



*Mission Chamber Orchestra of
San José*

25th Anniversary Season

Saturday, Apr. 9, 2022

7:30PM

Hammer Theatre Centre

San Jose, California

Program

Adagio for Strings

Samuel Barber

Ghosts of Troy

Peter Boyer

- I. The rage of Achilles*
- II. The death of Patroclus*
- III. Hector and Andromache bid farewell*
- IV. The combat of Hector and Achilles*
- V. The supplication of King Priam*
- VI. The ransom and burial of Hector*

Rhapsody for Alto Saxophone and Orchestra

André Waignein

- I. ♩ =104*
- II. ♩. =46*
- III. ♩ =126*

Ricardo Martinez, saxophonist

- Intermission -

Tico

Nancy Bloomer Deussen

Symphony in C major

Georges Bizet

- I. Allegro vivo*
- II. Adagio*
- III. Allegro vivace*
- IV. Allegro vivace*

No still or video photography is permitted during the performance.

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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Mission Chamber Orchestra of San José

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Violin I

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Ann Byler
Silin Chen
Marianne Cooper
Nana Kurosawa
Carolyn Lowenthal
Mary Lou Meeks
Tomomi Matsumoto

Violin II

Anne Spector, principal
Zoe Adams
Hortencia Calvillo
Emma Dohner
Kim Frampton
Peggy Spool
Jerry Yen

Viola

Goetz Leonhardt, principal
Edmund Allen
Ken McKnight
Silvio Rocha
Judy Sumerlin
Claire Wilson

Violoncello

Garth Cummings, principal
Deb Fenzel-Alexander
Javier Gomez-Tagle
Victor Ha
Jeanette Haines
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principal
Cal Ellis
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Sarah Lloyd

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Robert Scott, principal
Emily Petersen

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Sue Biskeborn, principal
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Bass clarinet

Jordan Selburn

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Martinez

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Special thanks to Piedmont Hills music instructor Yu-Ting Wang!

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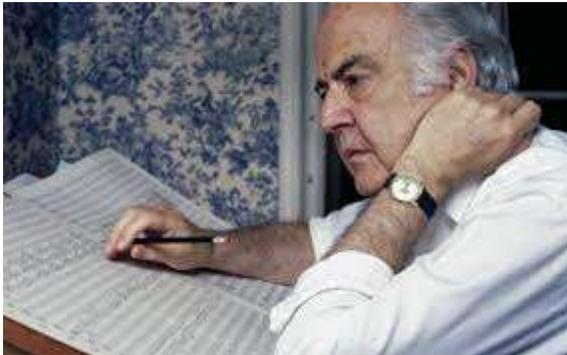
Tamami Honma is the featured soloist in Bomtempo’s Piano Concerto no. 3 in
Music of Portugal on June 12 at 3:00PM. Tickets will be available soon.



Program notes

Adagio for Strings

Samuel Barber (1910-1981)



Samuel Barber was born into an educated and prominent family in West Chester, Pennsylvania in 1910. Not only was his father a physician and mother a pianist, but his aunt was a singer with the New York Metropolitan opera, and his uncle was a composer who mentored Barber for over 25 years. Showing an early interest in music, Barber began studying piano at age 6. He wrote his first musical composition, for piano, at age 7, and his first operetta at age 11.

At the Curtis Institute of Music in Philadelphia, Barber studied piano, voice, and composition. While his early compositions were tonal and emotionally expressive, his later style included chromaticism, tonal ambiguity and serialism. Two-thirds of the pieces he wrote were for voice (art songs and choral works.) Awards he received included two Pulitzer prizes, the Rome prize, the Henry Hadley Medal, and the Gold Medal for Music at the American Academy and Institute of Arts and Letters.

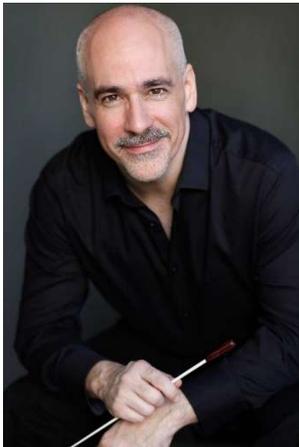
While in college Barber met another young composer, Gian Carlo Menotti. These two became partners for about forty years. Menotti supplied the libretti for two of Barber's operas. During the decades spanning 1930-1960, Barber enjoyed successes with his works and in conducting his works. After music critics gave his third opera, *Antony and Cleopatra* (1966), a bad reception, however, Barber suffered from depression and alcoholism, which affected his creative output. He and Menotti went their separate ways, though still remaining friends. Barber died from cancer in 1981.

The *Adagio for Strings* was originally a movement from Barber's String Quartet, op. 11 (completed in 1936.) Barber scored the second movement of the quartet to include string basses and the work premiered as the *Adagio for Strings* under the baton of Arturo Toscanini with the NBC Symphony in 1938. Its slow tempo and minor key sets a solemn mood at the beginning. From there the music builds in intensity and arrives at a very high and climactic

sustained chord before returning to the opening slow theme. In 1967 Barber arranged the work for chorus to the text *Agnus Dei (Lamb of God)* from the Latin Mass. The music has been used in film scores and for Presidential memorial services.

Ghosts of Troy

Peter Boyer (1970 -)



Peter Boyer was born in Providence, Rhode Island in 1970, and began composing at the age of 15. His first major composition was a large-scale Requiem Mass in memory of his grandmother, composed while only a teenager. He was named to the first All-USA College Academic Team, comprised of “the 20 best and brightest college students in the nation,” by *USA TODAY* in 1990. Boyer holds degrees from Rhode Island College (B.A.), which awarded him an honorary doctorate in 2004, and The Hartt School at the University of Hartford (M.M., D.M.A.), which named him Alumnus of the Year in 2002.

He also studied privately with John Corigliano, and completed the Film and Television Scoring program at the USC Thornton School of Music, where his teachers included the late Elmer Bernstein. Boyer holds the Helen M. Smith Chair in Music at Claremont Graduate University.

Nominated for a GRAMMY, Boyer is one of the most frequently performed American orchestral composers of his generation. His works have received over 500 public performances by more than 200 orchestras, and tens of thousands of broadcasts by classical radio stations around the United States and abroad. Boyer has received commissions from several of the most prestigious American institutions and ensembles, including the Kennedy Center for the National Symphony Orchestra, the Boston Symphony Orchestra for the Boston Pops, the Cincinnati Symphony Orchestra for the Cincinnati Pops, the Pacific Symphony, and “The President’s Own” United States Marine Band, which commissioned and premiered a fanfare for the Inauguration of President Joe Biden. Other orchestras which have performed Boyer’s music include the Philadelphia Orchestra, Cleveland Orchestra, Hollywood Bowl Orchestra, Pittsburgh Symphony, Houston Symphony, Dallas Symphony, Nashville Symphony, Colorado Symphony, Kansas City Symphony, Buffalo

Philharmonic, and Phoenix Symphony. He served as Composer-in-Residence of the Fort Worth Symphony Orchestra and the Pasadena Symphony.

In addition to his work for the concert hall, Boyer is active in the film and television music industry. He has contributed orchestrations (orchestral arrangements) to more than 35 feature film scores from all the major movie studios, and for several leading Hollywood composers. Boyer has arranged music for two Academy Awards (Oscars) telecasts, and composed music for The History Channel. His music has appeared in documentary films, short films, and — through the A&E Networks Production Music Library — a wide variety of television programs.

Ghosts of Troy was commissioned by the Oregon Mozart Players and completed in October, 2000. The score contains the following note about the work: “*Ghosts of Troy* is a tone poem inspired by Homer’s *The Iliad*, a rich source of inspiration for composers for centuries. In constructing the work, the task which I set for myself was to create musical imagery which might capture the spirit of key episodes of *The Iliad*. Obviously to deal with this epic in a composition of only 14 minutes is a great challenge. Thus the piece is by nature episodic, though it has recurring elements. The most significant is a particular harmony (D-E-A-Bb and its ‘opposite,’ G#-A#-D#-E) which I associate with the rage of Achilles, the subject of the work’s first section. These words are in *The Iliad*’s very first line, and it is indeed Achilles’ rage which is the primary focus of the poem. It is the death of Achilles’ beloved companion Patroclus, at the hands of the Trojan hero Hector, which spurs Achilles to return to battle with the Trojans after a long refusal to take part. The farewell of Hector and his wife Andromache is a scene of great tenderness in the midst of the grim fury of battle. (I have taken some license here in reversing the proper order of these two scenes.) The combat of Hector and Achilles is the climax toward which *The Iliad* has been moving, and it ends with Hector’s death and defilement at the hands of the Greek warrior. Perhaps the most moving scene in *The Iliad* occurs near its end, when King Priam, ruler of Troy, steals into Achilles’ camp to beg for the ransom of his son Hector’s body. This section is for strings alone, followed by the final section, the subject of which is the ransom and burial of the body of the Trojan hero. The sound of Achilles’ rage, though, is still present at the work’s conclusion.”

The six sections of this work are not separated by pauses of silence.

Boyer’s website: <http://www.propulsive music.com>

Rhapsody for Alto Saxophone and Orchestra

André Waignein (1942-2015)



Born in Belgium on Jan. 28, 1942, André Waignein was a composer, conductor, trumpeter, and musicologist. As a composer he won many national and international prizes. He was a professor at the Royal Conservatory of Brussels and a director at the Conservatoire de Tournai. A rather prolific composer, he wrote over

600 works and wrote under several pseudonyms. There are over 100 compact discs containing his compositions. He died on November 22, 1915 at the age of 73.

The ***Rhapsody*** is a three-movement work performed with a slight pause between the movements. The following notes are from the printed score: “This is not a programmatic work, but one which develops spontaneously into a natural musical journey...In the first movement the soloist develops virtuosic arabesques, which are strung together to create an uncertain sound world which combines technical reliability with natural harmonic shifts. Expressiveness and musicality are the distinguishing features of the second movement; the saxophone’s characteristic rich sounds invite a sense of serenity. The colour and atmosphere allow one freedom to day dream, and to imagine. The third movement opens with a *tarantella* in the orchestra. The tempo is extremely fast, in striking contrast to the calm of the preceding movement. The melodic line is lively and varied. Supported by rhythmic motifs, and on one occasion exposed, it progresses to a brilliant unison passage, which compounds the sense of virtuosity. Highlighted by a remarkable and convincing show of force, the *Rhapsody* concludes with a final majestic and breathtaking flourish.”

Tico

Nancy Bloomer Deussen (1931-2019)



Nancy Bloomer Deussen attended Juilliard School of Music for two years and earned a BM and MM degree in Composition and Theory from the Manhattan School of Music. She held a second bachelor's degree from the University of Southern California (USC) School of Music with a major in Music Education. Her teachers of composition were: Vittorio Giannini, Ingolf Dahl, Lukas Foss and Wilson Coker. She was the recipient of a number of grants from such foundations as The Peninsula Community Foundation (several times), Silicon Valley Arts Council, The American Composer's Forum, The Contemporary Record Society and the Mu Phi Epsilon Memorial Foundation. She won numerous awards, and her works encompass a wide spectrum of performers. They have been performed throughout the USA, Europe, Canada, Australia, China, Indonesia and Iran. Many of her orchestral works are contained on the *Reflections on the Hudson* CD, recorded by the Mission Chamber Orchestra.

In 2003, when the Mission Chamber Orchestra was planning to perform a concert of Latin American music in its 2003-2004 season, conductor Emily Ray asked Ms. Bloomer Deussen if she would be interested in writing a piece related to Costa Rica, since one of San Jose, California's sister cities is San Jose, Costa Rica. A lover of Latin American music, Ms. Bloomer Deussen was delighted to do so, and ***Tico*** was the result, premiering in February of 2004. Dedicated to the Mission Chamber Orchestra and the people of Costa Rica, the work contains several melodies with varying tempi associated with them. The outlying sections are fairly fast, while the middle section is slow, with a feeling of grandeur. In addition to the rhythms employed, claves, bongos, conga, and afuche (cabasa) enhance the Costa Rican feel of the piece. Costa Ricans are also called *Ticos*, hence the title of the piece.

www.missionchamber.org

Symphony in C

Georges Bizet (1838-1875)



Georges Bizet was born in Paris to parents who both displayed musical talent. His father taught voice and dabbled in composition, and his mother was an accomplished pianist. Georges showed impressive musical talent at an early age and was accepted into the Conservatoire before reaching the required minimum age. In 1857 he won the Prix de Rome, which secured his finances for the next five years. He struggled as a composer, though, and sometimes supported himself by making piano or orchestral arrangements of other composers' music. Although he wrote a few operas and two symphonies, his most successful and most beloved work is his opera *Carmen*.

Inspired by the work of his mentor, Charles Gounod, and his Symphony in D in particular, Bizet wrote his own symphony shortly after his seventeenth birthday. This **Symphony in C** was not published in Bizet's lifetime, rather languished until 1933, when it was first performed. This symphony follows the traditional classical four-movement format: fast, slow, fast (in triple meter), fast. It is filled with the characteristic grace and lightness of Mozart's earlier symphonies, but its slow movement contains a haunting melody more typical of later 19th century writing.

The first movement begins with a buoyant rising three-note figure: a short note followed by the same note which is connected to a higher note. This three-note figure appears three times, each time starting at a higher pitch, the same note as the last note of the preceding figure. These nine notes are then followed by a descending figure. Different iterations of the three-note figure lead to a slower moving second theme, which is first introduced by the oboe, later joined by the flute and clarinet. These two themes, and variations of them, are heard throughout the movement.

The slow second movement begins with introductory chords, above which a three-note rising motif is heard in the flute, clarinet, and bassoon. This leads to a beautiful melody played by the oboe over plucked strings. A transition section featuring the violin in a soaring melody gradually builds to a big climax and cadence. What comes next is rather a surprise: a fugal (imitative) section begins very softly in the cellos and basses. This fugue theme is based on the three-note rising figure from the movement's

introduction. As more instruments are added, another climax is reached, only to give way to a softer passage that eventually brings back the haunting oboe melody, now accompanied by descending *pizzicato* (plucked strings) lines in the violins. The opening introductory measures of the movement are then brought back, only this time with the oboe plaintively sustaining long tones above. A final descent in the oboe line brings the movement to a close.

The joyful third movement starts with a bold theme. Many dynamic contrasts are produced by the alternation of the woodwinds and strings, and a very long crescendo (reminiscent of Rossini) leads to a lyrical melody in the violins. Another section contrasting loud and soft dynamics closes the first section. Violas and cellos signal the start of the Trio section with a drone sound recalling some Trio sections of earlier Classical period minuets. The main Trio melody, first heard in the oboe and clarinet, is a variation of the main theme heard at the beginning of the movement, which lends a sense of unity to the entire movement.

The fourth movement serves as a lively finale to the rest of the work. Exhibiting the same sonata form (two main contrasting themes with a middle development section, rounded out by the two main themes presented again) as the first movement, this movement's two main themes, one with running notes and the other more lyrical, are connected by transition material with a militaristic rhythm. The strong rhythms in this movement and the previous three are possibly the reasons for the work being choreographed by George Balanchine and premiered by the Paris Opera Ballet as such in 1947.

Notes by Emily Ray

About the Artist



Ricardo Martinez is Assistant Professor of Practice in Saxophone at Conservatory of Music at University of the Pacific. Martinez has performed concerts internationally in France, Scotland, and Japan. He has performed frequently at major conferences including the International Saxophone Symposium, North American Saxophone Alliance, American Single Reed Summit, and World Saxophone Congress and has been broadcasted on several occasions on WFIU Public Radio (Indiana).

An avid chamber musician, Martinez was Grand Prize Winner in the 9th Plowman Chamber Music Competition and First Prize Winner in the 2017 Chicago Woodwind Ensemble Competition. At University of the Pacific, Martinez collaborates with the Pacific Arts Woodwind Quintet, artists-in-residence at the Conservatory of Music, exploring unique works with saxophone and woodwind quintet.

As an orchestral musician, Martinez has performed with the California Symphony, Berkeley Symphony, Evansville Philharmonic, Bloomington Symphony Orchestra, and University Orchestra at Jacobs, as well as the San José Wind Symphony. Martinez has been invited to teach and perform at Stanford University, the Indiana University Summer Saxophone Academy, and CSU Summer Arts. He serves as a clinician in the California Bay Area and adjudicates solo and ensemble festivals with CMEA Bay Section.

Martinez studied under acclaimed saxophone virtuoso Eugene Rousseau at University of Minnesota, as well as Jean-Yves Fourmeau in France, where he obtained the *Médaille d'Or* in saxophone and chamber music with honors at the *Conservatoire à Rayonnement Régional de Cergy-Pontoise*. From 2016–2019, Martinez held the position of associate instructor in saxophone at Indiana University Jacobs School of Music under the guidance of Otis Murphy. He initiated his saxophone studies with David Henderson and William Trimble. Martinez is an avid language learner speaking Spanish, French, and currently learning Japanese.

Acknowledgements

(Donations received Apr. 1, 2021-Mar. 31, 2022)

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