



Mission Chamber Orchestra of San José

28th Season

Echoes of Heritage

Saturday, September 28, 2024

7:30 PM

Hammer Theatre Center
San Jose, California

Program

***Fuga Criolla* for String Orchestra** **Juan Bautista Plaza**
with Fremont H.S. musicians

“Danse Nègre”* from *African Suite **Samuel Coleridge-Taylor**

Trumpet Concerto **Alexander Arutiunian**
edited by T. Dokshitzer

- I. **Andante**
- II. **Allegro energico**
- III. **Meno mosso**

Owen Miyoshi, Trumpet

- Intermission -

Symphony No. 2 in D major, op. 73 **Johannes Brahms**

- I. **Allegro non troppo**
- II. **Adagio non troppo**
- III. **Allegretto grazioso**
- IV. **Allegro con spirito**

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, concertmaster
Ann Byler
Marianne Cooper
Emma Dohner
Carolyn Lowenthal
Tomomi Matsumoto
Mary Lou Meeks
Ima-Karina Narvaez
Kathleen Thompson

Violin II

Anne Spector, principal
Silin Chen
Kim Frampton
Griffin Levine
Marian Lin
Peggy Spool
Jana Tödtmann
Aine Winkleblek

Viola

Goetz Leonhardt, principal
Monte Benaresh
Silvio Rocha
Jolynda Tresner

Violoncello

Garth Cummings, principal
Hortencia Calvillo
Deb Fenzel-Alexander
John Hornberger
Sarah Moffat

Double Bass

Clark Cox, principal
Joe Howard
Patrick Kennedy

Flute

Amelia Archer, principal
Sarah Lloyd

Oboe

Robert Scott, principal
Emily Petersen

Clarinet

Sue Biskeborn, principal
Jordan Selburn

Bassoon

Gail Selburn, principal
Lynne Burstein

Horn

Brian Holmes, co-principal
Gary Crandell, co-principal
Kathryn Crandell
Joe Kelly
Jeanette Levinson

Trumpet

Laura Shea-Clark, principal
Susan Schadeck

Tenor trombone

Jackson Baker, principal
Miguel Ledezma

Bass trombone

Steve Barnhill

Tuba

John Whitecar

Timpani

Stuart Langsam

Percussion

Kathryn Crandell

**Fremont High School
Chamber Orchestra**
Joe Kelly, director

Violin I

Natalie Chang **
Caelen Chin
Ximeina Esquivel Villegas #
Nithya Nukala #

Violin II

Shaine Abcede
Lizbeth Calvario Bueno
Grace Chen
Addelyn Chin *
Nicole Gomez #
Ojas Rao

Viola

Ernest Pena
Sam Castillo Pimentel * #
Violet Sue

Cello

Casey Kim *
Emma Tran

Bass

Diva Adhikari
Esther Si *

** Concert Mistress

* Principal

Playing full concert

Mark your calendars!

Upcoming Mission Chamber Orchestra 2024-25 concerts:

Music Before Dawn

Saturday, Nov. 2, 7:30PM

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

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 & Perf. Arts Ctr, 21250 Stevens Creek Blvd, Cupertino

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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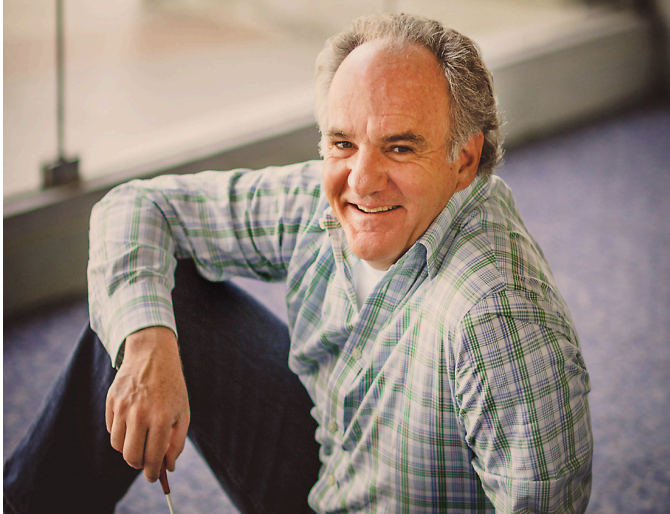
Register to shop at over 1600 brand name stores and a portion of each purchase will go to MCOSJ.

Bookmark the sites or enter them on your toolbar.

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

Owen Miyoshi



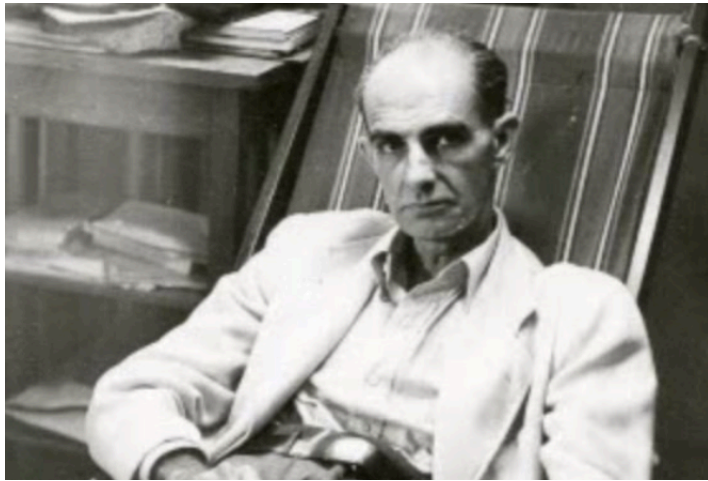
Owen Miyoshi has been performing and teaching trumpet in the Bay Area for over ten years. Mr. Miyoshi strongly believes in Arnold Jacobs' philosophy of song and wind, and incorporates this into both his teaching and personal approach to playing.

Owen graduated from the San Francisco Conservatory of Music with a Bachelor of Music degree where he studied with David Burkart. He has held the second trumpet position with the Monterey Symphony since 2000 and has played third trumpet with the Santa Cruz Symphony since 1996. In addition, Owen is a founding member of the Farallon Brass Ensemble. Owen also keeps very busy as a substitute trumpet player for a number of orchestras throughout Northern California including Symphony Silicon Valley, Oakland East Bay Symphony, and Modesto Symphony.

In addition to having a large private teaching studio in Berkeley, he has been the instructor and brass choir director for the music department at the University of California, Santa Cruz since January 2002. He has also been brass coach and trumpet instructor for the Young Musicians Program at the University of California, Berkeley. In 2007, Owen joined the San Francisco Symphony's Opus Outreach program serving San Francisco public schools. He is also a regular member of our In-School Demonstration program visiting schools in Monterey and San Benito Counties. In 2009, Owen was promoted to brass leader for the in school program.

Program Notes

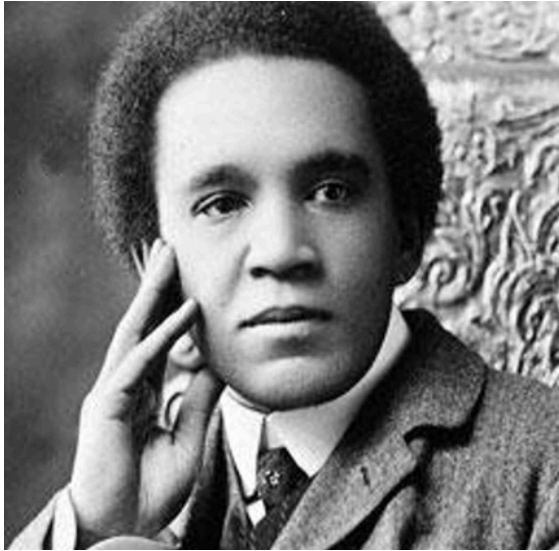
***Fuga Criolla* for String Orchestra**
Juan Bautista Plaza (1898 - 1965)



Juan Bautista Plaza was one of the most influential musicians in the history of Venezuela. In addition to composing in a variety of genres and styles, he played a leading role in Venezuelan music education and musicology. Plaza founded a music school for children, established the first choral society, the first well-established symphony orchestra, and hosted a radio

program on music appreciation. His compositions in the emerging nationalist style and his efforts to improve musical institutions in his home country paralleled the work of other contemporary Latin American musicians. Plaza held numerous roles in Venezuela's musical infrastructure, including researcher, performer, teacher, composer, promoter, critic, chapel-master, and director of national culture. His *Fuga Criolla* (1931) is one of the finest examples of the integration of nationalistic principles with more traditional 'classical' European genres. It is a lively composition that incorporates popular Venezuelan songs and dances into the fugue form. Plaza begins the composition with the indication "Tempo de joropo," Venezuela's national dance, which combines rhythmic shifts between duple and triple meters.

Danse Nègre from *African Suite*
Samuel Coleridge Taylor (1875-1912)



Samuel Coleridge-Taylor was a noted Afro-English composer and violinist whose works achieved remarkable success in the decades surrounding the turn of the 20th century. Born in London and raised in Croydon, he was educated at the Royal College of Music. He made three American tours, in 1904, 1906, and 1910, conducting and meeting leading African American artists and musicians. *Danse Nègre*, scored for full orchestra and published in 1898, is the final movement of the larger *African Suite* in four movements. Originally for piano, it was inspired by the writings of African American poet Paul Lawrence

Dunbar. Coleridge-Taylor sought to capture some of the spirit of traditional African music in a work that is otherwise squarely in the European classical realm, much like Brahms with Hungarian music or Dvořák with Bohemian music. *Danse Nègre* resembles a short but festive overture filled with swinging rhythms and repeated and lyrical melodies.

***Trumpet Concerto in A-flat Major* edited by Timofel Dokshitzer
Alexander Arutiunian (1920-2012)**



Working in the nationalist style, Alexander Arutiunian emerged as a central figure in post-World War II Armenian musical life, both as a composer and as the director of the Armenian Philharmonic Society. Arutiunian's music beautifully combines the post-Romantic Russian tradition with Armenian folk elements, qualities that are especially evident in his beloved Trumpet Concerto. His lyrical idiom is rooted in a specific national melodic character, while his Romantic sensibilities are expressed through an emotional radicalism and a predominantly

lyrical impulse. Arutiunian was encouraged to complete the work by his longtime friend Zolak Vartasarian, who was the principal trumpet in the Yerevan Opera Orchestra in 1943. Sadly, Vartasarian died in the war that same year, and the concerto was only completed in 1950 for Aykaz Messiayan, who premiered it with the USSR State Orchestra in Moscow. Composed as a single multifaceted movement, the concerto opens with a dramatic Andante introduction from the orchestra, leading directly into the soloist's Armenian-tinged melody, which soon transforms into a sprightly dance. This is followed by a contrasting cantabile melody. Arutiunian develops these ideas, transforming them into a central section where the muted trumpet soloist voices a reflective melody over the orchestra's suggestive tango groove. The opening allegro material returns, this time with the full orchestra. The work culminates with a brief but demanding cadenza and an exhilarating closing gesture.

Symphony no. 2 in D major, op. 73
Johannes Brahms (1833-1897)



Less than a year after the successful premiere of Johannes Brahms' First Symphony on November 4th, 1876, the composer left Vienna to spend the summer in the lakeside town of Pörschach on Lake Wörth in southern Austria. In the tranquility and beauty of the countryside, Brahms completed his Second Symphony. Unlike the First Symphony, which took Brahms over 20 years to compose, the Second Symphony came together smoothly, with Brahms completing it in just four months. The Second Symphony is often described as the most melodious, sunny,

and pastoral of Brahms' four symphonies. Reflecting the composer's complex personality and evoking Bohemian music, the work contains moments of light and darkness, brooding and wistfulness, contentment, and excitement, all framed within a rich orchestral splendor. In the Second Symphony, Brahms adhered to the structural principles of the classical symphony, with two lively outer movements framing a slow second movement and a brief scherzo. Themes in each of the four movements grow organically from a three-note opening fragment heard in the low strings, creating a cohesive cyclic structure.

- **Notes by Juan Cristóbal Palacios**

Acknowledgements

(Donations received September 21, 2023 - September 20, 2024)

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