hebrew, and Latin. Then the high priests of the Jews said to Pilate:

No. 25b Chorus

Write not: The King of the Jews, but that he said, I am King of the Jews.

No. 25c Recitative

EVANGELIST: Pilate answered:

PILATE: What I have written, I have written.

No. 26 Chorale

In the depths of my heart,  
Thy name and cross alone  
Shine forth each day and hour,  
For which I can rejoice.  
May I always see before me  
For strength in my hour of need,  
How thou, Lord Christ, so gently,  
Did bleed unto death!

No. 27a Recitative

EVANGELIST: The soldiers, however, having crucified Jesus, took his garments, and made four parts, to every soldier a part. There was also his coat, however, which was woven in one piece, without a seam, from top to bottom. They said therefore among themselves:

No. 27b Chorus

Let us not rend it, but cast lots for it, whose it shall be.

No. 27c Recitative

EVANGELIST: That the scripture might be fulfilled, which saith, "They parted my raiment among them, and for my vesture they did cast lots." These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother:

JESUS: Woman, behold thy son!

EVANGELIST: Then saith he to the disciple:

JESUS: Behold thy mother!

No. 28 Chorale

He thought of everything  
In his final moments.  
With concern for his mother,  
He assigned her a guardian.  
O mankind, act righteously,  
Love both God and man,  
So that you may die without pain;  
Be ye not troubled!

No. 29 Recitative

EVANGELIST: And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the Scripture might be fulfilled, saith:

JESUS: I thirst!

EVANGELIST: Now there was set a vessel full of vinegar, and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said:

JESUS: It is fulfilled!

No. 30 Aria

(Alto, Viola da gamba, Violin I and II, Viola, Bc)

It is fulfilled!

O comfort for every ailing spirit!

The bitter night of mourning

Now counts its final hours.

The hero of Judah triumphs with strength

And ends the battle.

It is fulfilled!

No. 31 Recitative

EVANGELIST: And he bowed his head, and gave up the ghost.

No. 32 Aria

(Bass, Bc) with Chorale (Chorus, Violin I and II, Viola)

My precious Saviour, let me ask thee,

Jesus, thou who suffered death,

Since thou wast nailed upon the cross,

And said thyself, "It is fulfilled,"

Now live forever,

Have I now been delivered from death?

In my final throes

Nowhere other guide me

Can I, through thy suffering and death,

Inherit the kingdom of heaven?

But to thee, who hast redeemed me,

O thou beloved Lord!

Thou canst indeed, in thy pain, say nothing;

Give me only what thou hast won,

But thou bowest thy head,

And sayeth, in silence, "Yes."

I cannot wish for more!

No. 33 Recitative

EVANGELIST: And behold, the veil of the Temple was rent in twain, from the top unto the very bottom. And the earth did quake, and the rocks split asunder, and the graves were opened wide, and there rose up the bodies of many saints.

No. 34 Arioso

(Tenor, Flute I and II, Oboe da caccia I and II, Violin I and II, Viola, Bc)

My heart, at the moment when the whole world

Suffers in sympathy with Jesus' Passion

The sun is clad in mourning,

The veil is torn, the rocks crumble,

The earth quakes, the graves are opened,

Because they see the creator grow cold in death

What wouldst thou for thy part do?

No. 35 Aria

(Soprano, Flute, Violin, Oboe da caccia, Bc)  
Dissolve now, my heart, in floods of tears  
To honor the Most High!

Declare to the world and to heaven thy woe:  
Thy Jesus is dead!

No. 36 Recitative

EVANGELIST: The Jews therefore, because it was the Preparation, that the bodies should not remain upon the cross on the sabbath day (for that sabbath day was a high day), besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other who was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs, but one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true; and he knoweth that he saith true, that ye might believe. For these things were done, that the scripture should be fulfilled: "A bone of him shall not be broken." And again another scripture saith: "They shall look on him whom they pierced."

No. 37 Chorale

Oh help us, Christ, Son of God,  
Through thy bitter suffering,  
That we, ever obedient,  
May eschew all sin.  
Help us fruitfully consider  
Thy death and its true cause,  
For which, though poor and weak,  
We offer thee our thanks.

No. 38 Recitative

EVANGELIST: And after this Joseph of Arimathea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus, and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, who at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pound weight. Then took they the body of Jesus, and wound it in linen cloths with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden. And in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jew's Preparation day; for the sepulchre was nigh at hand.

No. 39 Chorus

Rest well, ye holy bones,  
For which I shall no longer mourn;  
Rest well and bring me also to rest!  
The grave which now holds you  
But henceforth will hold no distress,  
Opens heaven for me and shuts the gates of hell.

No. 40II Chorale

Christ, thou Lamb of God  
Who taketh away the sins of the world,  
Have mercy on us!

Christ, thou Lamb of God  
Who taketh away the sins of the world,  
Have mercy on us!

Christ, thou Lamb of God  
Who taketh away the sins of the world,  
Grant us thy peace!  
Amen.

**The AMERICAN BACH SOLOISTS ("ABS")**, named "the best American specialists in early music" by *The Washington Post*, were founded in 1989 with the mission of introducing contemporary audiences to the cantatas of Johann Sebastian Bach through historically informed performances. Under the leadership of co-founder and Music Director Jeffrey Thomas—named "a superstar among oratorio tenors" by *The Wall Street Journal*—the ensemble has achieved its vision of assembling the world's finest vocalists and period-instrument performers to bring this brilliant music to life. The first concerts were given at St. Stephen's Church in Belvedere—where the ensemble still serves as Artists-in-Residence—but by its fifth season, ABS had added regular performances in San Francisco and Berkeley. As their audience increased, so the artistic direction expanded to include Bach's purely instrumental and larger choral masterpieces, as well as music of his contemporaries and that of the early Classical era. Now entering its 15th season, the American Bach Soloists present an annual subscription series with performances in San Francisco, Berkeley, and Belvedere. The ensemble's annual holiday performances of Handel's *Messiah*—presented each December before capacity audiences—have quickly become a Bay Area tradition. As part of ABS' 2003/2004 Subscription Season, the ensemble will present three performances of *Messiah*, two in San Francisco's magnificent Grace Cathedral on December 10 and 11, and one in the Robert and Margrit Mondavi Center for the Performing Arts at UC Davis.

In conjunction with ABS' 15th Anniversary Season, Maestro Thomas has announced the *Bach Cycle*, an ambitious five-year plan to present all of Bach's major oratorios, including two Passions, the oratorios for Christmas and Easter, and the *Mass in B Minor*, the violin and harpsichord concertos, the Brandenburg concertos, and the orchestral suites; the major cantatas from Bach's years in Mühlhausen, Weimar, and Leipzig; and the sonatas and suites for violin, flute, cello, and viola da gamba. To begin the cycle of Bach's major oratorios, ABS will present the dramatic 1725 version of the *St. John Passion* in February 2004. Rarely performed, it includes uncommonly beautiful arias and choruses that are unique to this setting. Continuing the Cycle in April, ABS pays tribute to Bach's masterpieces for solo instruments with performances of the two celebrated violin concertos, the vibrant *Fifth Brandenburg Concerto*, and a selection of Bach's elegant chamber music. Carissimi's *Jephte*, considered one of the earliest masterpieces in the oratorio genre, provides a stunning finale to ABS' 15th Anniversary Season. A selection of choral works from Monteverdi's *Selve Morale* rounds out this lush program.

In keeping with its tradition of bringing together the world's premier vocalists and period-instrument performers, ABS' artist roster for 2003-2004 reads like a "who's who" of the early music world. Soloists include sopranos Ellen Hargis, Marguerite Krull, and Mary Wilson; mezzo-soprano Marietta Simpson; alto Judith Malafrente; tenor Wesley Rogers; baritone William Sharp; basses Aaron Engebret and James Weaver; violinist Elizabeth Blumenstock; harpsichordist (and past ABS Young Artists Competition winner)

Michael Sponseller; and flutist Eve Friedman. Music Director Jeffrey Thomas returns to one of his most celebrated oratorio roles as the Evangelist in the *St. John Passion*. In addition to their regular subscription season, the American Bach Soloists present an annual SummerFest at St. Stephen's Church in Belvedere, featuring six days of concerts, lectures, recitals, and related events each July. In June 2002, the ensemble made its seventh appearance at the Biennial Berkeley Festival and Exhibition in a performance of Bach's celebratory cantatas. In addition, ABS sponsored its third International Young Artists Bach Competition.

The American Bach Soloists have been presented at some of the world's leading early-music festivals, and have also made appearances in Santa Fe, Pittsburgh, Singapore, and Hong Kong. Over the past few years, ABS has developed a close relationship with Mondavi Center and its predecessor, UC Davis Presents. ABS will be featured there on two separate programs during the 2003-2004 Season: in performances of Handel's *Messiah* (December 2003) and Bach's *St. John Passion* (February 2004).

The American Bach Soloists have a discography containing eleven discs on the Koch International Classics label—including six volumes of Bach cantatas, all performed one on a part. The ensemble's critically acclaimed disc of Bach's *Mass in B Minor* has been called a benchmark recording and a "joyous new performance" (*The Washington Post*). The ensemble's most recent offering is a disc of carols for Christmas, *What Sweeter Music*, featuring the ABS Choir in works by Britten, Lauridsen, Rutter, Vaughan Williams, and Walton, among others. Future releases include the *Concerti Grossi Op. 6* by Arcangelo Corelli with recorder virtuoso Dan Laurin and celebrated violinist Elizabeth Wallfisch, and Bach's *Brandenburg Concertos*.

**JEFFREY THOMAS** (conductor) is Artistic and Music Director of the American Bach Soloists, with whom he has directed and conducted recordings of more than 25 cantatas, the *Mass in B Minor*, the *Musical Offering*, motets, chamber music, and works by Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further studies in English literature at Cambridge University, he has taught at the Amherst Early Music, Oberlin College Conservatory Baroque Performance Institute, San Francisco Early Music Society, and Southern Utah Early Music Workshops; presented master classes at the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University; been on the faculty of Lehigh University in Pennsylvania; and was artist-in-residence at the University of California, where he is now associate professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles at the Davis campus. In 2001, he was designated a UC Davis Chancellor's Fellow.

Thomas has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston, National, Rochester, Minnesota, and San Francisco symphony orchestras; with the Vienna Symphony and the New Japan Philharmonic; with virtually every American baroque orchestra; and in Austria, England, Germany, Italy, Japan, and Mexico. He has performed at the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Saratoga Performing Arts Center, Berkeley Festival and Exhibition, Boston Early Music Festival, Bethlehem

Bach Festival, Göttingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at the Brooklyn Academy of Music's Next Wave Festival. He recently collaborated as conductor with the Mark Morris Dance Group in their production of Handel's *Dixit Dominus*.

Before devoting all of his time to conducting, he was one of the first recipients of the San Francisco Opera Company's prestigious Adler Fellowships. Mr. Thomas' extensive discography of vocal music includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Mr. Thomas is an avid exponent of contemporary music, and has premiered song cycles of several new composers, including two cycles written especially for him. He has performed *lieder* recitals at the Smithsonian, song recitals at various universities, and has presented concerts with his own vocal chamber music ensemble, "L'Aria Viva!"

**ELLEN HARGIS** (soprano), acclaimed as "a national musical treasure" by *Continuo* magazine, has built a remarkable career specializing in 17th- and 18th-century music, ranging from ballads to opera and oratorio. She brings her "infinitely expressive soprano" to concerts throughout the world, appearing with many of the most renowned ensembles and conductors in the Early Music field. She appears regularly with The King's Noyse, Theatre of Voices, and in recital with lutenist Paul O'Dette. She has also performed with the Saint Paul Chamber Orchestra, the Portland Baroque Orchestra, the Seattle Baroque Orchestra, the Freiburg Baroque Orchestra, Teatro Lirico, Long Beach Opera, the Folger Consort, Tragicomedia, Andrew Lawrence King and the Harp Consort, the Mozartean Players, Fretwork, the Newberry Consort, and Vox Feminae, the Sequentia women's ensemble. Miss Hargis has appeared at many of the world's leading festivals including the Adelaide Festival in Australia, the Berkeley Festival, where she had notable success in ABS' recent performances of secular cantatas by J.S. Bach, the Utrecht Festival in Holland, and the New Music America Festival and the Resonanzen Festival (Vienna). She has been a frequent performer at the Boston Early Music Festival, where she recently sang the role of Aegle in Lully's *Thésée* and the title role in Luigi Rossi's *L'Orfeo*. Other recent opera performances include the title role in Sartorio's *Orfeo* at festivals in Bremen and Dresden, the role of Iole in Cavalli's *Ercole Amante* in Utrecht, and Dafne and Proserpina in Peri's *Euridice* with Long Beach Opera.

Her rapidly growing discography embraces repertoire from medieval to contemporary music. Recent releases included *A Candle in the Dark* with the Newberry Consort, which was named "Choc du Monde" in the March 2001 issue of *Le Monde de la Musique*; *Pavaniglia* with The King's Noyse; and *Songs From The Tempest* with William Sharp and the Folger Consort. She is also featured on a solo recital disc of music by Jacopo Peri with Paul O'Dette and Andrew Lawrence-King for Harmonia Mundi; as Adonis in Torrejon's *La Purpura de la Rosa* with the Harp Consort, Sartorio's *Orfeo* (title role) with Teatro Lirico, and Arvo Pärt's *Berlin Mass* with Theatre of Voices. She is also featured on the premiere recording of the Bonporti motets for soprano (Dorian Records), *Rosenmüller*, *Le Jardin de Mélodies*, and *The Queen's Delight* with the King's Noyse (Harmonia Mundi USA), *Shining Light*, *Saints*,

and the *Ordo Virtutum* with Sequentia (BMG Classics); Handel solo cantatas for soprano with the Seattle Baroque Orchestra (Wild Boar); *The King's Delight*, *Canzonetta*, and *Stravaganze* with The King's Noyse, *Exquisite Consorts* and *Musick's Hand-Maid* with The Harp Consort; *Joyne Hands: Music of Thomas Morley* with The Musicians of Swanne Alley, and several recordings with the Boston Camerata, including *Tristan et Iseult*, winner of the *Grand Prix du Disque*. Ellen Hargis is on the vocal faculty of Case Western Reserve University in Cleveland, and teaches numerous summer courses in early music, including the Longy International Baroque Institute in Cambridge, the Lute Society of America Seminars, and the Vancouver Baroque Programme.

**JUDITH MALAFRONTE** (mezzo-soprano) has appeared with numerous orchestras and oratorio societies including the Los Angeles Philharmonic at the Hollywood Bowl, the San Francisco Symphony, the St. Louis and Baltimore Symphonies, the St. Paul Chamber Orchestra, Seattle Baroque Orchestra, and the Handel and Haydn Society. She has sung at the Tanglewood Festival, the Boston Early Music Festival and the Utrecht Early Music Festival, and is a frequent guest artist with Philharmonia Baroque Orchestra, the Dave Brubeck Quartet, American Bach Soloists, and the Harp Consort. Her operatic performances have included the title role in Handel's *Serse* at the Göttingen Festival, Scarlatti's *L'Aldimiro* at the Berkeley Festival, *Dido and Aeneas* with Mark Morris Dance Group (singing both Dido and the Sorceress), and Nero in Monteverdi's *L'Incoronazione di Poppea* for the Aston Magna Festival. She has also sung leading roles at the opera houses of Lyon, Liège, and Montpellier. Ms. Malafronte has won several top awards in Italy, Spain, Belgium, and the U.S., including the Grand Prize at the International Vocal Competition in Hertogenbosch, Holland. She holds degrees with honors from Vassar College and Stanford University, and pursued post-graduate studies at the Eastman School of Music, with Mlle. Nadia Boulanger in Paris, and with Giulietta Simionato in Milan as a Fulbright scholar. She has recorded a wide range of repertoire, from the twelfth century chant of Hildegard von Bingen to the *Deutsche Motette* of Richard Strauss, including Handel operas (*Serse* with Nicholas McGegan on BMG), Bach cantatas and the *St. Matthew Passion* (with American Bach Soloists for Koch Classics), medieval music (with the Newberry Consort for Harmonia Mundi USA) and Spanish 17th century music (including Torrejon's *La Purpura de la Rosa* with Andrew Lawrence-King on Deutsche Harmonia Mundi). Ms. Malafronte's writings on music have appeared in *Opera News*, *Early Music America*, *Stagebill*, *Schwann Inside* and *Opus*.

**JAMES WEAVER** (baritone) has been a frequent performer with many of the finest orchestras and chamber ensembles in North America and Europe. Since finishing his studies with Max van Egmond at Amsterdam's Sweelinck Conservatory, he has sung with such diverse groups as Collegium Vocale Ghent, the Academy of the Begynhof, the Dutch experimental theater group GRIF, Ensemble Courant, the Orpheus Band, Philharmonia Baroque Orchestra, Dryden Ensemble, Santa Fe Pro Musica, the Seattle and Portland Baroque Orchestras, the Baltimore Consort, Newberry Consort, Columbus Consort, and the Ricercar Consort. An acclaimed Bach specialist, he has worked with Joshua Rifkin and the Bach Ensemble, Jeffrey Thomas and the American Bach Soloists, Kenneth Slowik and the Smithsonian Chamber Players, the San Francisco Bach Choir, Bethlehem Bach Choir, and the

# Camerata Sweden



**Wed, Mar 24 | 8 pm**

**"outstandingly good, practiced and magnetic in performance"**  
—*Musical Opinion (UK)*

Sweden's leading chamber orchestra, selected from the finest Scandinavian players, Camerata Sweden is led by Terje Tønnesen, a charismatic violinist and winner of the prestigious Grieg Prize.

**Program: Henry Purcell, Handel, Johan Helmich Roman, François Couperin.**

Tickets: **530.754.ARTS**  
Toll-free: **866.754.ARTS**  
Info: **MondaviArts.org**



Washington Bach Consort. Recent engagements include performances of Haydn's *Mass in Time of War* with the Baltimore Choral Arts Society, *Messiah* with the Seattle Baroque Orchestra, Bach's *Mass in B Minor* at the Boulder Bach Festival, and appearances with the American Bach Soloists, Angelica Bach Soloists, and the Washington Men's Camerata.

A sought-after interpreter of *lieder*, Mr. Weaver has collaborated with pianists Dalton Baldwin and Kenneth Slowik. He is a founding member of the baroque chamber group Capriole, an ensemble based in Williamsburg, Virginia, that specializes in the performance of 17th-century chamber music. Mr. Weaver is on the faculty of a number of music workshops, including the San Francisco Early Music Baroque Workshop, Longy International Baroque Institute, and Rutgers University Antheneum. He has made numerous recordings with the American Bach Soloists on Koch International and can also be heard on the Dorian, Smithsonian, Channel Classics, Ricercar, and Newport Classics labels. Mr. Weaver's most recent recording, the world premiere of *Night Music* by Peter Hallock, written especially for Mr. Weaver and performed with the Augustan Singers at the Cathedral of St. Mark in Seattle, was released during the 2001-2002 season. A native of Detroit, Mr. Weaver is currently a member of the vocal faculty at Longwood University in Farmville, Virginia, and resides in Williamsburg, where he is Music Director at Williamsburg Presbyterian Church.

**WILLIAM SHARP** (baritone) is a consummate artist possessing the rare combination of vocal beauty, sensitivity, and charisma. Praised by *The New York Times* as a "sensitive and subtle singer" who is able to evoke "the special character of every song that he sings," Mr. Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concert, recital, opera, and recordings. Mr. Sharp has appeared throughout the United States with major orchestras and music festivals. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, San Francisco Symphony, National Symphony, New Jersey Symphony, and the St. Paul Chamber Orchestra. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival, and the Marlboro Music Festival. Mr. Sharp also enjoys his work in the performance of baroque and pre-baroque music. He has made numerous appearances with the Bach Aria Group, the Boston Handel and Haydn Society, and the Maryland Handel Festival. Recent engagements for William Sharp included opening Da Camera of Houston's concert season with a program of songs by American composers. Further engagements included the Christmas Oratorio with the Bethlehem Bach Festival, a program of Charles Ives' songs presented by the Oregon Symphony, and a performance at a gala event celebrating the 15th Anniversary of the New York Festival of Song.

Mr. Sharp's recent performances included two engagements with Da Camera of Houston, Schumann's *Dichterliebe* and "Marcel Proust's Paris," a program of songs by French composers. He also performed Harbison's *Words from Peterson* with the Boston Symphony Chamber Players. A highly respected and sought-after recording artist, William Sharp was nominated for a 1989 Grammy Award for Best Classical Vocal Performance for his recording featuring the works of American composers such as Virgil Thomson and Lee Hoiby on the New World Records label. Mr. Sharp can also be heard on the 1990 Grammy Award-winning world premiere

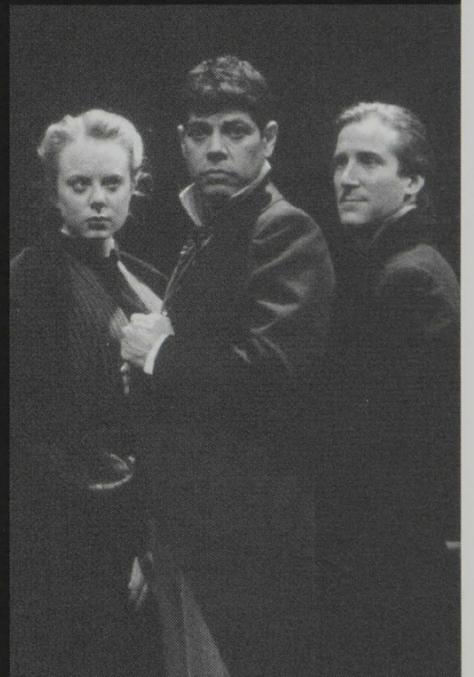
recording of Leonard Bernstein's *Arias and Barcarolles* on the Koch International label. He also collaborates with soprano Judith Kaye and pianist Steven Blier on *Gershwin's Songs and Duets*. Other recent recordings include the songs of Marc Blitzstein with the New York Festival of Song, and J.S. Bach solo cantatas with the American Bach Soloists (both on Koch). Mr. Sharp has also recorded for Vox-Turnabout, Newport Classics, Columbia Records, Nonesuch, and CRI. William Sharp made his New York recital debut at the 92nd St. Y in 1983, and in recent seasons has appeared there in the *Schubertiade*. In 1984, he made his Kennedy Center debut and in 1989, his Carnegie Hall recital debut which earned him high praise from critics including Bill Zakariasen of *The Daily News* who wrote that Mr. Sharp's "musicianship is right on the button, his knowledge of styles seems infinite, and he has an infectious sense of humor." He is the winner of the 1987 Carnegie Hall International American Music Competition.

## THE ACTING COMPANY

### **Richard III**

Tue, Apr 6 | 8 pm

Featuring one of the most ruthless villains in all of theater history, *Richard III* remains among William Shakespeare's most popular plays. The New York-based Acting Company presents an innovative production of Shakespeare's tragedy of plotting, betrayal, intrigue, and unquenchable lust for power.



### **Murder by Poe**

Wed, Apr 7 | 8 pm

Adapted by noted playwright Jeffrey Hatcher, *Murder by Poe* weaves together four classic Edgar Allan Poe tales into a rich tapestry of the psychological and the supernatural.



Tickets: **530.754.ARTS**  
Toll-free: **866.754.ARTS**  
Info: **MondaviArts.org**



## Policies

### Ticket Exchanges

Tickets may be exchanged for tickets to another event produced by the same department. To exchange, present your ticket(s) to the Mondavi Center Ticket Office at least one business day before the performance. There is a charge for each ticket exchanged. Mondavi Center patrons may also exchange ticket(s) for a tax-deductible contribution to the center's Annual Fund or a credit voucher. Ticket exchanges will not be allowed after an event has occurred. Refunds are granted only in the case of event cancellation.

### Student Tickets

Student tickets are for registered students 18 and older with a valid ID card. All student ticket holders must show a valid ID card at the door when entering the venue prior to an event.

### Children

Children's tickets are for all patrons ages 18 and younger. As a courtesy to other audience members, please use discretion in bringing a young child to an evening performance. All children, regardless of age, are required to have a ticket, and any child attending an evening performance should be able to sit quietly throughout the performance.

### Late Seating

All events start promptly at the time listed on the ticket. Latecomers will not be seated until the first appropriate pause in the program, as predetermined by house staff. Thank you for your cooperation.

### Electronic Courtesy

Videotaping, photographing and audio recording are strictly prohibited; violators will be subject to removal. Please remember to turn off all pagers, electronic watch alarms, and cellular phones before entering any theater.

### Security

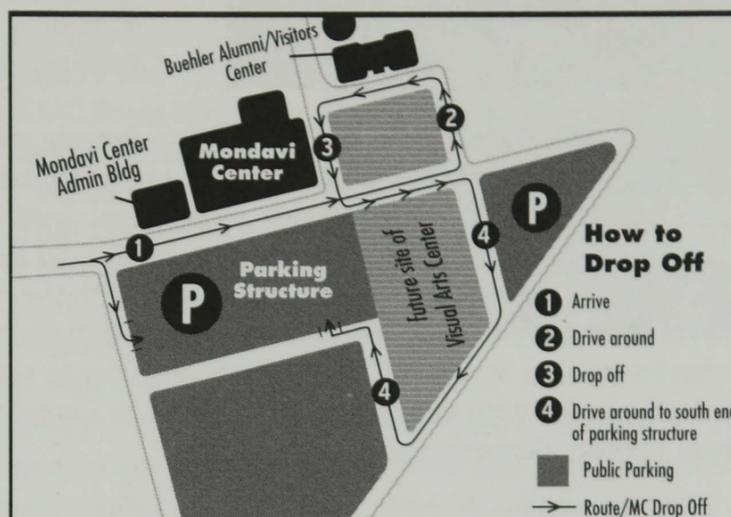
Mondavi Center no longer allows patrons to bring large bags or backpacks into the building. Patrons are asked to leave such items in their vehicles, and all bags may be subject to search. Thank you for your understanding and cooperation.

### Emergency Phone Number

An emergency phone is located with the house staff during performances. The caller must provide your name and seat location (section, row, seat). An usher will then find you and notify you of the call. The emergency phone number is 530.681.6699.

### Parking/Drop-off

Parking for patrons with DMV placards is available. There is also a short-term drop-off area directly in front of the entrance.



### Accommodations for Patrons with Disabilities

Mondavi Center is proud to be a state-of-the-art, public facility that meets or exceeds all state and federal ADA requirements and is fully accessible to patrons with disabilities.

Patrons with disabilities or special seating needs must notify the Mondavi Center Ticket Office of those needs at the time of ticket purchase. Mondavi Center may not be able to accommodate special needs brought to our attention at the performance. There is a special telephone number for ticketing and seating any patrons with special seating needs: 530.754.4435 • TDD: 530.754.5402

Seating spaces for wheelchair users and their companions are located at all levels and prices for all performances. Ushers are available at the doors to Jackson Hall and the Studio Theatre. Please explain to the usher how best to assist you, if needed.

### Assistive Listening Devices

Assistive Listening Infrared Systems are installed in both Jackson Hall and the Studio Theatre. Receivers that can be used with or without hearing aids are available for patrons who have difficulty understanding the dialogue or song lyrics. They may be checked out at no charge from the Patron Services Desk near the lobby elevators. Mondavi Center requires an ID to be held at the Patron Services Desk until the device is returned.

Requests for sign language interpreting, real-time captioning, Braille programs, and other reasonable accommodations should be made with at least two weeks notice. Mondavi Center may not be able to accommodate last-minute requests. Requests for these accommodations may be made when purchasing tickets at 530.754.ARTS (2787), the Mondavi Center accessible seating number at 530.754.4435, or TDD 530.752.9424.

**ORDER**  
tickets on the Web!  
[www.MondaviArts.org](http://www.MondaviArts.org)





## Mondavi Center's Arts Education Program

Many of the artists appearing during Mondavi Center's season also participate in a range of educational outreach activities coordinated by the center's Arts Education Program. The program provides an imaginative and accessible way for people of all ages to discover, understand, and appreciate the performing arts.

Serving more than 35,000 area schoolchildren, college students, educators, and community residents each year, Mondavi Center's Arts Education Program includes pre-performance lectures, matinees especially produced for school groups, professional development opportunities for teachers, adult education classes in partnership with University Extension and master classes, and lecture demonstrations in public schools. The Arts Education Program constitutes a major commitment to arts education in the region and underscores UC Davis' commitment to the artists and audiences of the future. Curriculum Guides, produced in partnership with the School of Education, UC Davis, are provided to all teachers attending Mondavi Center School Matinees to support the performing arts standards as adopted by the State Board of Education. In addition, the Friends of Mondavi Center provide free Pre-matinee classroom talks for those classes attending School Matinee performances.

### Current Programs

#### ArtSmarts

##### School Programs for K-12

- Wells Fargo School Matinee Series
- Pre-matinee Classroom Talks
- Student's Day on Campus
- School/University Partnerships Granting Project
- California Visual and Performing Arts Standards Curriculum Development
- Arts Magnet Schools Partnerships
- Artists on Tour

#### artswise

##### Programs for Adult Learners

- Pre-performance Lectures
- Regan Dorm Series
- Academic Intersections
- Sierra North Arts Project Professional Development Project
- Post-performance Discussions
- Mondavi Center Conference for Regional Arts Educators
- Kennedy Center Partners in Education Project

### Pre-performance Lectures

One of Mondavi Center's most popular programs, these free presentations by knowledgeable educators, scholars, and performers provide aesthetic, historical, and social context for selected artists. Designed to enhance audience enjoyment and understanding of performances, the Pre-performance Lecture schedule is based on artist diversity and educational value to the community.

#### Upcoming Events:

*Gypsy Spirit: Journey of the Roma*  
Thursday, Feb 19, 2004

*SITI Company's Score*  
Wednesday, Feb 25, 2004

*J.S. Bach's St. John Passion*  
Thursday, Feb 26, 2004

### School Matinees

The 18 performances featured in Mondavi Center's ArtSmarts 2003-04 Wells Fargo School Matinee Series are specially designed for K-12 students, and represent a range of cultural traditions from throughout the world. School groups also have the opportunity to tour UC Davis prior to or after the performance. To enhance the educational impact of these matinee performances, Mondavi Center provides each participating teacher with a Cue Sheet (teacher's guide.)

#### Upcoming Events:

*Gypsy Spirit: Journey of the Roma*  
Friday, Feb 20, 2004

*The Nightingale*  
Monday, Feb 23, 2004

For more information, visit our website:  
[www.MondaviArts.org](http://www.MondaviArts.org)  
or call Janelle Davila, Arts Education Assistant  
530.754.5431 | [jcdavila@ucdavis.edu](mailto:jcdavila@ucdavis.edu)



# Arts Education at UC DAVIS

## Mondavi Center Arts Education

Many of the artists appearing during Mondavi Center's season also participate in a range of educational outreach activities coordinated by the center's Arts Education Program. These activities include school matinees, master classes, lecture demonstrations, open rehearsals, and curriculum development. These outreach activities, which benefit more than 35,000 area schoolchildren, college students, educators, and community residents every season, constitute a major commitment to arts education in the region and underscore UC Davis' commitment to the artists and audiences of the future.



[www.MondaviArts.org](http://www.MondaviArts.org)  
530.754.5431

## Sierra North Arts Project

The Sierra North Arts Project (SNAP) fosters the professional development of kindergarten through post-secondary teachers by employing the model of teachers teaching teachers. SNAP addresses the priorities of the California Arts Project involving direct engagement with the artistic process, direct applications to classroom teaching, and the development of teacher leaders in arts education. The Sierra North Arts Project is one of eight California Arts Project regional sites and two satellite sites located throughout the state, and it serves a ten-county area extending from the Central Valley to the Lake Tahoe basin. The goals set forth by SNAP cover four key objectives: (1) to deepen and strengthen teachers' subject matter knowledge; (2) to provide opportunities for teachers to connect with their personal creativity and to develop connections within the arts learning community; (3) to enhance and expand SNAP within the region and create a wide variety of leadership opportunities for SNAP members; and (4) to develop strategies and techniques for translating research experiences into classroom practice.

<http://education.ucdavis.edu/SNAP/>  
530.752.9683

## Department of Theatre and Dance

The Department of Theatre and Dance at UC Davis offers undergraduate and graduate degrees in conjunction with an aggressive and artistically adventurous production season.



Courses and productions provide students with consistent opportunities to creatively engage with professional directors, designers, and choreographers. The department, in collaboration with the Granada Television network, is host of the Granada Artists-in-Residence program, which brings distinguished theater artists from the United Kingdom to UC Davis. A stellar faculty, state-of-the-art facilities, and talented students make UC Davis a leader in arts education.

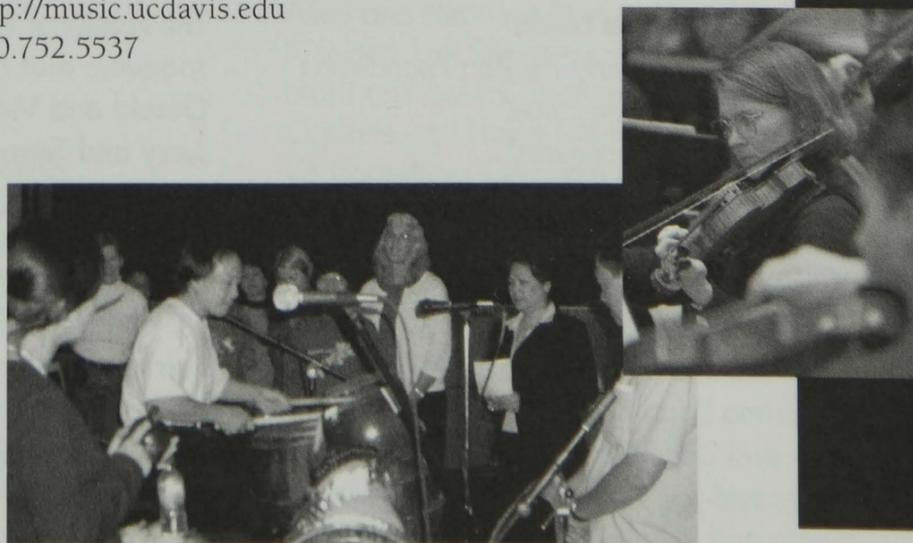
<http://theatredance.ucdavis.edu>  
530.752.0888

## Department of Music

The Department of Music at UC Davis features a distinguished faculty and accomplished visiting artists, and provides outstanding instruction to students majoring in music as well as more than 1,200 non-majors each academic year. The program includes opportunities to study and perform music of all styles and periods, with students majoring in music focusing on a special interest area such as composition, analysis, history, performance, or secondary school teaching. All students may participate in a wide array of performance activities, including the University Symphony, the University Chorus and Chamber Choir, University Concert Band, the Early Music Ensemble, and chamber music ensembles.



<http://music.ucdavis.edu>  
530.752.5537



ARTS EDUCATION AT UC DAVIS



**Mondavi Center is deeply grateful for the generous contributions** of the dedicated patrons who give annual financial support to our organization. These donations are an important source of revenue for our program, as income from ticket sales covers less than half of the actual cost of our performance season.

Your gift to Mondavi Center strengthens and sustains our efforts, enabling us not only to bring memorable performances by world-class artists to audiences in the capital region each year, but also to introduce new generations to the experience of live performance through our Arts Education Program, which provides arts education and enrichment activities to more than 35,000 K-12 students annually.

**IMPRESARIO CIRCLE**

**\$25,000 and up**

Barbara K. Jackson\*

**MAESTRO CIRCLE**

**\$10,000 - \$24,999**

Hans Apel and Pamela Burton

Chuck and Deborah Hansen

Sean A. Johnston

Shepard Family Fund

One donor who wishes to remain anonymous

**BENEFACTORS CIRCLE**

**\$5,000 - \$9,999**

Joyce and Ken Adamson

Michael Alexander

Don Alley

Davis Ace Hardware

Wayne and Jacque Bartholomew\*

Michael and Tootie Beeman

The Brittan Family

Ron and Mary Brown

California Statewide CDC

Kathy Joseph and Thomas Doyle

David and Dolly Fiddymment

Barry and Patricia French

Mr. and Mrs. Edward J. Gough

Anne Gray\*

Bonnie and Ed Green\*

Ben and Lynette Hart\*

Kacey, Ryan, Lesley and Ronald Hsu

Lieutenant Commander Herb Jones,  
U.S. Navy

William and Jane Koenig

Wallace-Kuhl and Associates, Inc.

Lyon Real Estate

Phyllis and Alex McCalla

M. A. Morris\*

Grant and Grace Noda\*

Regnar and Beverly Paulsen Foundation

William and Nancy Roe\*

Hal and Carol Sconyers\*

Ellen Sherman\*

Jane and Ray Shurtz\*

Charles Soderquist

David O. Stroud

R. Bruce Thomas and

    Ginna Ilogan-Thomas

Ray and Della Thompson

Betty and Joe Tupin\*

Larry and Rosalie Vanderhoef\*

Shiple and Dick Walters\*

Two donors who wish to remain anonymous

**PRODUCERS CIRCLE**

**\$2,500 - \$4,999**

Deborah Ablin

Neil and Carla Andrews

Robert and Jacqueline Bates

Jeff and Karen Bertleson

Joanne and Neil Bodine

Stephen and Linda Boutin

Cantor & Company, A Law Corporation\*

Mike and Betty Chapman

Chris and Sandy Chong\*

Michele Clark and Paul Simmons

Dean and Carolyn Cliver\*

John and Lois Crowe\*

Paul and Roz Donald

Patrick and Patti Donlon

Fran and Nancy DuBois\*

Dr. Douglas M. and Sylvia Enoch

Domenic and Joan Favero

John and Joan Fiddymment

Donald Fillman

Scott and Samia Foster

Bob and Kay Franks

Mark and Marjorie Friedman

The Gualco Group, Inc.

Elizabeth and Paul Hackett

John and Regina Hamel\*

Susan and Gary Harbison

Kent and Kathy Hart

Tom and Mary Ann Herbert

Lorena Herrig\*

Virginia and Bill Hinshaw\*

Jim and Karen Hopp\*

Margaret E. Hoyt\*

The Family of Professor Martin R. Huberty\*

Joaquina and Howard W. Johnson

Gerald and Virginia Jostes

Jerry and Teresa Kaneko\*

David and Ingrid Karacozoff

Dean and Karen Karnopp\*

Markos and Eleni Kounalakis

Dr. and Mrs. Charles Kryski

Lescroart Corporation

W. Nelson Lewallyn and

    Marion Pace-Lewallyn

Mary Ann and Ernest Lewis\*

Dr. Ashley and Sheila Lipshutz

Bob and Sandy Lorber

Garry Maisel

Paul and Diane Makley\*

Jerry and Kathryn Marr

Janet Mayhew\*

Lia and John McHenry Farkas

Dana and Patrick McMenamin

Glenn and Julie Nedwin

Ken and Sue Noack

William S. and Shola Ostrow

Charles and Joan Partain

Susan Strachan and Gavin Payne

Dr. and Mrs. Barry S. Ramer

The Retzer Foundation

David and Carrie Rocke

Roger and Ann Romani\*

Linda and Chuck Santoni

Judge and Mrs. Leon Savitch

Raymond and Jeanette Seamans

Segal & Kirby

James and Rita Seiber\*

Craig and Karen Senders

Tom and Meg Stallard\*

Tom and Judy Stevenson\*

Paul and Ruth Stumpf\*

Brian Tarkington and Katrina Boratynski

Orville and Erna Thompson

Ken Verosub and Irina Delusina

John Max Vogel, M.D.\* and Jeanne Hanna

Steve and Debbie Wadsworth-Madieros\*

Carol Wall

David and Coleen Weeks

Jim and Genia Willett\*

Bob and Joyce Wisner\*

Joan and John Yen

Five donors who wish to remain anonymous

**DIRECTORS CIRCLE**

**\$1,000 - \$2,499**

William and Jean Allewelt

Russell and Elizabeth Austin

Danielle and David Bier

Michael Biggs

Kay and Joyce Blacker\*

James, Jennie and Jordan Boggan

Phyllis and Robert Bolt

Clyde and Ruth Bowman

Linda Brandenberger

Hilary and Maureen Brodie

Patricia Brown and Leslie Axelrod\*

Ralph and Clairelee Leiser Bulkley\*

Lynne Cannady  
 Virginia and Niels Cappel  
 Jan and Barbara Carter\*  
 Doreen T. Chan  
 Robert and Wendy Chason  
 Dorothy Chikasawa\*  
 Oren and Eunice Adair Christensen\*  
 Mr. and Mrs. Tony Cobarrubia\*  
 Deborah and William J. Conard  
 Eric E. Conn  
 John and Gail Cooluris  
 Richard and Carol Lee Coss\*  
 Robert O. and Nancy Nesbit Crummey  
 Terry Davison  
 Martha Dickman\*  
 Richard and Joy Dorf  
 Arthur and Kathryn Dublin  
 Charles and Catherine Farman  
 James L. Faulkner and Carole Plack  
 Judith and Andrew Gabor  
 Karl Gerdes and Pamela Rohrich  
 George and Jacquelyn Hague  
 Judy and Bill Hardardt\*  
 Elizabeth Harrison, M.D. and  
 David Mana'ay  
 Stephen and Joanne Hatchett  
 Charles and Eva Hess  
 Julian and Diane Holt  
 Daniel and Sarah Hrdy  
 Debra Johnson, M.D. and  
 Mario Gutierrez  
 Pat Kearney  
 Robert Kingsley and Melissa Thorme  
 Sherri M. Kirk  
 Gordon Klein and Nancy Lawrence  
 William and Barbara Knox  
 Frederick E. Kozon  
 Dena Kuchulis  
 Bonnie and Kit Lam\*  
 Jonathan and Jeanette Lewis  
 Amy Lyman  
 Mario M. and Linda A. Mandy  
 Dennis Mangers, Sr. Vice President,  
 California Cable &  
 Telecommunications Co.  
 Dr. and Mrs. V. Manzano  
 Marilee Marceau  
 Yvonne L. Marsh\*  
 Katrina and Thomas McMorrow  
 Henry (Kelly) McNeely, M.D.  
 Helga and Robert Medearis  
 Verne E. and Katinka G. Mendel\*  
 John Meyer and Karen Moore  
 John and Freddie Oakley  
 Ben L. O'Brien  
 Jack and Sue Palmer  
 Erik and Erika Peterson  
 Diane Phaff

Heather Roemer  
 John and Grace Rosenquist  
 Mark and Beth Ruben  
 Dr. Terry Sandbek and Sharon Billings\*  
 Doris Shockley  
 Bill and Jewel Sims\*  
 Wilson and Kathryn Smith  
 Ron and Rosie Soohoo\*  
 Jeannie Spangler  
 Richard Sprague  
 Karmen Streng  
 David Studer  
 Michael and Sachiko Sugawara  
 Jeanne Shealor and George Thelen  
 Helen and N.E. Tomlinson  
 Ginny and Bill Tomlinson  
 Nancy and Paul Valentine  
 Steven and Andrea Weiss  
 In memory of Bodil Wennberg  
 Susie Williams  
 Phyllis M. Wise  
 gayle k. yamada, David Hosley  
 and Heather Yamada Hosley  
 Verena Leu Young  
 Three donors who wish to remain  
 anonymous

#### ENCORE CIRCLE

**\$500 - \$999**

Beulah and Ezra Amsterdam  
 Sonja Armour  
 Al and Pat Arthur  
 Anton and Tamara Babich  
 Marshall G. Barnes, M.D.  
 Laurel Beckett  
 Daniel Benson, M.D.  
 Randi and Steve Blake  
 Jo Anne Boorkman\*  
 Susie Boyd  
 Bridget Canfield, Heather  
 Davies and Rosemary Davies  
 Kenneth and Barbara Celli  
 Linda Conroy  
 Michael Y. Corbett and Associates  
 Chuck Cunningham and  
 Deborah Dunham  
 Mike and Judy Davis  
 Dotty Dixon\*  
 Joel and Linda Dobris  
 Marla and Matt Dolcini  
 Andrew and Michelle Dowling  
 Thomas and Phyllis Farver\*  
 James M. and Josephine H. Fong\*  
 Murray and Audrey Fowler  
 Sandra and Larry Fox\*  
 Bob and Jean Fridley  
 Dr. Paul Fry  
 Charles R. Garner  
 Connie Gehrt and Joe Meyer  
 John and Patti Goss\*

Elizabeth Grassi  
 Debbie Davis and Dennis Greenbaum  
 Susan and Joe Hall  
 Mary E. and Rick A. Harris  
 Todd and Antoinette Heberlein  
 Gabor and Cannie Hertz  
 Ginny Horning and George Pickett  
 Christoph and Claudia Hulbe  
 Norman O. and Lois J. Jones  
 Clarence and Barbara Kado  
 William and Blandina Keane  
 Richard and Judith Keller  
 Irene and Peter Kennedy  
 Luke and Grace Kim  
 Ruth Ann Kinsella\*  
 Brian and Dorothy Landsberg  
 Edward and Sally Larkin\*  
 Patrick Leathers and Kathrine Cole-Leathers  
 Jack and Esther Lee  
 Anesiades Leonard  
 Linda and Peter Lindert  
 Frank and Sharon Loge  
 Mrs. Marjorie V. Loyd  
 Barbara Lyons  
 Natalie and Malcolm Mackenzie\*  
 Judith and Mark Mannis  
 John and Polly Marion  
 Jane and Gary Matteson  
 Shirley Maus\*  
 Dr. Thomas and Mrs. Paula McIlraith  
 Gary and Susan McLaughlin  
 H. Meschendorf  
 Dexter and Julianne Morin  
 Robert and Kinzie Murphy  
 Giovanna Oettinger and  
 Mortimer Schwartz  
 Steven Ponedal and Silvia Lester  
 Deborah Nichols Poulos and  
 John W. Poulos  
 Larry and Celia Rabinowitz\*  
 Radiological Associates of Sacramento  
 Medical Group, Inc.  
 The Rev. James and Lori Richardson  
 Edward Schelegle  
 Ivan and Nora Schwab  
 Mark E. Ellis and Lynn Shapiro  
 Susan Mann and G. William Skinner  
 Scott and Lisa Stanton  
 Allen and Hermese Stevens  
 Kirk and Judi Stewart  
 Maril and Patrick Stratton  
 Captane and Helen Thomson  
 CT Consulting, Carroylin and  
 Robert Threlkel  
 Henry and Lynda Trowbridge\*  
 Ann-Catrin Van  
 Richard and Norma Watson  
 Steven J. Weiss, Amy Ernst and  
 Natalie J. Weiss  
 Bruce and Patrice White  
 Dale and Jane Wierman  
 Phil Wood

Raymond W. Gundlach and  
Laurie Wood-Gundlach  
Randolph and Lynn Yackzan  
Lisa Yamauchi and Michael  
O'Brien  
One donor who wishes to remain  
anonymous

**ORCHESTRA CIRCLE**  
**\$250 - \$499**

Larry and Leal Abbott-Hageman  
Steve Albrecht, Jessica Friedman  
and Susan Challer  
Drs. Ralph and Teresa Aldredge  
M. E. Amer  
Josephine Andrews and  
Robert Merges  
Rick and Dian Baker  
James and Beth Banks  
Lydia and Ron Baskin\*  
Kathryn Bauer and Arthur Stidfole  
Mariana and David Beatty  
Douglas and Holly Beernink  
Florence Benty\*  
Erik Blaine  
Eric and Elizabeth Bradford  
Kimberly and Steve Brisby  
Nancy Callahan  
Steve and Robin Cavagnolo  
Dr. Karl R. Clayson  
Rob and Liz Coman  
Fred and Doreen Conte  
Lisa Cooney  
John and Celeste Cron\*  
Bill and Barbara Dendy  
Joseph and Haven DePietro\*  
Dr. Patrick and Dolores Dietler  
Robert Dinsmore  
Val Dolcini and Solveig Monson  
Marcia Edgar\*  
Vincent Elliott  
Brian Ely  
Joan and Tom Engel  
Evelyn Falkenstein  
Tonya L. Fancher, MD, MPH  
Jim and Gail Finnegan  
Heidi Foran  
Barbara and Tom Frankel  
Carole Franti\*  
Nancy Gelbard and David Kalb  
Paul, Elisabeth and Thomas Gepts  
Dr. Barbara and Dr. Robert Christ  
Kathryn Gianolini and  
Sönke Mastrup  
Henry and Dorothy Gietzen  
Green and Azevedo  
Jon and Karen Green  
Carol and Roy Greenaway  
Stephen K. Greenholz M.D.  
John Griffing and Shelley Mydans  
Sharon and Don Hallberg  
Eileen Hamilton  
Robin Hansen and Gordon Ulrey

Donald and Janet Harris  
Cynthia Hearden  
Karin Hempel  
Jeff and Nancy Hendrickson  
Len and Marilyn Herrmann  
Gretchen Hess and Robert Miles  
David Hoffsten  
Robert Hollingsworth and  
Carol Beckham  
Mary B. Horton\*  
Richard Howlett  
Pat and Jim Hutchinson\*  
John Hyde and Dawn Milliken  
Hal and Shirley Jarvis\*  
Gary T. Johns and John Schneider  
Robert and Gayle Johnson  
Weldon and Colleen Jordan  
Barbara and Blaine Juchau  
Anne Just and William Anderson  
Dr. Ben and Mrs.  
Benjamin Kaufman  
Steve and Glenda Keil  
Seeley D. Chandler and  
James G. Kelly  
Ken and Susan Kirby  
Claudia Kitka  
John and Sandra Kniep\*  
Muriel Knudsen  
Paul and Pamela Kramer  
Sandra Kristensen  
Chuck and Lori Krouse  
Mark Eaton and Julie Kuo  
Eric and Sevim Larsen  
Elaine La Rue  
Paul and Donna Lathrop  
Gregory Lee  
David and Ruth Lindgren  
Cantina Del Cabo  
Don and Jane Low  
Madlyne MacDonald  
Makai Magie  
Maurice and Nicole Makram  
Ed and Maria Manning  
Marilyn M. Mantay\*  
Nancy Matthews  
Beverley and David Maul  
Don and Lou McNary\*  
Cliva Mee and Paul Harder  
Susan and Greg Melcher  
Delbert and Linda Meyer  
Doc Miller  
Gayle Miller and Scott Govenar  
Mary Beth Montgomery  
Richard L. Mooney  
Barbara Moriel  
Robert and Janet Mukai  
Robert and Susan Munn\*  
Mary Ann and Richard Murray  
Martha and Joseph O'Donnell  
Margaret Ong and Murray Levison  
Marvin O'Rear  
Philip and Miep Palmer  
Robert and Caryn Parmelee  
John and Ronda Patella\*  
Suzanne and Robert Pearl  
Dirk K. Pearson  
Robert Blanco and Kelly Piner  
Harriet H. Prato  
Wendy Pratt and Mark Woerner  
Linda and Lawrence Raber\*  
Edward and Jane Rabin

Richard and Bette Racki  
Elizabeth and Eugene Renkin\*  
Victoria and Charles Robinson  
Thomas Roehr and Carol Gaubatz  
Alan and Barbara Roth  
Dan Roy and Ann Cacciari\*  
Robert and Tamra Ruxin  
Dr. Javier and Edie Saenz  
Tom and Joan Sallee  
David Sanders and Cheryl Cink  
Fred and Polly Schack  
Robert Schmidt and Jennifer Kerr  
Anne J. Schneider  
Robert and Ruth Shumway  
Sara and Hla Shwe  
Richard and Claudia Simpson  
Richard and Susan Slaymaker  
Anita and Jeff Southwick  
Curtis and Judy Spencer  
Lenore and Henry Spoto\*  
Sherman and Hannah Stein  
Robert and Andrea Stone  
Vern and Julie Swartz  
Lyn Taylor and Mont Hubbard  
Robert H. Taylor  
Diane Truly\*  
Katie Thomas and Richard Lawrence  
Dorothea Volkert  
Dean and Ren Walters  
Charles, Katherine, Lisa and  
John White  
Joyce Whitney and Jason R. Barr, III  
Marjorie and Edwin Willey  
William Williams  
Craig Wilson and Eva Geszler  
Lowell and Betty Wilson  
Linda Winter\*  
Richard and Judy Wydick  
Richard and Sally Yamauchi  
Jay and Carri Ziegler  
Seven donors who wish to  
remain anonymous

**MAINSTAGE CIRCLE**  
**\$100 - \$249**

Salome Abplanalp  
Michael and Sara Achinger  
Thomas and Betty Adams  
James Adams  
Lois Adams and Robert Crawford  
M.C. Adams  
Lorna Adolfo, M.D.  
Mary Aften  
John and Jill Aguiar  
Mitzi S. Aguirre  
Norman and Peggy Akesson  
Ann Allard  
Leslie Snow and James Allen  
Thomas and Patricia Allen  
Daniel and Lynn Alvarez  
David Anderson  
George and Diane Anderson  
Eugene and Phoebe Anderson  
Judith Argall-Dalziel  
Susanne Armstrong  
Cecilia T. Arnold  
Deborah A. Arrington  
Fred Arth  
Emily and Ben Ault  
Mike and Shirley Auman  
Vital Aza

Yali and Aaron Bair  
Kevin G. Baker  
Charlie and Diane Bamforth\*  
Nan Banker and Jim Majer  
Antonio and Martha Barbosa  
Laura and Murry Baria\*  
Florian Bartasic  
Guadalupe Barton  
Ann Bassi and David Pincus  
Paul E. Beckman  
Mandy Behe  
William E. Behnk and Jennifer Franz  
Merry Benard  
Carol L. Benedetti  
Craig and Marcia Benham  
David and Kathy Benn  
E. Jack and Catherine Benner  
Robert and Jane Bennett  
Tonya and Jack Berger  
Neil Berger  
Gunilla Bohn-Berglund and  
Lars Berglund  
Marvin Berman  
Mr. and Mrs. Richard Bernheimer  
Jerry and Frances Berry  
Ruthann Biel and Bill Claypool  
Robert and Diane Biggs  
Dr. and Mrs. Richard Bird  
Andrea Bjorklund and Sean Duggan  
Stephen Blake and Donna Anderson  
Sam and Caroline Bledsoe  
Karen and David Block  
Shula and Oscar Blumenthal  
Eduardo Blumwald  
Sayoko Bolander  
Bobbie and Barry Bolden  
Roland Boldt and Nancy Davenport  
Katie and Brian Bolich  
W. Bonner  
Deborah Born  
Bill Bossart  
Bette Bowen\*  
Jill Bowers  
The Boyer Family  
Annette Braddon-Walker  
Alf and Kristin Brandt  
Daniel and Millie Braunstein\*  
Bob and Dorothy Brazelton  
Richard Breedon  
Bill and Florence Breidenbach  
Dr. A. Brennan  
Stuart and Linda Bresnick  
Don Brodeur  
Howard and Margaret Brody  
Karen and Irv Broido\*  
Frances Brookey  
Cathy Brorby  
Rebecca Brover\*  
Ann Thurston Brown, Ph.D.  
Frank and Susan Brown  
Jean R. Brown  
Valerie and David Brown  
John and Christine Bruhn  
Richard and Edelgard Brunelle  
Margaret and Stephen Brush  
Stuart and Deanne Buchan  
John and Jamie Buffington  
John and Melinda Bukey  
Victor and Meredith Burns  
Jeb and Julianna Burton  
Mike and Douglas Busch  
William and Karolee Bush  
Barbara Byron  
Diane Bystrom

John and Marguerite Callahan  
 Davis and Jan Campbell  
 John and Nancy Capitanio  
 Michael and Louise Caplan  
 Mr. and Mrs. William S. Caple  
 James R. Carey  
 Michael and Susan Carl  
 Richard and Susan Carlsen  
 Beverly Carlson  
 Hoy and Pat Carman  
 Carmikle/Dwyer/Kass Family  
 Erica Carnahan  
 Stacey Carp  
 Bruce and Mary Alice Carswell\*  
 Deborah Cashatt  
 Mr. and Mrs. Chris J. Castaneda  
 Kristen and Marte Castanos  
 Jean and Gary Cawood  
 John Celesia  
 Nancy and Richard Chadwick  
 Frank Chan  
 Frank and Suzanne Chan  
 Mr. and Mrs. Robert J. Chance  
 Dan and Pauline Chang  
 The Chapman Family  
 John Chendo and Esther Novak  
 Dr. Thomas Chin  
 Annette Chow  
 Michael and Paula Chulada  
 Bolek and Yvonne Chytrowski  
 Janie Civile  
 Betty M. Clark  
 Cecilia Clark and Daniel Linhardt  
 David and Margaret Clark  
 Lynn Clark  
 Yvonne Clinton  
 Dick and Ellen Cochran  
 Marci and Al Coglianese  
 Sheri and Ron Cole  
 Ron and Rebecca Cole  
 Michael and Ruth Coleman  
 Jane Collins\*  
 George and Sheila Condon  
 Steve and Carol Conn  
 Jan and Gayle Conroy  
 Rose Conroy  
 The Cook Family  
 Roberta Cook and Jose Canela  
 Cynthia Cooke and Steven Crooks  
 Bob and Mary Cooper  
 Charles and Mary Anne Cooper  
 Dr. and Mrs. James Cooper  
 Richard and Elizabeth Corbett  
 John and Carol Corcoran  
 Bob and Sheila Cordrey  
 Larry and Sandy Corman  
 Nicholas and Khin Cornes  
 Fred and Ann Costello  
 Jim and Kathy Coulter\*  
 Jon and Cathy Coupal\*  
 Victor Cozzalio and  
 Lisa Heilman-Cozzalio  
 Don and Paula Crichlow  
 Will and Carol Crites  
 Lyn Crouch  
 Ron Cunningham and Carinne Binda  
 Fitzroy and Susan Curry  
 Yvonne DaCosta\*  
 Kevin and Cheryl Davies  
 Evalynn Davis  
 Stanley Dawson  
 Janet R. Day  
 Kathleen Deegan  
 Zac and Dena Delwiche

R. Ford Denison  
 Alex and Geri DePaoli  
 Bruce and Marilyn Dewey  
 Gary and Jean Doerr  
 Rex and Joyce Donaldson\*  
 Afton Driggs  
 Jeff and Jana DuBois  
 Ray Dudonis  
 Anne Duffey  
 John and Cathie Duniway  
 Terry Dunlap, Carson and  
 Dorian Hughes  
 Deborah Dunn and John Liddle  
 Thomas and Eina Dutton  
 Douglas Kelt and Victoria Dye  
 Ed and Norma Eason  
 Pat and Dean Eaton  
 Noel Marie Edson  
 Dr. David and Dr. Sandra Edwards  
 Robert and Dorothy Egel  
 Nancy and Tom Eifler  
 Marilyn and Clyde Elmore  
 Allen and Sandy Enders  
 Sid England  
 Steve and Sheila Epler  
 Carol Erickson and David Phillips  
 Richard and Gloria Eriksson  
 Delia and James Ernest  
 Kaira Esgate  
 Martin and Cheryl Ewing  
 Christine and Daniel Facciotti  
 Paul and Suzanne Falzone  
 Andrew and Eleanor Farrand\*  
 Richard D. Farshler  
 Romeo R. Favreau  
 Janet Feil  
 Sandra and Steven Felderstein  
 David and Kerstin Feldman  
 Daniel Ferenc  
 Bob and JoAnn Ferguson  
 Felicita Fields  
 Bill and Margy Findlay  
 Gail Finney  
 Andrew and Bonnie Fisher  
 Kathryn L. Fitzgerald  
 Manfred Fleischer  
 Mr. Chester E. Flint  
 Betsy Flynn  
 Geraldine S. Fong  
 James and Bonnie Ford  
 Jim and Marty Forsty  
 Robert Fowles and Linda Parzych  
 Kat and Stefanie Fox\*  
 Jennifer and Robert Gengler  
 Louis Fox and Marnelle Gleason\*  
 Daphna Fram  
 Marion Franck and Bob Lew  
 David and Linda Frank  
 Ms. Doreen Franke  
 Anthony Freese  
 Joel Friedman  
 Chet and Lucy Fukushima  
 Lillian and Lester Gabriel  
 Deborah and Brook Gale  
 Betty and Graham Gall  
 Mr. and Mrs. John Gallapaga  
 Brian Gallay and Kristen Nichols  
 Roger and Celeste Gambatese  
 Meg Garbarini  
 Gordon Garcia and  
 Renee Fuentes-Garcia  
 Ida Garrett  
 Jennifer and Robert Gengler  
 Joe George

Peggy Gerick  
 Lt. Col. and Mrs. G. G. Gibbons  
 Chris and Patrice Gibson  
 Jack and Bernice Gillis  
 Shaaron Gilson and  
 Marianne Grisez  
 Adele Abele Giovannetti\*  
 Joe and Susan Girimonte  
 Dr. Angela Glasgow  
 Eleanor Glassburner  
 Larry and Kris Godfrey  
 Marvin and Joyce Goldman  
 David and Peggy Goldstein  
 Leslie and Scott Gordon/  
 Rosanne Mandel  
 Bob and Pat Gonzalez\*  
 Ken Graber and Patty Torbert  
 Jeffrey and Sandra Granett  
 Dr. Gary Grant  
 Alan and Sally Ann Gray  
 Chris and Carol Gray  
 Jim Gray and Robin Affrime  
 Lew and Pat Gray  
 Gary and Neda Gray  
 Nancy and David Gray  
 Bonnie and Charles Green  
 Mark Greenbaum  
 Niki and Aimee Greenfield  
 Daniel and Leona Groen  
 Matt and Melinda Grow  
 Mae Gundlach  
 Dr. and Mrs. Darrow Haagensen  
 Wanda J. Haas  
 Roseanne and Mike Haboush  
 Wesley and Ida Hackett\*  
 Jim and Laurie Hanschu  
 John and Lori Hansen  
 Dennett and Joan Hanssmann  
 Marylee Hardie  
 Jean and Ralph Harlow  
 Ms. Charlene R. Harman  
 David and Donna Harris  
 Emily Harris  
 Michael and Carol Harris  
 Richard and Vera Harris  
 K. Hashagen  
 Lauren L. Hastings  
 Miriam and Roy Hatamiya  
 JoEllen Hathaway and Wayne R. Welsch  
 Terrie Tewksbury Hedden  
 Barbara Hegenbart  
 Jack Vetter and Carly Hogle  
 Paul and Nancy Helman  
 Martin Helmke and  
 Joan Frye Williams  
 Kathy Helms and Robert Ware  
 Mark L. Helsley  
 Dr. R. Helt  
 Brenda Hensley  
 Mark and Ellyn Hilliard  
 Bette Hinton and Robert Caulk  
 Ladson Hinton  
 Fred and Acsa Hitchens  
 Mark and Jean Ho  
 Frederick B. Hodges  
 Dr. and Mrs. John Hoefler  
 Jim and Jan Hogan  
 Moira Hogan  
 Nancy Hoagland  
 Patricia Kleps Hok  
 Bryan J. Holcomb  
 Demar Hooper  
 Steve and Nancy Hopkins  
 Robert and Victoria Hopkins

Jacqueline Horn and Joseph George  
 Dr. Debra A. Horney  
 Suzanne and Chris Horsley  
 Virginia Hosley  
 Howard Johnson Hotel  
 Weslee Howell\*  
 Frederick and B. J. Hoyt  
 Patricia Hull  
 Hunter Family  
 Mr. and Mrs. Peter G. Green  
 Elizabeth and Monte Ikemire  
 Robert and Cynthia Bachman  
 Gabriel Isakson  
 Mary Jackson  
 P. Blair and Ruth W. Jackson  
 John Jacobs  
 Dr. and Mrs. Jagels  
 Fernando P. Javier  
 James and Karen Jelks  
 Tom and Betsy Jennings  
 Dr. and Mrs. Ronald C. Jensen  
 Kathryn Jigursky  
 Steven J. Jimenez  
 Isabella Johannes  
 Dan Johnson and Judy Fong  
 Jane and John Johnson\*  
 Tim Johnson  
 Don and Diane Johnston  
 Ms Myrna Johnston  
 Warren and Donna Johnston  
 Mr. and Mrs. Doug Jones  
 Jeanne B. Jones  
 Ginger Joyce and Oliver Stanton  
 Martin and JoAnn Joye\*  
 Mary Ann and Victor Jung  
 Nawaz Kaleel  
 Gerry and Karen Kamilos  
 Cat Clinic of Davis  
 Rebecca Kanowsky  
 Muriel Karp  
 Shari and Tim Karpin  
 Dr. and Mrs. Robert Karsh  
 Barbara Katz\*  
 Violetta and Richard Kaufman  
 Rex and Patricia Kearney  
 Pat Kelleher\*  
 J. and Harry Kellogg  
 Charles and Jane Kelso  
 Bruce and Peggy Kennedy  
 Gail and Ian Kennedy  
 Andrew Lang and Linda Kennedy  
 Brad Kennison and  
 Stephanie M. Ortega-Kennison  
 William and Roseann Kerby  
 Bob and Cathy Kerr  
 Pat and John Kessler  
 Lewis and Barbara Kiehn  
 Gary and Susan Kieser  
 Louise Bettner  
 Ari Kindall  
 Kristopher and Patricia King  
 Kent and Judy Kjelstrom  
 Peter Klavins and Susan Kauzlarich  
 Jimmy Klewer  
 Barry and Gail Klein  
 Dr. and Mrs. Kris Kordana Faith  
 Krause and Associates  
 John and Virginia Krauthoefer  
 Nina & David Krebs  
 George Krigas and Karen Edeen  
 Steven and Marie Kroeger  
 Fran Kruger  
 Hideo and Paula Kubo  
 Bob and Cheryl Kuchman

Elizabeth and Ross Kuehner  
 Charlene Kunitz  
 Jeff Kunz  
 Allan and Sue Kurki  
 Leslie Kurtz  
 Dr. Nancy Kushigan and  
 Jane A. Kimball  
 Don and Yoshi Kyhos  
 Kendra and Gerd LaMar  
 William and Laura Lacy  
 Norma N. Lamb  
 Wesley and Jackie Lamb  
 Norma and Allan Lammers  
 John and Cathy Lammers  
 Kristen and Paul Landes  
 Dr. Bob and Jean La Perriere  
 Mary Jane Large and Marc Levinson  
 Dick and Joann Larkey  
 Susan and Bruce Larock  
 Las Amigas  
 Drs. Richard Latchaw and  
 Patricia Silva  
 Cara and Elester Latham  
 Ruth M. Lawrence  
 Jack Lawson and Mary MacDonald  
 Frances and Arthur Lawyer\*  
 Nancy Lazarus and David Siegel  
 Peggy A. Leander  
 Pat and Lou Leary  
 Claudia and Allen Leavitt  
 Art and Jennifer Leck  
 Bob and Carol Ledbetter  
 Marceline Lee and Philip Smith  
 Nancy Lee  
 Walter Hartwig and YeunShin Lee  
 Bina Lefkowitz and Jay Schenirer  
 Robert and Barbara Leidigh  
 Gary Lenhart  
 Brian and Rae Lerche  
 Amy Levin and John Fay  
 Harris and Barb Levin\*  
 Seymour Levine  
 Evelyn A. Lewis  
 Michael and Sheila Lewis\*  
 Bennett M. Lieber  
 Eric and Jody Liederman  
 Vincent and Huei-Ping Lin  
 Warren Lindeleaf  
 Richard Ling and Laurie Cotulla  
 Glenda Linster  
 Susan and Peter Linz\*  
 Lionakis Beaumont Design Group Inc.  
 Rubin Lopez  
 Morris Lum Realtors  
 Peter S. Lust\*  
 Pat and Diana Lynch  
 Dorothy Lyon  
 Ariane Lyons  
 Jeffrey and Helen Ma  
 Martha MacIvaine  
 Michael Maher  
 Kit Mahnke  
 Fred Main  
 Mary Major\*  
 Alice Mak and Wesley Kennedy  
 Gus and Judy Maki  
 Stephen and Yvonne Maller  
 James Malot  
 Larry and Nancy Mandelberg  
 Thomas Wade Maney  
 Bunkie Mangum  
 Paula Mara  
 Marjorie March  
 Calvin and Corinne Marr

Pamela Marrone and Mick Rogers  
 Carol Marshall  
 Mylon and Samrina Marshall  
 Garth and Linda Martin  
 Jeanne Martin  
 Frank and Jeanne Martin  
 Patricia Martin\*  
 Linda Martin  
 Larry and Sharon Masuoka  
 Bob and Vel Matthews\*  
 Katherine F. Mawdsley and  
 William F. McCoy  
 Steven and Julie McBride  
 The McCarthy Family  
 Nick and Mia McClellan  
 Andy and Suedee McClelland  
 Karen McCluskey\*  
 Mr. and Mrs. Doug McCole  
 Carole McCook  
 Keith and Leslie McDaniel  
 Mary McDonald  
 Susan McDonald  
 Jim and Lori McElligott  
 James and Susan McGibbon  
 Herb McGrew  
 Kevin McGrew and Eva Bayon  
 patanjim  
 Donna and Dick McIlvaine  
 Tim and Linda McKenna  
 Joseph and Vicki McKenna  
 M. S. McLaughlin  
 Campbell and Kris McLeod  
 Richard and Virginia McRostie  
 Kent and Laurie McVay  
 Rebecca Meda  
 Martin Medina and Laurie Perry  
 Oleta Melnicoe  
 The Merchant Family  
 Joanne Merry  
 Doreen Meyer  
 Dr. and Mrs. Frederick J. Meyers  
 Leslie R. Michaels, M.D.  
 Beryl M. Michaels and John L. Bach  
 Jeff and Cathy Mikles  
 David Swadell and Anne Miller  
 Lisa Miller  
 Maureen Miller  
 Sue and Rex Miller  
 Mr. Harry Milliken  
 Jeff Miner  
 Jennifer Miramontes  
 Dennis and Kathy Miras and Family  
 Sydney Moberg\*  
 Paul and Vicki Moering  
 Joanne K. Moldenhauer  
 Ted Molinski and Denise Manker  
 Dr. and Mrs. Molloy  
 Shelley Montgomery and Family  
 Carina Celesia and Tom Moore  
 Eldridge and Judith Moores  
 Mr. and Mrs. Herbert Morgan  
 The Morris Family  
 Janell Morrow  
 James Morton  
 Tony Mras  
 Howard and Susan Mudgett  
 Don and Sue Murchison  
 William and Nancy Myers  
 Karen Nabors  
 Vince and Kelly Nahr  
 Laura Nasatir, M.D.  
 Alberta Nassi  
 Jan Neff\*  
 Romain and Pamela Nelsen

Mr. and Mrs. Thomas S. Nelson  
 Margaret Neu\*  
 Robert and Donna Nevraumont\*  
 Mr. Jeff and Mrs. Simcha Newbury  
 Jane Newton  
 Emily Ngo and Taylor Schick  
 Barbara S. Nichols  
 Patricia and Surl Nielsen  
 Stephen Nikkel and  
 Linda Reede-Nikkel  
 Nancy Nolte  
 James Nordin  
 Dotty Nunn\*  
 Patricia O'Brien\*  
 Dennis and Joanne O'Callaghan  
 Kim Ohlson  
 Susan Oie  
 Hiro Okawachi  
 Ron and Nancy Oldenkamp  
 Alice Olson  
 Kent Olson and Donna Foliart  
 Jim and Sharon Oltjen  
 Robert Ono and  
 Betty Ann Masuoka  
 Tom and Mary Jo Ormiston  
 Sharyn D. Orris  
 Dr. Lois Ortmann  
 Darlene E. Ott  
 Sally Ozonoff and Tom Richey  
 Art Packenham  
 Sidney Palaca  
 John W. Parker  
 Juliette Parker  
 Jon and Diane Parro  
 Anne Parrott  
 Paul and Linda Parsons  
 Leslie and Lois Partridge  
 Roger and Elena Pehlke  
 Jeanne F. Pelissier  
 Naomi Petersen  
 Marc Hoeschele and Ann Peterson\*  
 Erin and Michael Peterson  
 Nancy and Robert Peterson  
 John and Debra Phair  
 Ed and Maxine Phillips  
 Doreen Pichotti\*  
 Dolores Pieper  
 Patricia Piper  
 Kymberly and Jerry Pipkin  
 Robert Pique  
 Barbara and Ray Poff  
 Suzanne and Brad Poling  
 Eileen Pollock  
 Nancy and Jim Pollock  
 Ralph and Jane Pomeroy\*  
 Gary and Helene Posz  
 Jerry and Ann Powell  
 Dr. Michael and Lisbeth Powell  
 Dax and Trina Prather  
 Ann Preston  
 Birgit Puschner and Charlie Laub  
 Mr. and Mrs. Michael H. Py  
 Clyde and Terri Quick  
 Dr. and Mrs. Otto G. Raabe  
 Anna Raber  
 Jill Race  
 Richard A. Raisler  
 Dave Ralston  
 Kathleen Ramos  
 Eli and Meg Ramos  
 William and JoAnn Raney  
 Larry and Norma Rappaport\*  
 Kelly and Carol Ratliff  
 Jeff, Cynthia and Jessica Rea

Charles and Sharon Reade  
 Fred and Dorothy Reardon  
 J. and K. Redenbaugh  
 Sandra Reese  
 Mr. and Mrs. Patrick J. Regan Jr.  
 Marci Snodgrass and Peter Reilly  
 Michael A Reinhart and  
 Dorothy Yerxa  
 Dorothy Reinke\*  
 John and Judith Reitan  
 Nancy Reitz  
 Francis Resta  
 David, Judy and Hannah Reuben\*  
 John and Dana Richards  
 Mr. and Mrs. G. E. Richards, Jr.  
 John Richards  
 Fred Richardson  
 Ralph and Judy Riggs\*  
 Brenda Rinard  
 Carol Dependahl-Ripperda  
 Caroline and Stephen Roberts  
 Norman Roberts  
 Melissa Robinson  
 Solomon and Pilka Robinson  
 Tracy Rodgers and Richard Budenz  
 Cris Rojas and Lynne Gaal  
 Susan Rolph  
 Richard and Evelyne Rominger  
 Hila and George Rooks  
 Mary Roseberry  
 Dave and Lea Rosenberg  
 George and Jean Rosenfeld  
 Barbara and Tommy Ross  
 Drs. Carol and Nick Rotas  
 Linda Roth and Teddy Wilson  
 Cathy and David Rowen  
 Josh Rubin and Bonny Neyhart  
 Armand and Cheryl Ruby  
 Jeffrey Ruda  
 Milton and Harriet Ruderman  
 Paul and Ida Ruffin  
 David and Dorothy Rundle\*  
 John and Marie Rundle\*  
 Jane and William Rundquist  
 Mike and Mel Russell  
 Jennifer, John Ryan and  
 Sharon Wong-Ryan  
 Hugh Safford  
 Richard and Joy Saikai  
 Body Express, Yuba City  
 Susan and Chuck Salocks  
 Gerhard and Betty Salomon  
 Dwight and Christine Samuel  
 Mark and Ita Sanders  
 Dafna Gatmon and  
 Christian Sandrock  
 Howard and Eileen Sarasohn  
 Ethel Sassenrath\*  
 Michael and Ann Savageau  
 Charlotte Saylor  
 George and Christine Scarlett  
 Marc and Heath Schenker  
 Leon Schimmel  
 Vicki and Joe Schlechter  
 Dorothy and Stephen Schmidt  
 Ed and Mary Schroeder  
 Roger and Kathryn Jang Schulke  
 Jeff and Rosenda Schumacher  
 Susan and Kristen Schuster  
 David and Leanne Schwartz  
 Harriette and Joe Schwartz  
 Lynn Schweissingner  
 Richard and Marilyn Scolari  
 Maralyn Scott

Brian Sehnert  
 Mrs. Virginia Sekerak  
 Julia Serat and Gabriel Unda  
 Chris and Clarissa Serdahl  
 Ann Lincoln and Dan Shadoan  
 Steven and Allison Shaffer  
 Stephen G. Sheckells  
 Jill and Jay Shepherd  
 Barbara Sherwood  
 Ed Shields and Valerie Brown  
 Sharon Shiflett  
 Jay Shuttleworth  
 Dana and Douglas Sides  
 Clay and Sandi Sigg  
 Patricia Sigler  
 Andrew Sih  
 Lisa Silva and Michael Evans  
 Cheri Simmons  
 Dan and Charlene Simmons  
 Helen Singer\*  
 The Lenk-Sloane Family  
 Slooten Consulting  
 Howard Slyter and Marjorie Ginsburg  
 Mr. and Mrs. Alfred Smith  
 Barbara and Roy Smith  
 Brad and Yibi Smith  
 Cindy J. Smith  
 Hal Smith  
 Snell/Lipsitt Family  
 Robert Snider  
 Snell/Lipsitt Family  
 Dan and Jean Snyder  
 Donna and Jim Sochor  
 Al and Sandy Sokolow  
 Susanne and George Ramsey  
 Kenneth Soohoo  
 Greg and Pam Sparks  
 Sima and Sol Specter  
 Marguerite Spencer, CPA  
 Greg Spiritosanto  
 Elinor Spita  
 Sally P. Springer  
 Peter and Perri Standish-Lee  
 Veronica Stanton  
 The Starsinic Family  
 Hal Stein\*  
 Mary L. Stephens  
 Tim and Julie Stephens  
 Mike and Laura Stevens  
 Dr. and Mrs. George Stewart  
 Raymond Stewart  
 Carole Stone  
 Dania and Mark Stoner  
 David R. and Lois M. Suder  
 Stimson and Betty Suzuki  
 Gary and Pam Swanson  
 Joanne and Alex Swedlow  
 Kathleen Sweeney  
 Lucetta Swift  
 Mia Swirski  
 Steven Szalay  
 Tony and Beth Tanke  
 J. Edward Taylor  
 Paul and Cara Taylor  
 Loren and Ellen Taylor  
 Malcolm and Elizabeth Taylor  
 George and Rosemary Tchobanoglous  
 Stewart and Ann Teal\*  
 Gary and Janet Thatcher  
 Dee Thelen and Kenneth Freking  
 Julie A. Theriault and Martha Kravech  
 Virginia Thigpen  
 Kathy and Henry Thornhill

Robert and Kathryn Thorpe  
 Thomas R. and Mary Ann Thurmond  
 Brian A. Toole  
 Varda Topkis  
 Roseanna Torretto  
 Robbie Townsley  
 Edward Trafton  
 Dennis and Judy Tsuboi  
 John and Michelle Tupin  
 Barbara and Jim Tutt  
 John J. Hedderson and  
 Janine L. Twomey  
 Robert and Susan Tyler  
 Catherine M. Van Erp  
 Kristin Van Gaasbeck  
 Lana and Tigran Vardanian  
 Bob Vassar and Nanci Manceau  
 Richard Vavra  
 Edith and Geerat Vermeij  
 Theo Vermont  
 Thomas and Cathrine Vigran  
 Merna and Don Villarejo  
 Erik Vink  
 Catherine Vollmer  
 Mike Jones and Janice Waddell  
 Elizabeth Wade  
 Chris and Rich Wagaman  
 D.R. Walk, M.D.  
 John Walker  
 Geoffrey and Gretel Wandesforde-Smith  
 David and Lois Warren  
 Melissa Warren  
 A.J. and Susana Watson  
 Peggy and Jon Watterson  
 T. Wayne  
 Kenneth and Brenda Weiss  
 Valerie Weiss  
 Bruce and Sally Wellons\*  
 Joanne and Stanley Wells  
 Martin F. Welsh  
 Daniel and Jill West  
 Doug West  
 Gena Wettengel  
 Jeanne Young Wheeler  
 Laura and Bill Wheeler  
 Pat and Donna Whelan  
 Linda Whitney  
 Diana Lynn Wiggins\*  
 Margaret Rea and Michael Wilkes  
 Jane L Williams  
 Kandi Williams and Frank Jahnke  
 Keith and Sue Williams  
 Marsha Willimas  
 Isaac and Mary Wimberly Nash  
 Mark and Julie Wineinger  
 Chris and Julia Wing  
 John and Mary Witt  
 Ed and Elen Witter  
 The Wolf Family  
 Michael Woliner and Rita Waterman  
 Dr. and Mrs. George Wong  
 Sally Wood  
 Lillian Wright  
 James and Nancy Wright  
 Patrick Wright  
 Ted Wun and Joni Borbon  
 Iris Yang and G. Richard Brown  
 Neal and JoAnn Yates  
 Rick and Debbie Yaver  
 Kathy Yeates  
 JoAnn Yee and Robert Garcia  
 Norman and Manda Yeung  
 Ronald M Yoshiyama

Barbara Young  
 Phyllis Young  
 Sharon Ball and Roger Young  
 Ron and Susan Yourd  
 Cedrik and Collette Zemitis  
 Mr and Mrs. Haig Zeronian  
 67 donors who wish to remain  
 anonymous

#### CORPORATE MATCHING GIFTS

Bank of America Foundation  
 Chevron/Texaco Matching Gift Fund  
 Prudential Foundation  
 The Sacramento Bee  
 Wells Fargo Foundation

We appreciate the many Members who participate in their employers' matching gift program. Please contact your Human Resources department to find out about your company's matching gift program.

We are pleased to recognize the Members of Mondavi Center for their generous support of our program. We apologize if we inadvertently listed your name incorrectly; please contact the Development Office at 530.754.5436 to inform us of corrections.

\* = Friends of Mondavi Center

**Tickets**

530.754.ARTS(2787)  
www.MondaviArts.org

**Membership**

530.754.5421  
Member contributions to the Mondavi Center presenting program help to offset the costs of the annual season of performances and lectures, and provide a variety of arts education and outreach programs to the community.

**Friends of Mondavi Center**

530.754.5000  
Contributors to Mondavi Center are eligible to join the Friends of Mondavi Center, a volunteer support group that assists with educational programs and audience development.

**Friends of Mondavi Center Board**

Carol Sconyers, president; Dotty Dixon, vice president/membership; Bonnie Lam, secretary; Margaret Neu, K-12 education; Ralph Riggs, adult education; Lynda Trowbridge, outreach; Karen Broido, artist support; Dan Braunstein, publicity; Lydia Baskin, special events.

**Arts and Lectures Administrative Advisory Committee**

This committee of students, faculty and staff advises University Cultural Programs staff, makes policy recommendations, and assists with the selection of artists and speakers. Committee members include: Steven Baissa, chair; Tracy Eckard; Linda Egan; Silvia Flores-Farias; John Gunion; Jason Hammond; Ted Howes; Katherine Kerns; Lynette L'Amour; Kathy Littles; Cristina Martinez-Carazo; Shefali Nagrani; Dyanna Quizon; Jean Pak; John Shinozaki; Cailin Starks; Mikael Villalobos; Wesley Wallender.

**Volunteers**

530.754.5000  
Mondavi Center volunteers assist with numerous functions, including house ushering and the activities of the Friends of Mondavi Center and the Arts and Lectures Administrative Advisory Committee.

**Tours**

One-hour, guided tours of Mondavi Center's Jackson Hall, Studio Theatre, and Rumsey Rancheria Grand Lobby are given regularly by the Friends of Mondavi Center. Reservations are required. Please call 530.754.5399.



In the event of an emergency, patrons requiring physical assistance on the Orchestra Terrace, Grand Tier, and Upper Tier levels, please proceed to the elevator alcove refuge where this sign appears.

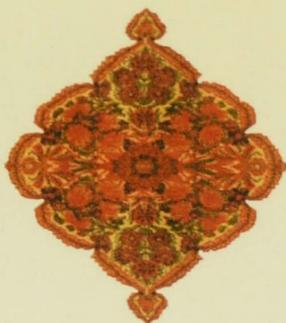
**University Cultural Programs Staff**

- |                    |  |
|--------------------|--|
| Brian McCurdy      | Director   |
| Joyce Donaldson    | Director of Arts Education   |
| Janelle C. Davila  | Arts Education Assistant   |
| Verena Leu Young   | Director of Development  |
| Silvia M.H. Lester | Associate Director of Development for Corporate and Foundation Relations |
| Andrea McLallen    | Individual Gifts Manager   |
| Jenna Bell         | Development Assistant  |
| Richard Rojo       | Director of Marketing and Communications                                 |
| Dave Webb          | Director of Publications   |
| Paul Dorn          | Marketing Manager  |
| Becky Summers      | Marketing Coordinator  |
| Morissa Rubin      | Senior Designer  |
| Erin Kelley        | Senior Designer  |
| Jeremy Ganter      | Artistic Administrator   |
| Kelly Denney       | Director of Ticketing  |
| Rickey Booker      | Associate Director of Ticketing  |
| Shauna Fitzgerald  | Ticketing Supervisor   |
| Nasreen Sabet      | Phone Room Supervisor  |
| Byron Baldwin      | Ticket Agent   |
| Steven David       | Ticket Agent   |
| Brenda Gonzalez    | Ticket Agent   |
| Darsen Long        | Director of Operations   |
| Kevin Fortney      | Theatre Production Manager   |
| Cecilia Villalobos | Senior Scene Technician  |
| Dale Kilpatric     | Senior Scene Technician  |
| Eric Richardson    | Senior Scene Technician  |
| Bryan Smith        | Senior Scene Technician  |
| Pat Kivela         | Senior Events Manager  |
| Wendy Shepard      | Public Events Manager  |
| Emily Windle       | Assistant Events Manager   |
| Greg Bailey        | Building Engineer  |
| Susan Sainz        | Director of Business Services  |
| Patricia Glass     | Finance Manager  |
| Margaret Sheridan  | Programmer/Analyst   |
| Denise Chakerian   | Information Specialist   |
| Deborah Douglas    | Director's Assistant for Program and Personnel                           |

Videotaping, photographing and audio recording are strictly prohibited; violators will be subject to removal.

Robert and Margrit Mondavi Center for the Performing Arts  
University of California, Davis  
One Shields Avenue  
Davis, CA 95616

**530.754.5000**  
**www.MondaviArts.org**



MANSOUR'S  
ORIENTAL RUG GALLERY

*The best source for selection and value in fine rugs and needlepoint.*

PERSIAN • CHINESE • INDIAN • PAKISTANI • TIBETAN • TURKISH • RUSSIAN



*Sacramento's Premier Showcase for Oriental Rugs*

PROFESSIONAL APPRAISAL, RESTORATION, REPAIRING AND CLEANING

*Since 1979*

SACRAMENTO  
2550 Fair Oaks Blvd., Sacramento, CA 95825  
(916) 486-1221 (800) 540-4707

ROSEVILLE  
1113 Galleria Blvd., Roseville, CA 95678  
(916) 780-1080 (888) 277-1113

[www.mansoursruggallery.com](http://www.mansoursruggallery.com) • [kashan@calweb.com](mailto:kashan@calweb.com)

# DAVIS' FAVORITE MEETING PLACE (BEFORE OR AFTER THE SHOW)



## C A F E bernardo

3rd & D Streets, Davis (530) 750-5101

**Choice of Casual Cafe Service or Full-Service Dining  
(Plus a full bar, too!)**

SOME OTHER RESTAURANTS YOU MIGHT ALSO ENJOY

**Paragary's**  
bar and oven

TWO LOCATIONS:

28TH & N STREETS, (916) 457-5737  
GOLD RIVER, (916) 852-0214

SACRAMENTO'S MOST AWARD-WINNING  
RESTAURANT FOR CONSISTENCY,  
QUALITY, AND SERVICE.

C A F E  
bernardo

THREE LOCATIONS:

28TH & CAPITOL, (916) 443-1180  
3RD & D STREETS, DAVIS (530) 750-5101  
1563 EUREKA ROAD, ROSEVILLE, (916) 773-3778

CONTEMPORARY CASUAL DINING FOR  
BREAKFAST, LUNCH AND DINNER.

**centro**  
Cocina Mexicana

28TH & J STREETS  
(916) 442-2552

A LIVELY, ENERGETIC ATMOSPHERE  
SERVING THE FINEST IN AUTHENTIC  
REGIONAL MEXICAN CUISINE.

**ESQUIRE**  
GRILL

13TH AND K STREETS  
(916) 448-8900

INSPIRED BY CLASSIC AMERICAN  
COOKING OF TIMES PAST,  
IN THE HEART OF DOWNTOWN.

**BLUE CUE**  
restaurant. billiards. bar.

100428TH STREET  
(UPSTAIRS FROM CENTRO)  
(916) 442-7208

DRESSY AND ECLECTIC BILLIARD  
LOUNGE. EXTENSIVE COCKTAIL  
SELECTION AND APPETIZER MENU

**Paragary's**  
restaurant group

WWW.PARAGARYS.COM