The Academy of St Martin in the Fields Chamber Ensemble

Thursday, November 2, 2023 • 7:30pm
Jackson Hall, UC Davis

THE SEASON IS PRESENTED BY
The Nancy and Hank Fisher Family Fund
LAND ACKNOWLEDGEMENT

We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people.

Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

diversity.ucdavis.edu
The Academy of St Martin in the Fields
Chamber Ensemble

Tomo Keller, violin  
Lynda Houghton, double bass
Harvey De Souza, violin  
Timothy Orpen, clarinet
Robert Smissen, viola  
Julie Price, bassoon
Richard Harwood, cello  
Stephen Sterling, horn

PROGRAM

Chacony in G Minor, Z. 730  

Serenato in vano, FS.68 (1914)  
Carl Nielsen (1865-1931)

Octet, Op. 4 (1933)  
Howard Ferguson (1908-1999)

Moderato
Allegro scherzoso
Andantino
Allegro feroce

INTERMISSION

Septet in E flat, for clarinet, bassoon, horn  
Ludwig Van Beethoven violin, viola, cello, and bass, Op. 20 (1800) (1770-1827)

Adagio – Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia - Presto

*PROGRAM SUBJECT TO CHANGE*

The Academy of St Martin in the Fields’ October 2023 US tour is supported by Maria Cardamone and Paul Matthews together with the American Friends of the Academy of St Martin in the Fields.

The Academy of St Martin in the Fields Chamber Ensemble appears by arrangement with David Rowe Artists, www.davidroweartists.com
PROGRAM NOTES

Chacony in G Minor, Z. 730  
(c1680 / 1948 rev. 1963)  
HENRY PURCELL,  
arr. BENJAMIN BRITTEN (1913-76)  
Died: Westminster, London, November 21, 1695

Henry Purcell was all but born to be an English Court musician. Both his father and uncle were members of the Chapel Royal. He was trained as a chorister there and by the time he was 20, Purcell was organist of Westminster Abbey, adding the Chapel Royal three years later. He also continued to sing, as both countertenor and bass. Thereafter, he produced the main part of his catalog to order: anthems, birthday odes, welcome songs and coronation music for the four monarchs he served. Music for the Restoration theater filled the last five years of a productive life and resulted in incidental music for about 50 plays.

Benjamin Britten was particularly absorbed with the music of his great English predecessor in the 1940s, in the years surrounding the 250th anniversary of Purcell’s death. In addition to The Young Person’s Guide to the Orchestra (based on a short hornpipe from Purcell’s incidental music to a singularly gruesome tragedy), he made a performing edition of Purcell’s songs, edited Purcell’s opera Dido and Aeneas and other works, including the Chacony in G minor. He also wrote a Chacony of his own in the last movement of his Second String Quartet. Purcell’s Chacony, (an antique English term for the Italian ciacona or French chaconne) is believed to be an early work, from around 1680, and is among the finest and the most frequently played of his instrumental music. Purcell wrote many chaconnes, traditionally triple-beat dance movements built over an unvarying bass pattern, with attractive variations woven above this foundation. His G minor Chacony could have been composed either as incidental or consort music. Its four instrumental lines, including basso continuo, invite a variety of interpretations, sometimes grave and stately, other times sprightly and dance-like. For his realization of Purcell’s score, Benjamin Britten saw it as incidental music “most likely for a tragedy, judging by the serious and severe nature of the music.” Either way, the eight-bar ground bass is full of interest and surprising turns throughout its sequence of 18 continuous variations, demonstrating, as Britten put it, “that mixture of clarity, brilliance, tenderness and strangeness which shines out in all Purcell’s music.”

Serenato in vano, for clarinet, bassoon, horn, string quartet, bass, Op. 4 (1933)  
HOWARD FERGUSON  
Born: Belfast, N. Ireland, October 21, 1908  
Died: Cambridge, England, November 01, 1999

“I can never get over the fact that my mother and father immediately agreed to this startling proposition,” recalled Irish composer, pianist, teacher and musicologist Howard Ferguson late in the 91 years of his life. Born in Belfast to a non-musical banking family, the 13-year-old Ferguson was heard in a local competition by London-based adjudicator and pianist Harold Samuel, who sensed a talent seeking guidance. Dispatched to London with his Belfast nanny, Ferguson studied piano privately with Samuel and was schooled for two years at the historic Westminster School before entering the Royal College of Music. Here, Samuel made sure that his student was taught by the best: rigorous training in composition from R. O. Morris and Vaughan Williams, conducting from Malcolm Sargent, and continuing piano lessons from Samuel himself, a well-respected professional pianist. Ferguson rose to the challenge and emerged with both practical and academic skills that were to serve him well throughout a long career. A Violin Sonata (1931) and this Octet (1933) brought attention from both the music community and a publisher. The 25-year-old Ferguson first began the Octet as a clarinet quintet, then reworked the piece as a septet, before Morris cannily suggested he add a second violin part, making it a companion piece to Schubert’s Octet.

The clarinet introduces the main theme of the first movement. It is full of compact motifs, each of which will quickly prove to be a touchstone for development and variation throughout the 22-minute span of the four movements. A more relaxed, warmly romantic theme soon appears on the horn, before being taken up by the string quartet foundation of the ensemble. Ferguson skilfully steers clear of...
any suggestion of indulgence by immediately increasing the tempo and drawing urgency from the framework of the new theme. He handles the ensemble confidently, balancing surging waves of finely structured eight-part writing with quieter, more transparent moments of reflection. A sure instinct for the craft of composition, with not a note out of place, or unnecessary doubling of part writing, will become a hallmark of his composition in the years to come.

A brisk, mock fanfare opens the second movement and sets the tone for clarinet, followed by bassoon, and then strings to have fun with a scherzoso theme, a close cousin to the main theme of the previous movement. Soon, following the pattern of both traditional sonata and rondo forms, the horn makes light of its first movement theme, sometimes inverting it, with a feeling of tongue-in-cheek never far from the surface of the music. The two themes continue to alternate in this, the shortest of the four movements. The prevailing good humor serves to enhance a feeling of longing and reflection that viola and cello bring to the wistfully sighing theme of the slow movement. Carefully navigating a route around nostalgia, Ferguson increases both tension and tempo before brightening the theme with upper strings and winds. Still, the prevailing mood is subdued, and the movement closes with muted strings and the gentlest of sighs. The robust finale opens with a burst of reminiscences of themes and motifs past, now even more rhythmically driven. The horn’s romantic theme is given new life, con calore, by viola and cello before being further shared and, eventually, winding down to a whisper. A brief coda ties a bow on this tautly crafted, dexterously balanced octet, Ferguson’s opus 4.

Never a prolific writer, Ferguson continued to build a reputation with just 15 more compositions, in both large and small forms. He pursued a parallel career as a recitalist, traveling the world with his duo piano partner Denis Matthews and with violinist Yfrah Neaman. He was assistant to Myra Hess in the running of the hugely influential 1,698 daily wartime concerts from London’s National Gallery. He taught composition at the Royal Academy of Music. With the large-scale choral work The Dream of the Rood (1958-9), Ferguson felt he had said all he wished to say as a composer. He often told friends that he did not wish to repeat himself in his music. He was in his early Fifties. The remaining 40 years of his life were spent editing highly successful educational editions of keyboard music, bringing together those lifelong practical and academic skills acquired as a direct result of a 1922 competition in Belfast. Howard Ferguson lived long enough to oversee fine digital recordings of his entire catalog.

Beethoven wrote this Septet, the most famous of his chamber works featuring winds, early in the year 1800. It was first performed in the house of Prince Schwarzenberg. Not long afterwards, the public première was given at Beethoven's first benefit concert in Vienna, April 2, 1800. It was the centerpiece of a typically huge program, including the première of his First Symphony, one of his piano concertos, an improvisation, a Mozart symphony and excerpts from Haydn’s Creation. Here was Beethoven standing tall, out of the shadow of his mentors, and, by implication, every bit their equal. Beethoven promoted, conducted and played piano at this concert at the Burgtheater. It was a great success, and he is estimated to have been able to live off its proceeds for two years.

The popularity of the Septet has never waned. It was written to please, as a six-movement divertimento. It builds on an estimable tradition where serenades and divertimenti, with the winds customarily playing in pairs, provided background music for weddings, dining and other outdoor entertainments. This was the popular music of its day, undemanding and immediately gratifying. Beethoven’s Septet, however, is highly original in its one-to-a-part combination of a trio of winds and quartet of strings. Its palette is similarly far from traditional, with both bassoon and cello climbing well beyond their habitual bass line support, while the bass itself has more of an orchestral rather than a doubling role. The work opens with an introduction which immediately gives notice of the importance of the first violin. Its earliest performer was Ignaz Schuppanzigh, the foremost violinist in Vienna, a musician who would participate in many more Beethoven premières in the years to come. Beethoven probably had Schuppanzigh in mind when he turned the second variation (fourth movement) into a miniature concerto, wrote some virtuoso arpeggios in the scherzo movement, and even included a brilliant cadenza for violin in the finale. The clarinet of noted Austrian Josef Bähr also has time in the limelight, notably in the first two movements. The winds, generally, either function as soloists, or support the strings as a group with a contrasting sonority.

Beethoven takes the theme of the third movement from an earlier G major Piano Sonata, (later published as Op. 49 No. 2), crisping up its rhythm and adding flamboyant little displays from horn and clarinet in its central trio section. The five variations of the fourth movement, on a melody that is likely based on a folk tune, lead into a jaunty Scherzo. The horn sets the mood of this movement, while the cello commands the lyrical trio section. The finale opens, in a moment of tongue-in-cheek humor, with an imposing, slow march in the minor key. But the solemnity is short-lived; the Presto positively exudes joie de vivre. The Septet, where shared enjoyment is a hallmark of the musical language, inspired many 19th century large-scale chamber works, by Spohr, Kreutzer, Moscheles, Hummel, Onslow, Berwald and others – none more celebrated than Schubert’s great Octet of 1824.

— PROGRAM NOTES © 2023 Keith Horner.
Comments welcomed: khnotes@sympatico.ca

SEPTET IN E FLAT, FOR CLARINET, BASSOON, HORN VIOLIN, VIOLA, CELLO, AND BASS, OP. 20 (1800)
LUDWIG VAN BEETHOVEN
Born: Bonn, Germany, baptized December 17, 1770
Died: Vienna, Austria, March 26, 1827

Beethoven wrote this Septet, the most famous of his chamber works featuring winds, early in the year 1800. It was first performed in the house of Prince Schwarzenberg. Not long afterwards, the public première was given at Beethoven's first benefit concert in Vienna, April 2, 1800. It was the centerpiece of a typically huge program,
The Academy of St Martin in the Fields Chamber Ensemble

Tomo Keller, violin
Harvey De Souza, violin
Robert Smissen, viola
Richard Harwood, cello
Lynda Houghton, double bass
Timothy Orpen, clarinet
Julie Price, bassoon
Stephen Sterling, horn

The Academy Chamber Ensemble was formed in 1967, drawing its membership from the world-renowned chamber orchestra the Academy of St Martin in the Fields, which was itself founded by Sir Neville Marriner in 1958 and is currently led by Music Director Joshua Bell. The purpose behind the formation of the Chamber Ensemble was to perform the larger scale chamber music repertoire with players who customarily worked together, instead of the usual string quartet with additional guests. Drawn from the principal players of the orchestra and play-directed by Academy Director / Leader Tomo Keller, the Chamber Ensemble now performs in multiple configurations from wind trios to string octets. Its touring commitments are extensive and include regular tours of Europe and North America, whilst recording contracts with Philips Classics, Hyperion, and Chandos have led to the release of over thirty CDs.

The Academy Chamber Ensemble’s tours of the United States and Canada are supported by Maria Cardamone and Paul Matthews, together with the American Friends of the Academy of St Martin in the Fields. The American Friends was founded in 1998 to support the work of the Academy around the world, particularly in the USA. Find out more at www.asmf.org

YOU CAN ALSO FIND THE ACADEMY ON:
Facebook: /asmforchestra
Twitter: @asmforchestra
YouTube: /TheASMF
SoundCloud: /asmf

“an ensemble of first-rate musicians, technically superb, generously expressive, and obviously enjoying themselves.”
– Dallas Morning News

“impressively seamless ensemble”
– Chicago Classical Review

“impressive sophistication and complexity of phrasing, elegant articulation and an impeccable sense of balance... What sets the Academy apart from other ensembles is its exceptional musical intelligence.”
– Seen and Heard International
**ABOUT THE ARTISTS**

**Tomo Keller (violin)** was born in Stuttgart in 1974 to German-Japanese parents, both of whom were professional pianists. He started playing the violin at the age of six and at ten years old he gave his first performances as a soloist with an orchestra. Tomo studied at Vienna’s University for Music and Performing Arts and New York’s Juilliard School. Numerous prizes and awards followed, and he has since performed at major concert halls all around the world, including as a soloist with the Beethovenhalle Orchestra Bonn, St Petersburg Camerata, London Symphony Orchestra, Radio Symphony Orchestra Berlin and the Vienna Symphony Orchestra. Tomo Keller is a much sought-after orchestral leader, having led the Essen Philharmonic Orchestra (1999–2007), the London Symphony Orchestra (Assistant Leader 2009–2015), the Swedish Radio Symphony Orchestra (2014–present), and more than 20 orchestras as guest leader. Tomo was appointed Leader of the Academy of St Martin in the Fields in December 2015. Tomo plays a violin by Andrea Guarneri, Cremona 1667, made available to him by the Swedish Järnåker Foundation.

**Harvey de Souza (violin)** has been a member of the Academy since 1993 and has led the orchestra on tours with Sir Neville Marriner and soloists including Joshua Bell and Julia Fischer. As a member of the Chamber Ensemble he has performed extensively throughout South America, Europe and the USA. Harvey has been a member of the Chamber Orchestra of Philadelphia, and a member of the Vellinger String Quartet, who were winners of the 1994 London International String Quartet Competition. He has been Principal Guest Director of the Lancashire Sinfonietta and is co-artistic director of the Sangat Chamber Music Festival, now in its seventeenth year in Mumbai. Harvey plays on a Carlo Bergonzi, kindly lent to him by the Beare’s International Violin Society.

**Robert Smissen (viola)** won a scholarship to Chethams School of Music at the age of 14 and went on to study at the Guildhall School of Music with David Takeno. While there he won prizes for chamber music and solo playing. After college he was appointed principal viola with the Northern Sinfonia, a post he held until 1986. He currently plays with the Academy, as well as with other London chamber orchestras.

**Richard Harwood (cello)** has performed concerti and chamber music in major venues including London’s Royal Albert Hall, Southbank Centre, Wigmore Hall, Musikverein (Vienna), Concertgebouw (Amsterdam), Alte Oper (Frankfurt), Thomaskirche (Leipzig), Auditorium du Louvre (Paris) and Alice Tully Hall / Lincoln Center (New York). Richard was cellist of the Sitkovetsky Trio from 2014–2016. He is regularly heard on BBC, having made his BBC Radio 3 debut at the age of thirteen with a live recording of the Elgar Concerto. He has also given live performances on other radio networks including Classic FM, Radio France, MDR, RTÉ and Radio New Zealand. Richard was appointed principal cellist of the Royal Philharmonic Orchestra at the beginning of 2018. He has also been a principal of the John Wilson Orchestra, and guest principal at the London Symphony and RTÉ Concert orchestras. He plays a ’cello by Francesco Rugeri, dated 1692.

**Lynda Houghton (double bass)** is Principal Double Bass with the Academy of St Martin in the Fields and has been playing with the orchestra for over 25 years. Having studied at the Royal Academy of Music in London and at the Banff Centre for Fine Arts in Canada, she rapidly established a reputation as a talented exponent of contemporary music. Invited to play with the London Symphony Orchestra - the first female bassist in that orchestra - Lynda enjoys playing with a number of chamber orchestras, including as Principal Bass in the City of London Sinfonia and Orchestra of St. John’s, and as a guest in many other ensembles including the Nash Ensemble and Fibonacci.

**Timothy Orpen (clarinet)** joined the Royal Scottish National Orchestra as principal clarinet in 2020, following five years as principal of the Orchestra of the Royal Opera House, Covent Garden. Timothy is also a founder member and principal of the Aurora Orchestra, with whom he continues to perform regularly. As a chamber musician Timothy has performed across the Far East, USA, Australia and Europe with artists including Lars Vogt, Anthony Marwood, Melvyn Tan and Pascal Rogé. He has also collaborated with the Klezmer group She’koyokh and given many world premieres, including pieces written for him by Luke Styles, Graham Ross and Aaron Holloway-Nahum. As a guest principal Timothy has performed with all the major London orchestras. After spending his early years in Australia he studied at the Royal Academy in London and the Hochschule für Musik Karlsruhe, Germany. In his spare time Timothy enjoys exploring the Scottish hills, and he also has climbed 6000-metre mountains in the Andes and Himalayas.

**Julie Price (bassoon)** has held Principal Bassoon positions with the BBC Scottish Symphony Orchestra, the Orchestra of the Royal Opera House, Covent Garden and the Royal Philhamonic Orchestra. She is now Principal Bassoonist of the English Chamber Orchestra and Co-Principal of the BBC Symphony Orchestra. She studied with Edward Warren and William Waterhouse whilst at Manchester University and the Royal Northern College of Music and later with Roger Birnstingl in Geneva. She has been a Professor of Bassoon at the Royal College of Music in London for many years and often gives classes there and at other institutions. Aside her orchestral career she regularly appears as a chamber musician and as a soloist.

**Stephen Stirling (horn)** is a renowned soloist who has appeared at almost every major British venue and with the Academy of St Martin in the Fields, the Chamber Orchestra of Europe, BBC NOW, BBC SSO, Bournemouth Symphony Orchestra and the Orchestra of St John’s. He has a world-wide reputation as a chamber musician, in constant demand at festivals in the UK and abroad, as well as being a founder member of Endymion, The Fibonacci Sequence, the Audley Trio, Arpège, and the New London Chamber Ensemble. Principal of the Academy of St Martin in the Fields and the City of London Sinfonia, Guest Principal Horn with the Capella Andrea Barca, Orquestra de Cadaques and Scottish Chamber Orchestra, and a Guest Principal of the Chamber Orchestra of Europe, Stephen is privileged to have worked with many of the world’s finest chamber orchestras.
THE ART OF GIVING

The Mondavi Center is deeply grateful for the generous contributions of our dedicated patrons. Your gifts are a testament to the value of the performing arts in our lives.

Annual donations to the Mondavi Center directly support our operating budget and are an essential source of revenue. Please join us in thanking our loyal donors whose philanthropic support ensures our future ability to bring great artists and speakers to our region and to provide nationally recognized arts education programs for students and teachers.

For more information on supporting the Mondavi Center, visit MondaviArts.org or call 530.752.0563.

COLORATURA CIRCLE
$50,000 and above
James H. Bigelow*  
Patti Donlon†  
The Nancy and Hank Fisher Family Fund  
Bill and Nancy Roe*

IMPRESARIO CIRCLE
$25,000 - $49,999
Ralph and Clairelee Leiser Bulkley*  
Thomas and Phyllis† Farver*

VIRTUOSO CIRCLE
$16,500 - $24,999
Judith Bailey Gabor and Elizabeth Gabor  
Wanda Lee Graves and Steve Duscha  
Anne Gray†  
Mary B. Horton*  
Tricorp

MAESTRO CIRCLE
$11,000 - $16,499
Karen Broido*  
Jim Burton  
Chan Family Fund†  
John and Lois Crowe*  
Tonya Fancher  
Benjamin and Lynette Hart*  
Dean and Karen† Karnopp*  
Hansen Kwok†  
Diane Marie Makley†*  
John and Grace† Rosenquist  
Christian* and Mariana Sandrock  
The Lawrence Shepard Family Fund  
Rosalie Vanderhoef*  
Elizabeth and Yin Yeh

BENEFACTOR CIRCLE
$7,500 - $10,999
Carla F. Andrews  
Wayne and Jacque Bartholomew  
Jo Anne Boorkman*  
Les and Mary Stephens De Wall  
J. Terry and Susan Eager†  
Sandy Enders  
Catherine and Charles Farman  
Richard and Kyoko Luna Family Fund  
Garry Maisel†  
Brian K. Tarkington and Katrina Boratynski  
Joe Tupin

And 1 donor who prefers to remain anonymous

PRODUCER CIRCLE
$3,750 - $7,499
Lydia Baskin*  
Caroline Cabias†  
Mike and Betty Chapman  
Sandy and Chris Chong  
Michele Clark and Paul Simmons  
Michael and Kevin Conn  
Bruce and Marilyn Dewey*  
In Honor of Diversity, Equity, and Inclusion  
Wayne and Shari Eckert  
Jolán Friedhoff and Don Roth  
John C. Gist Family  
Ed and Bonnie Green*  
Dee Hartzog  
Karen Heald and K.C. McElheney†  
Donine Hedrick and Davis Studer  
In Memory of Christopher Horsley*  
Teresa Kaneko*  
Jane and Bill Koenig  
Brian and Dorothy Landsberg  
Linda Lawrence  
Claudia and Allan Leavitt  
Bob and Barbara Leidigh  
Robert and Betty Liu

We mourn the recent passing of our dear friends and supporters:

Wendy Chason  1945-2023

* Friends of Mondavi Center  
† Mondavi Center Advisory Board Member  
° In Memoriam
ENCORE CIRCLE
$700 - $1,749
Michael and Shirley Auman*
Sylvia L Bender
Simon and Cindy Cherry
Judy and David Day
Dotty Dixon*
Russell and Sharon Ewers
Robert and Melanie Ferrando
Karen Griffin
Ralph Hexter and Manfred Kollmeier
In memory of Karen D Horobin
Susan Kauzlarich and Peter Klawins
Joseph Kiskis and Diana Vodrey
P. Kubo
Michael and Sheila Lewis*
Sue and Ed Macdonald
Natalie MacKenzie*
In Memory of Katharine Morgan
Robert and Janet Mukai
Robert and Susan Munn
Tiffany Redmon and Jon Blumberg
Carrie and Miriam Rocke
Don Roth on the occasion of his retirement
Elizabeth St. Goar
Walt Stone and Ann Cassidy-Stone
Karen and Ed Street*
Roseanna Torreto*
Steven and Andrea Weiss
Dan and Ellie Wendin
Paul Wyman
Gayle K. Yamada* and David H. Hosley
Karen Zito

And 1 donor who prefers to remain anonymous

DIRECTOR CIRCLE
$1,750 - $3,749
Drs. Ralph and Teresa† Aldredge
Elizabeth and Russell Austin
Marguerite Callahan
Margaret Chang and Andrew Holz
Jim and Kathy Coulter*
Brett Daly
Joyce Donaldson*
Matt Donaldson and Steve Kyriakis
Cynthia Gerber
Karl Gerdes and Pamela Rohrich
Darrow and Gwen Haagensen
James and Nancy Joyce
Barbara Katz
Robert and Cathryn Kerr
Arthur Lawyer*
Lin and Peter Lindert
Dennis H. Mangers and Michael Sestak
Susan Mann
Ann Mansker
In Memory of William F. McCoy
Sally McKee
Mary McKinnon and Greg Crekelberg
Augustus Morr
Robert Ono and Betty Masuoka
Linda and Lawrence Raber
Joanna Regulska and Michael Curry
Kay Resler*
Maureen and Marshall Rice
James D. and Lori Korleski Richardson
Dwight E. and Donna L. Sanders
Ed and Karen Schelegle
Janet Shibamoto-Smith and David Glenn Smith
Rosalind R Tyson*
Dale L. and Jane C. Wierman

And 1 donor who prefers to remain anonymous

ORCHESTRA CIRCLE
$350 - $699
Heidi and John Arnold
Charles and Diane Bamforth
Paul and Linda Baumann
Simonetta Belant and Andrew McNeil
David and Kerstin Feldman
Maureen Fitzgerald and Frank DeBernardi
Elaine A. Franco
James and Deborahann Gilles
Mary A. Helmich
Len and Marilyn Herrmann
Paula Higashi
Jeanette Hill
Robert and Marcia Jacobs
Dr. and Mrs. Ron Jensen
Diane and Don Johnston
Weldon and Colleen Jordan
JoAnn Joyce*
Ruth Ann Kinsella*
Paul Kramer

Allan and Norma Lammers
Nancy Lazarus MD and David Siegel MD
Randall Lee and Jane Yeun
Elizabeth and John MacMorris
Bunkie Mangum
Katherine F. Mawdsley*
Elaine and Ken Moody
Nancy Nolte and James Little
Jana Perry
John and Rebecca Petrik
Fred and Martha Rehrman*
Warren Roos
Ruth Rosenberg and Joe Gibson
Sean and Jodie Rubenstein Ward
Tony and Beth Tanke
Andrew and Vivian Walker
Jean Wu
Iris Yang and G. Richard Brown
Meghan and Matthew Zavod
Karl and Lynn Zender
Andee Zetterbaum

MAINSTAGE CIRCLE
$125 - $349
Paul and Victoria Akins
Michelle and Matthew Agnew
Penny Anderson
Nancy Andrew-Kyle*
Ann Arneill
Marion and George Barnett
Cynthia Bates and Deb Horney
Brenda Betts
Dr. Robert and Sheila Beyer
John and Katy Bill
Stephen G. Blake and Donna Anderson
Caroline Bledsoe
Mary Campbell Bliss
Brooke Bourland*
Carol Boyd*
Dan and Amy Brugger
Seth Brunner and Linda Clevenger
Barbara Carter*
Ping Chan*
In Memory of Marie Chew
John and Lesli Chuck*
Gail Clark
David A. Combies
Karen Cook*
Catherine Coupal*
Tatiana Cullen
Susan and Fitz-Roy Curry
Nita A. Davidson
Eric T. Davis*
Mr. Rocko DeLuca
Fred Deneke and Jim Eastman
Carol Dependahl-Ripperda
Jonathan Diamant

* Friends of Mondavi Center   †Mondavi Center Advisory Board Member   °In Memoriam
Moira Dykstra
Laura Eisen and Paul Glenn
DeNelle Ellison
Carol A. Erickson and David W. Phillips
Eleanor E. Farrand*
Edwin and Sevgi Friedrich*
Candace Gilmore
Douglas Gramlow
Paul and Carol Grench
Kitty Hammer
P. and M. Handley
Jim and Laurie Hanschu
Bob and Sue Hansen
David and Anne Hawke
Zheyla Henrikson
Ron Hoffman
Lorraine J Hwang
Hiram Jackson
Karen Jetter
Mun Johl
Shari and Tim Karpin
Marsha Lang
Sevim Larsen
Juney Lee*
Helene Leichter
Robert Lew and Marion Franck
Evelyn Lewis
Mary Ann Limbos and Ralph Robinson
Ann Lincoln and Dan Shadoan
David and Alita Mackill
Vartan Malian and Nora Gehrmann
Pam Marrone and Mick Rogers
Dr. Carol Marshall and Daniel Ferrick
Leslie and Michael Maulhardt*
Marjorie Maxwell and Bruce Hartsough
Karen McEvoy
Deanne Meyer Ph.D
Vicki and Paul Moering
Hallie Morrow
Marcie Mortensson
Christopher Motley and Trudy Baltz
Bill and Diane Muller
Margaret Neu*
Jeffrey Noma
Catherine and Jay Norvell
Jeri and Cliff Ohmart
Dana K. Olson
Jim and Sharon Oltjen
Mary Jo B Ormiston*
Jessie Ann Owens and Martha Macri
Frank Pajerski
Erin Peltzman
Ann Pelzman
Christine Perry and David Fortune
Michael A. Reinhart and Dorothy Yerxa
Russ and Barbara Ristine
Kenneth W. Ritt and Pamela Rapp
Denise Rocha
Tracy Rodgers
In memory of Robert L. Rodriguez

Janet F. Roser, PhD
Cynthia Ruff*
Hugh and Kelly Safford
Drs. Joy and Richard Sakai*
Jean Snyder
Clarence C. Stokes
Mr. John P. Taylor
Julie A. Theriault, PA-C, DFAAPA
Robert and Victoria Tousignant
Justine Turner
Sandra Uhrhammer*
Nancy Ulrich*
In Memory of Helen Harris Voss
Janice Waddell and Mike Jones
In memory of Carl E. Walden
Martha S. West
Nancy C. White*
Jessica Woods
Elaine C Yee*
Phyllis and Darrel Zerger*
Brenda Zimny
Dr. Mark and Wendy Zlotlow

And 8 donors who prefer to remain anonymous

* Friends of Mondavi Center †Mondavi Center Advisory Board Member °In Memoriam
THANK YOU TO OUR CORPORATE SPONSORS

A SPECIAL MESSAGE FROM OUR PRESENTING SPONSOR, NANCY FISHER:

“The Robert and Margrit Mondavi Center for the Performing Arts represents an important lifestyle that defines the Davis Community. I am so impressed with the talented and versatile programs they bring to our community from all over the world that create truly exciting performances.

I am so grateful to give back through ‘The Nancy and Hank Fisher Family Fund.’ Please join me in attending the many programs of your choice and making your own financial gift supporting our treasured performing arts center. Thank you.”

- Nancy Fisher

MONDAVI CENTER LEGACY CIRCLE

We thank our supporters who have remembered the Mondavi Center in their estate plans. These gifts make a difference for the future of performing arts and we are most grateful.

Hans and Salome Abplanalp* Nancy DuBois*
Heidi and John Arnold Roy and Edith Kanoff*
Wayne and Jacque Bartholomew Ruth R. Mehilaff*
Karen Broido Estate of William and Jean Allevelt
Ralph and Clairelee Leiser Jolían Friedhoff and Don Roth
Bulkley Anne Gray
John and Lois Crowe Benjamin and Lynette Hart
Dotty Dixon L.J. Herrig*
Hal and Carol Sconyers°

Mary B. Horton
Margaret Hoyt
Barbara K. Jackson*
Ruth M. Lawrence°
Robert and Barbara Leidigh
Yvonne LeMaitre°
Jerry and Marguerite Lewis
Robert and Betty Liu
Don McNary°
Joy Mench and Clive Watson Trust
Estate of Verne and Katinka Mendel
Kay Resler
Joe and Betty° Tupin
Lynn Upchurch
And 1 donor who prefers to remain anonymous

To learn about planned giving opportunities, please contact Liz King, 530.752.0563.

ARTISTIC VENTURES FUND

We applaud our Artistic Ventures Fund members, whose major gift commitments support artist engagement fees, innovative artist commissions, artist residencies, and programs made available free to the public.

James H. Bigelow Patti Donlon
Ralph and Clairelee Leiser Richard and Joy Dorf°
Bulkley The Nancy and Hank Fisher
Chan Family Fund Family Fund
John and Lois Crowe

Wanda Lee Graves and Steve Duscha
Anne Gray
Barbara K. Jackson*
Nancy Lawrence°
Diane Marie Makley
Bill and Nancy Roe
Rosalie Vanderhoof°

ENDOWMENT GIVING

Thank you to the following donors for their special program support.

James H. Bigelow Chan Family Fund
Karen Broido Sandra Togashi Chong
Ralph and Clairelee Leiser John and Lois Crowe
Bulkley Richard and Joy Dorf°

Mary B. Horton
Barbara K. Jackson*
Dean and Karen Karnopp
Debbie Mah and Brent Felker
Diane Makley
Bill and Nancy Roe
Rosalie Vanderhoof
Richard and Elizabeth Wennberg

THANK YOU TO OUR CORPORATE SPONSORS

Additional support provided by
J. Lohr Vineyards & Wines | Nugget Markets

Note: We apologize if we listed your name incorrectly. Please contact Liz King, 530.752.0563, to inform us of corrections.

* Friends of Mondavi Center  †Mondavi Center Advisory Board Member  °In Memoriam
You Make the Difference.
Your support helps strengthen the performing arts events and education programs we offer throughout the region.

Mondavi Center members receive exclusive season-long benefits that help enhance their enjoyment of the arts.

For more information, visit mondaviarts.org/support-us or call 530.752.8452