



*Mission Chamber Orchestra of
San José*

25th Anniversary Season

Saturday, Sept. 25, 2021

7:30PM

Hammer Theatre Center

San Jose, California

Program

A-ri-a-rang world premiere of string orchestra version

HyeKyung Lee

Concerto no. 1 for Guitar and Orchestra in D major M. Castelnuovo-Tedesco

Allegretto

Andantino alla romanza

Ritmico e cavalleresco

Christopher Mann, guitarist

- **Intermission** -

Symphony no. 3, op. 55, “Eroica”

Ludwig van Beethoven

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto-Poco Andante-Presto)

No still or video photography is permitted during the concert.

Mission Chamber Orchestra of San José concerts are supported, in part, by a Cultural Affairs grant from the City of San José; a grant from Silicon Valley Creates, in partnership with the County of Santa Clara and the National Endowment for the Arts.

SCVPAA is a member of the Silicon Valley Arts Coalition

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The Mission Chamber Orchestra of San José relies heavily on community support to bring high quality symphonic music to Silicon Valley at affordable prices. If you would like to help support the orchestra by making a donation, you may:

1. Donate online at the MCOSJ web site: www.missionchamber.org
2. Make a check payable to our sponsoring organization SCVPAA, and mail to:
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Mission Chamber Orchestra of San José

Emily Ray, Music Director and Conductor

Violin I

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Violin II

Anne Spector, principal
Zoe Adams
Hortencia Calvillo
Emma Dohner
Marian Lin
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Viola

Goetz Leonhardt, principal
Edmund Allen
Ken McKnight
Silvio Rocha
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Violoncello

Garth Cummings, principal
Deb Fenzel-Alexander
Jeanette Haines
Kjell Stenberg

Contrabass

Clark Cox, principal
Cal Ellis

Flute

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Cheryl Sun

Violin 2

Vidhur Suresh

Viola

Tarini Jayakumar
Taleah Butler
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Cello

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Special thanks to instructor Erasmo Rodriguez!

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About the artist



Christopher Mann, born 1985 in Berlin, Germany, received his first guitar instruction at age 3. At age 7, he won first place in the solo guitar competition “Jugend Musiziert”. In following years he won various local competitions in Berlin. At age 12 he was admitted to the Julius-Stern-Institute, the program for young musicians at the University of the Arts in Berlin, as a student of Professor Martin Rennert.

From 1999 to 2003 he continued lessons as a high school student with Professor Anne Waller at Northwestern University near Chicago. During this period he participated in various chamber ensembles as well as winning first and second prizes in the Society of American Musicians competition in the category solo guitar. He also

participated in solo and ensemble performances on his second instrument, cello.

After returning to Germany in 2003, he resumed studies with Professor Rennert in Berlin as well as with Professor Thomas Mueller-Pering in Weimar. He has appeared in numerous performances with other instrumentalists, in particular with violin and voice, in addition to his solo work.

While obtaining his artist diploma, Chris discovered his love for teaching and has been on the staff of the Musikschule City-West (formerly Berlin-Wilmersdorf), the Waldschule in Berlin and other public schools in Berlin that offer instrumental instruction as part of their curriculum.

He is on the board of directors of the South Bay Guitar Society, on which he served as president from 2016 to 2020.

In summer 2015, Chris relocated to the San Francisco Bay Area where he teaches – specifically in the Palo Alto/Mountain View area. Anyone interested in lessons can contact him at chris@chrismannguitar.com.

Program notes

A-ri-a-rang

HyeKyung Lee (1959-)



Born in 1959 in Seoul, Korea, Lee attended Seoul Arts School (Yewon, Yego), studied at YonSei University in Seoul, the Czech-American Summer Music Institute in Prague, and the University of Texas at Austin, where she earned her MM, DMA in composition, and a piano performance certificate. She is Associate Professor of Music at Denison University in Granville, Ohio.

An active composer, Lee has written works for diverse genres and media, from toy piano to concertos, and from electronic music to works for children's choir. In 2017, She received a prestigious, Ambassador Bonnie McElveen-Hunter commission for Maestro Gerard Schwarz and Eastern Music Festival to premiere the following year. Other commissions include Ohio Music Teachers Association, the Renée B. Fisher Piano Competition, the Meg Quigley Vivaldi Bassoon Competition, Diversify the Stand, and Columbus Children's Choir and Columbus Symphony Youth String Orchestra. She has also completed music for "We Could Be Your Parents," a short film by Charlie Anderson; a Cello Concerto for the Hilliard Bach Ensemble; and music for an hour-long multimedia collaboration with the Canaletto Ensemble and media artist, Christian Faur. As a pianist, she performs works by other composers as well as her own. One highlight has been a performance of the Hindemith Sonata for Clarinet and Piano with Stanley Drucker at the Great Latin American Clarinet Congress in Lima, Peru, in 2012. [From www.hyekyunlee.com]

She has won numerous prizes for her compositions. For more about Ms. Lee, please visit www.hyekyunglee.com.

About *A-ri-a-rang*, Ms. Lee states, "*A-ri-a-rang* was written originally for saxophone quartet in 2012. It was arranged for Emily Ray and Mission Chamber Orchestra of San José in 2021. The title comes from 'A-ri-rang', which is the old Korean folk song that contains the sad history of Korea. It tries to capture the beauty of suppressed sadness and energy."

The work begins softly and mysteriously. A syncopated melody is first introduced by the violas in the middle of the orchestral texture. The music builds to a climax, then quickly returns to the viola theme heard in the cellos. As the theme is expanded in range, the tempo increases, leading to a new, very loud, section in which all instruments play the same rhythm. Suddenly the music

becomes quieter and slightly slower, and a second theme is introduced by the first violins, accompanied by the same rhythmic figure that was just played. After this melody is tossed around between sections, the violas bring back their first theme, followed by variations on the second theme. An interlude where soloists play this second theme in an echoing manner leads to a very, very loud rendition by the entire string section. The next section, marked “with agony” in the score, becomes soft by contrast. This then leads to the final section marked “with subdued energy” as each section plays repeated patterns until the piece winds down and lands on a dissonant, quiet chord to end the piece.

- Emily Ray

Concerto no. 1 for Guitar and Orchestra in D major

Mario Castelnuovo-Tedesco (1895-1968)

Castelnuovo-Tedesco studied piano privately and at the Florence Conservatory where he also learned composition with Piazzetti. He came to eminence between the two world wars and his works were performed at many European festivals. Forced to leave Italy in 1939, he settled in Hollywood composing music for many films. He has written music in all forms, including three violin concertos (the second for Heifetz), a cello concerto to Piatagorsky (conducted by Toscanini), operas, overtures, a dithyramb for voices and orchestra, Biblical oratorios, almost 100 works for guitar including two guitar concerti, and numerous other works.

The Concerto No. 1 for Guitar opens with an orchestral introduction with a delightful folk-like tune leading to the solo instrument. The main body of the movement features the guitar with instrumental interruptions, closing with a return to the opening section.

A long solo guitar passage introduces the Romanza followed by a new melody in the orchestra and the two exchange and interweave the two themes. The third movement returns to a jaunty folk-like theme, first in the orchestra and next by the guitar. The two bodies alternate until a sudden *andante* leads into a guitar cadenza culminating in a return to the original music.

- Pat Isham

Symphony no. 3 in E-flat, op.55, “Eroica”

Ludwig van Beethoven (1770-1827)

The son of an over-worked mother and an alcoholic father who was a musician in the court band of the elector of Cologne, Beethoven spent an unhappy childhood. In 1781 Beethoven left school to devote full time to music: organ, piano, violin and viola. From 1783 on he was employed in various posts to help support the family. He had to struggle against poverty and ill health, and in 1801 realized he was becoming deaf. During the remainder of his life he tried various cures, none of which improved his hearing. In 1802, he wrote his famous *Hellingsstadt Testament* declaring his depression from his deafness and his struggle against the world and his fellow man.

The sketches for the *Symphony No. 3* go back to 1802. The major work was done in 1803 and the score was finished in early 1804. A semi-public performance took place in 1805 and was followed by the public premiere on April 7, 1805, in the Theater an der Wien, conducted by Beethoven. This symphony grew out of Beethoven's own idealism and his concept of the hero. Beethoven had first dedicated the work to Napoleon, but when the latter declared himself Emperor, Beethoven scratched out the dedication with a knife leaving a hole in the paper. He wrote in its place, "Heroic symphony composed to celebrate the memory of a great man".

The symphony did not meet with immediate approval. The critics were harsh, calling it "daring, wild fantasia", "lost in lawlessness", "too heavy, too long", and "glaring and bizarre". It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

The first movement in sonata-allegro form opens with two loud chords followed by the main theme in the cellos, based on the E-flat triad. There follow several themes modulating to a new key and utilizing syncopation. The development is half again as long as the exposition. Beethoven plays a joke at the beginning of the recapitulation by bringing the horn in as "a mistake" with the first theme before the other instruments are ready. This results in a dissonant clash before the real recapitulation can begin.

The second movement in C minor is the funeral march for the hero. At various points Beethoven introduces contrasting themes in various keys, one being a fugal section, and another in a running triplet variation. The Scherzo is a wild and rollicking one, giving way in the trio to a virtuoso horn fanfare.

The fourth movement is a set of variations based on a theme that Beethoven had used previously: once in a group of contredances (1800-1801), then as the finale of his ballet "*The Creatures of Prometheus*", and finally in *15 Variations and a Fugue for Piano in E-flat, Op. 35*, the "*Eroica Variations*".

The movement opens with a meteoric scale in the strings ending in large chords. The theme in the strings' pizzicato is introduced, so simplistic it is hardly

a theme - but what that will eventually become. That stark theme is the basis of several variations but is suddenly joined by the melody of the contredances. From there on the two themes are varied, paired, put in opposition, made into fugues, and given free rein to develop themselves. At last there is an andante outlining the upper theme with every sort of embellishment going into a presto with every possible usage of the triad to end the movement in a tumultuous series of chords, scales and ever more chords.

- Pat Isham

Acknowledgements

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