



Mission Chamber Orchestra of San José

28th Season

Music Before Dawn

Saturday, November 2, 2024

7:30 PM

Hammer Theatre Center
San Jose, California

Program

Impromptu, Op.5 for String Orchestra
Andante Festiva for String Orchestra

Jean Sibelius

with Pioneer H.S. musicians

Overture to Treemonisha

Scott Joplin

Flute Concerto, Op.283

Carl Reinecke

- I. Allegro molto moderato**
- II. Lento e mesto**
- III. Moderato**

Ray Furuta, Flute

- Intermission -

Symphony No. 6 in D major, Op. 60, B. 112

Antonín Dvořák

- I. Allegro non tanto**
- II. Adagio**
- III. Scherzo (Furiant)**
- IV. Finale**

No still or video photography is permitted during the performance.

A Message from our Board

Would you like to help the Mission Chamber Orchestra of San José by volunteering your time? Looking to grow or use your leadership skills to enhance your resume? The Santa Clara Valley Performing Arts Association Board of Directors, responsible for the MCOSJ, is looking for a few good people interested in helping this musical community organization dedicated to artistic excellence! In particular, the board needs people with financial or marketing experience.

If you are interested in becoming a board member or are just curious what a board member does, email info@missionchamber.org and leave a message, or approach any one of us directly.

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Community Support is Vital

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 website: www.missionchamber.org
2. Make a check payable to our sponsoring organization SCVPAA, and mail to:

**Santa Clara Valley Performing Arts Association
P.O. Box 32872, San Jose CA, 95152**

3. Donate to Santa Clara Valley Performing Arts Association through Arts Choice (workplace giving program)

All donations are tax deductible and donors will be acknowledged in the printed programs. Also, please remember to ask your employer to match your donation. Thank you for your generous support!

Mission Chamber Orchestra of San José

Violin I

Geoff Noer #
Marianne Cooper
Emma Dohner
Nana Kurosawa
Carolyn Lowenthal
Tomomi Matsumoto
Mary Lou Meeks
Kathleen Thompson

Violin II

Anne Spector *
Peggy Spool
Jana Tödtmann
Aine Winklebleck

Viola

Goetz Leonhardt *
Jolynda Tresner
Claire Wilson

Violoncello

Garth Cummings *
Deb Fenzel-Alexander
John Hornberger
Sarah Moffat

Double Bass

Clark Cox *
Joe Howard

Flute

Amelia Archer *
Sarah Lloyd

Piccolo

Sarah Lloyd

Oboe

Robert Scott *
Emily Petersen

Clarinet

Sue Biskeborn *
Ron Bowman

Bassoon

Alyssa Evelyn Grant *
Lynne Burstein

Horn

Brian Holmes **
Gary Crandell **
Kathryn Crandell
Jeanette Levinson

Trumpet

Guy Clark *
Susan Schadeck

Tenor trombone

Randy Chase *
Ken Rydeen

Bass trombone

Steve Barnhill

Tuba

John Whitecar

Timpani

Stuart Langsam

Concertmaster

* Principal

** Co-principal

**Pioneer High School
Chamber Orchestra**
Lara Levy, director

Violin I

Matthew Coelho
Betsy Jackson
Erik Franquez
Anshi Shah
Simoin Tyler
Carlotta Laudani
Cormac McParland
Montse Aguirre
Adam Tavares
Santiago Toribio
Sophia Bell

Violin II

Kaitlin Yang
Zeyshita Koul
Abigail Carreno Campuzano
Hanele Carreno Campuzano
Marlen Gonzalez
Sam Strauss
Dylan Jue
Connor Pham
Sofia Guzman
Mairead Mullin
Alexa Cruz

Viola

Mason Jones
Ashley Dauenhauer
Ishaan Ranjan
Jessica Potter
Tressa Riggioni
Nalini Ranjan
JJ Cook
Elizabeth Mercado
Nick Lum
Tessa Camama
Derek Wang
Mackenzie Dunlap
CJ Ison
Akshara Swaminathan
Christopher Ahn

Cello

Audrey Macdonald
Naomi Mulfinger
Jason Borges
Isla Grant
Taylor Hannon
Cedric Wang
Asha Farsi
Max Ortiz
Dameon Olender
Hoshua Dauenhauer
Natalie Yao

Bass

Schiera Ventura
Kaushal Anand
Keagan Anders

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. The Mission Chamber Orchestra is a member of the Silicon Valley Arts Coalition.

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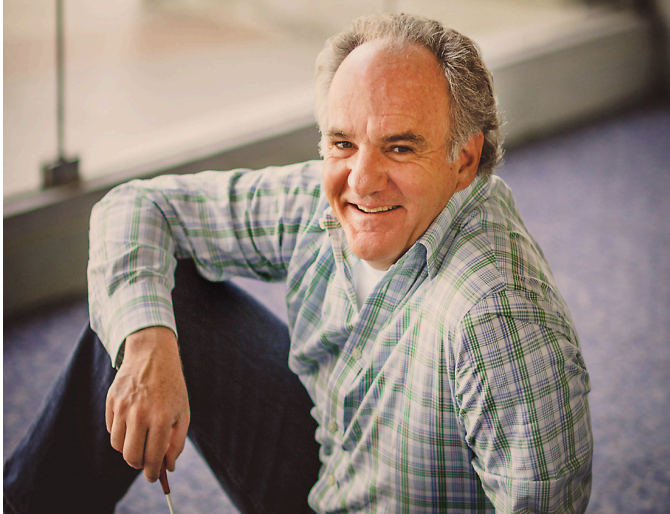
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Thank you!



About our new Conductor



Juan Cristóbal Palacios

“I am thrilled to announce my new role as Music Director at the Mission Chamber Orchestra of San Jose. This position allows me to collaborate with fellow musicians who share a common vision, engage in the creation and performance of new music, and work alongside renowned soloists. The opportunity to explore a diverse repertoire and

contributing to an organization committed to the highest standards of musical excellence is truly a dream come true for any conductor. I am excited to embark on this journey and contribute to the vibrant musical community at the Mission Chamber Orchestra.”

Juan Cristóbal Palacios brings passion and joy to his work as a conductor, his creativity as a composer and his commitment as an educator. He is always seeking to share his love for music with others.

Born in Caracas, Venezuela, he began his musical studies at an early age, first at the Dalcroze Rhythmic School and then at the Juan Manuel Olivares Conservatory. In 1983 he moved to the USA where he received degrees in Composition and Orchestral Conducting from Boston University and Yale University. During his college years he conducted the premiere of more than fifty works while writing music and studying the classical repertoire. From 1985 to 1988, Juan Cristóbal participated as a conductor at the Aspen and Monteux School and Music Festivals. His first commissions were performed in the Latin American Music Festivals of the 20th century and National Composition Meetings. Palacios’ career continued to advance after his return

to Venezuela in 1991. His organizational skills and vision for the future allowed him to lead two of the most important and influential musical and cultural institutions in Venezuela: The Fundación Orquesta Sinfónica Juvenil de Chacao and the Fundación Cultural Chacao. During these years, he sought to integrate all the various elements of the musical arts by dedicating himself to educational, informative and recreational activities. This multidisciplinary effort was recognized by the County government of Chacao when he received the order “José María y Bote” in its first degree, for his ability to impart knowledge, inspire citizens and awaken intellectual curiosity among young people. During these same years, Juan Cristóbal became a guest conductor of the main orchestras in Venezuela and his compositions were performed at various contemporary music festivals, including in São Paulo, Brazil, where at the end of the 90’s, he conducted the Orquesta Sinfónica del Estado de São Paulo where his commission “Alma Mater” was premiered worldwide.

Juan Cristóbal then began to focus on the musical education and development of young individuals. Helping to prepare new generations of young people not only in music, but also in becoming full-fledged individuals with a full range of capacities and perspectives in life, became his direction and life project.

Sixteen years after returning to Venezuela, in 2007, Juan Cristóbal left with his family for the United States due to the unsustainable political and economic situation in his native country. In 2010 he joined the faculty of the San Diego Youth Symphony and Conservatory music program. As an educator, he collaborates with the NIA National Youth Orchestra program in Philipsburg, Sint Maarten, the Guayaquil Youth Symphony and serves as a teacher and conductor of the San Diego Youth Symphony and Conservatory.

Along with his teaching, Juan Cristóbal has continued his career in orchestral conducting, most recently appearing as a guest conductor with the Symphonic Orchestra of Guayaquil, Ecuador. His musical compositions have moved to a more personal approach. He has been writing several short pieces for different instrument combinations and grouped them in what he calls “Cuadernos Musicales” (“Musical Notebooks”).

About the Artist

Ray Furuta



Dubbed “The Rockstar of the Flute” by the *Informador de Guadalajara (Mexico)*, Mexican Japanese American flutist Ray Furuta has performed worldwide as a commanding and versatile performing artist within the classical, contemporary, world, jazz, and pop sectors.

Officiated as a cultural ambassador to the United States of America in 2014, Furuta has toured as a performer and teacher across Mexico, Japan, Austria, Czech-Republic, Poland, Hungary, and throughout the Middle East and North America. As a dynamic performer, he has performed for internationally recognized names including Yo-Yo Ma’s Silk Road

Ensemble, The Chamber Music Society of Lincoln Center, The Juilliard School, The United Nations, and the Mainly Mozart, Okayama, Sarasota, and Yellowbarn Music Festivals. He has also frequented the stage as a concerto soloist, championing the contemporary concerti of Yuko Uebayashi, Gabriela Lena Frank, Brett Dean, and Paul Schoenfield and a touring solo recitalist mastering the cornerstones of the flute repertoire.

Dedicated to Chamber Music, Furuta maintained an active role as the flutist with several ensembles including Cann/Furuta Duo with pianist Michelle Cann, Furujii with percussionist Haruka Fujii, and the Burkart Duo with flutist Carol Wincenc. He has also shared the stage with classical luminaries including Jon Nakamatsu, Peter Frankl, Steven Dibner, and members of the Avalon, Brooklyn Rider, Kronos, Mendelssohn, and Emerson String Quartets. Additionally, his passion for world music has led to performances with superstars Van Anh Vo (Danh Tranh), Sandeep Das (Indian Tabla), Vijay Gopal (Bansuri), Merima Kljuco (Accordion), Ghassan Sahhab (Qanun), and Christina Pato (Galician Bagpipe) to name only a few. He is also a member of the Mexico-city based Contemporary Mexican Jazz Band, Toktli, and is a leading artist-member of the Common Sounds ensemble.

As a passionate teaching artist, Furuta is a Lecturer of Performance Practice and Community Engagement at Santa Clara University, as well as a Flute Professor at San José State University. He has also led courses in professional development, music industry, global music performance and ethnomusicology. Prior to this, he served as an instructor in flute and chamber music for the undergraduate music department at Stony Brook University as the hand-selected teaching assistant to the Emerson String Quartet.

He has held residencies and given master classes at institutions including San Francisco Conservatory of Music, Stanford University, Lebanese American University of Beirut, UC San Diego, University of Victoria (BC), and New York University, among others. In addition, he is a regularly rotating faculty member of the Gabriela Lena Frank Creative Academy of Music, Icicle Creek Chamber Music Institute, Imagine Music Seminar in Beirut, and the Orquesta Sinfonica Juvenil de Guadalajara.

As an artistic philanthropist, Ray Furuta's passion for social justice has led much of his musical career to bringing music to marginalized communities around the world. His ongoing projects include presence in local juvenile detention centers and for homeless youth and title 1 schools. In addition he has established an annual project in the disenfranchised districts of Tijuana, Mexico to bring music education to youth in an effort to keep them out of the streets. He has also performed for Palestinian and Syrian Refugees in the Middle East. Subsequently, he has developed the Social Justice curriculum for Santa Clara University.

As a celebrated curator, he is the Producing Artistic Director for Chamber Music Silicon Valley, a leading Californian arts organization. As well as Santa Clara University's weekly Music@Noon concert series. He was named the 2020 Creative Ambassador for the City of San Jose, as well the 2019 "On the Stage" Artist Laureate of SVCreates, designed to identify and recognize Silicon Valley's finest artists based on the quality of their work and their commitment to enriching the community. He also won the 2018 X-Factor Arts Prize, which recognizes entrepreneurial and innovative ideas to advance the arts and creativity and is a two-time Knight Foundation grantee.

As a recipient of the prestigious Staller Scholar and distinguished alumni "40 under 40" awards, Ray Furuta holds his doctor of musical arts degree from Stony Brook University where he was a pupil of Carol Wincenc and the Emerson String Quartet. Other important influences include flutists Isabelle Chapuis, Jill Felber, and Elena Yarritu, harpsichordist Arthur Haas, and pianist and artistic visionary Wu Han.

Program Notes

Impromptu, op. 5 and Andante Festiva for String Orchestra Jean Sibelius (1865 - 1957)



The work of Finnish composer Jean Sibelius is deeply influenced by the Finnish language, traditions, and folklore. Sibelius' music speaks from the creative energies and inspirations of the natural world. In 1892-93, Sibelius composed a set of piano Impromptus, Opus 5, which were the first of his many piano pieces to be published. Sibelius ceased composing for the last twenty-five years of his life, yet he arranged several of his earlier piano works for orchestra. This Impromptu for Strings combines the fifth and sixth piano pieces from the Opus 5 set, in E minor and E major respectively, into a simple ABA song form. Listening to a performance of the original piano version of Impromptu, Op. 5, No. 5 provides a fascinating contrast. Originally scored for string quartet in 1922, *Andante Festivo* was later rescored for string orchestra with optional timpani in 1938. In contrast to the large-scale orchestral works that dominated his career, *Andante Festivo* reveals a more intimate side of Sibelius's music. The simple, repeated melody played by the strings and echoed briefly by the optional timpani at the end has been described as an emotional balm for a world on the brink of war. This piece demonstrates that some of his most remarkable and expansive musical ideas had humble beginnings. The piece premiered on New Year's Day in 1939 and was his last performance as a conductor, but the music stayed with him until the end as part of his life. The piece was played at his funeral.

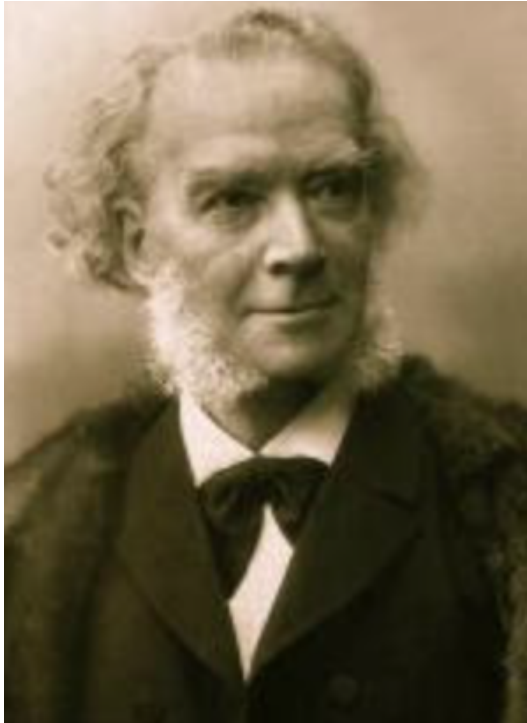
**Overture to *Treemonisha*, arr. by J. Rozemond
Scott Joplin (1868-1917)**



Composed in 1911, *Treemonisha* is often celebrated as Scott Joplin's 'Ragtime Opera.' Through this ambitious work, Joplin sought to marry the serious European operatic tradition with the rich tapestry of African-American music, encompassing spirituals, blues, ragtime, and jazz. More than just a musical achievement, the opera stands as a testament to Joplin's vision for the education and upliftment of African Americans. In recognition of his work, Joplin was posthumously awarded the Pulitzer Prize for Music in 1976.

Known as one of the most memorable ragtime composers at the turn of the century, Joplin's *Treemonisha* Overture exemplifies his creative genius. The overture is a vibrant and chromatic movement, filled with excitement as fast, intricate themes are passed between the sections of the orchestra. The playful finale brings all these themes together, building in harmony and leading to a climactic conclusion. The orchestra unites for the final four chords, leaving a lasting impression on the listener. As we delve into the overture, we are invited into Joplin's world, where tradition and innovation meet in a celebration of cultural heritage and musical excellence.

Flute Concerto, op. 283
Carl Reinecke (1823-1910)



Carl Reinecke was a prominent German composer, conductor, and pianist of the mid-Romantic era, known for his efforts to preserve the Classical tradition in his works and teaching during the late 19th century. Influenced by his personal relationships with Mendelssohn and Schumann, Reinecke's compositional style embodies the conservative yet richly harmonic idiom of late Romanticism.

Composed in 1908, at the age of 84, Carl Reinecke's Flute Concerto in D Major, Op. 283, is dedicated to Maximilian Schwedler, who premiered the piece in Leipzig in 1909. This concerto is one of Reinecke's final and most celebrated works, exemplifying his dedication to the

Romantic tradition. The concerto is structured in a three-part cycle—**Allegro molto moderato**, **Lento e mesto**, and **Moderato**—allowing the composer to showcase the flute's technical capabilities and expressive range. The piece is characterized by its charismatic and high artistic value, marked by beauty and strong emotional resonance. The haunting poetics and fantasy-like qualities of the concerto, combined with the flutist's virtuosic and interpretive demands, have made it a favorite among performers. Reinecke's Flute Concerto stands as a testament to the enduring appeal of the Romantic tradition in classical music.

Symphony no. 6 in D major, Op. 60, B. 112
Antonín Dvořák (1841-1904)



Composed within a mere seven weeks in the late summer and autumn of 1880, Dvořák's Symphony No. 6 in D Major is the sixth of his nine symphonies. However, for a long time, it was known as the "First" Symphony because it was the first of his symphonic works to be published. This symphony is a hallmark of Dvorak's symphonic repertoire, showcasing his mastery of a flawless style. The piece is distinguished by its rich, lyrical melodies, great diversity, lively rhythms, and vibrant orchestral sound. The Symphony No. 6 is a consummate result of Dvorak's fusion of classical forms with his distinctive Bohemian compositional style. The positive atmosphere of the work is a reflection of Dvorak's life at the time; at nearly forty, he had finally broken through on the Czech and

international concert scene, established a friendship with Johannes Brahms, begun receiving commissions from prominent musical institutions, and celebrated the birth of his daughter Anna. Although commissioned and dedicated to the conductor of the Vienna Philharmonic, Hans Richter, the symphony premiered in Prague on March 25, 1881, due to protests from Viennese musicians against non-Germanic music. The Vienna Philharmonic did not perform the symphony until 1942.

- **Notes by Juan Cristóbal Palacios**

Acknowledgements

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Upcoming Mission Chamber Orchestra 2024-25 concerts:

From Laughter to Fire

Saturday, March 1, 7:30PM

Hammer Theatre Center, 101 Paseo de San Antonio, San Jose

Dancing in the Scores

Saturday, May 3, 7:30PM

De Anza College Visual & Performing Arts Center,
21250 Stevens Creek Blvd, Cupertino

www.missionchamber.org
