



Mission Chamber Orchestra of San José

26th Season

Italianità in the Americas

Sunday, Jan. 29, 2023

3:00 PM

Italian American Heritage Foundation

San Jose, California

Program

Nostalgia

Louise Canepa

Concerto for Horn & Orchestra

Henry Mollicone

I. *Moderato*

Brian Holmes, horn

Prospice concert premiere

Romeo Cascarino

- Intermission -

Libertango

Astor Piazzola

Elegy

John Corigliano

Marine Safari and Whale Watch

Jeremy Cavaterra

Pericòn: danza Argentina

Luis Gianneo

Wind River (I Am)

Joseph Curiale

No still or video photography is permitted during the performance.

A Message from our Board

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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

Emily Ray, Music Director and Conductor

Violin I

Geoff Noer, concertmaster
Jinhee Bok
Ann Byler
Marianne Cooper
Nana Kurosawa
Carolyn Lowenthal
Mary Lou Meeks

Violin II

Anne Spector, principal
Zoe Adams
Emma Dohner
Kim Frampton
Marian Lin
Peggy Spool
Aine Winklebleck
Jerry Yen

Viola

Goetz Leonhardt, principal
Vera Lee
Ken McKnight
Silvio Rocha
Doug Tomm
Jolynda Tresner
Claire Wilson

Violoncello

Garth Cummings, principal
Deb Fenzel-Alexander
Jeanette Haines
Michael Relland
Dana Zuccarello

Contrabass

Clark Cox, principal
Patrick Kennedy

Flute

Amelia Archer, principal
Sarah Lloyd

Piccolo

Sarah Lloyd

Oboe

Ben Lloyd, principal
Emily Petersen

English Horn

Emily Petersen

Clarinet

Sue Biskeborn, principal
Jordan Selburn

Bassoon

Matt Volkar, principal
Betsy Haanes

Contrabassoon

Juliet Hamak

Horn

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

Trumpet

Guy Clark, principal
Paul Dhuse
Susan Schadeck

Tenor Trombone

Hisashi Masui, principal
Ken Rydeen
Kenin Coloma

Bass Trombone

Steve Barnhill

Tuba

John Whitecar

Timpani

Stuart Langsam

Percussion

Kathryn Crandell
Niles Flynn
Stuart Langsam
Tom McNeal
Shota Otagura

Harp

Ruthanne Adams-Martinez

Piano

Jerry Yen

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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About the Artist



Brian Holmes

Brian Holmes received a B.A. from Pomona College and a Ph.D. (in experimental low temperature physics) from Boston University. While in Boston, he studied horn with Harry Shapiro. He has performed professionally with the San Jose Symphony and Opera San Jose. In addition to the Mission Chamber Orchestra, he plays with the Peninsula Symphony, the Menlo Brass Quintet, and the Altos Brass. He

is active as a composer, with many performances and dozens of commissions, publications, and awards to his credit. He is retired from the San Jose State Department of Physics and Astronomy, where he taught a course on the physics of music.

www.missionchamber.org

Program Notes

***Moderato* from Concerto for Horn and Orchestra Henry Mollicone (1946-2022)**



A graduate of the New England Conservatory, Henry Mollicone was active as a composer, conductor, and pianist professionally since his first job at New York City Opera as an assistant conductor. He was a musical assistant for Leonard Bernstein's bi-centennial show *1600 Pennsylvania Ave*, working directly with Mr. Bernstein. His compositions have been performed throughout the US and in Europe, and he conducted at several American opera companies and festivals. His opera *Moses* was commissioned and performed by the LA Opera in 2019, and conducted by Maestro James Conlon. He was the music director and founder of the Winchester Orchestra in San Jose, CA, and was named "conductor emeritus."

Newport Classic Ltd. produced a feature documentary film, *The Face on the Barroom Floor: The poem, the place, the opera*, largely about Mr. Mollicone's short opera of the same title. Major commissions came from The Central City Opera, The San Francisco Opera, Houston Grand Opera, The Lyric Opera of Kansas City, The San Jose Chamber Orchestra, The Minnesota Opera, The Long Beach Symphony, The Fremont Symphony, The Santa Cruz Symphony, and the San Jose Symphonic Choir. His music is published by E.C.S Publishing, Alfred Publishing (*The Face on the Barroom Floor*), and Henry Mollicone Publications.

A few years before his death, Mr. Mollicone finished his opera, *Lady Bird: First Lady of the Land*, with librettist Sheldon Harnick, commissioned and premiered by Texas State University at San Marcos. The production can be seen (with super titles) on YouTube.

During Mr. Mollicone's latter years, he wrote works with the intention of raising money for immigrants and the homeless. This included his choral works *Beatitude Mass* and *Misa de los Inmigrantes*. The orchestral premiere of *Requiem for George Floyd* was performed in October, 2022 by the Mission Chamber Orchestra.

Concerto for Horn and Orchestra was commissioned by Bay Area hornist Brian Holmes and was premiered by the Mission Chamber Orchestra with Mr. Holmes as soloist in November, 2021. It consists of four movements containing delightful tunes, including a musical rendition of a calliope in the fourth movement. The first movement begins with a brief introduction at a moderate tempo, which then leads to a *maestoso* (majestic) section featuring a bold melody played by the solo horn. Next we hear this melody varied at a faster tempo before the music settles into a slower tempo with more variations and shifting tonalities. The first *maestoso* section returns before a coda based on the opening introductory material closes the movement.

Prospice

Romeo Cascarino (1922-2002)



Over a long and distinguished career, Romeo Cascarino's musical activities have been wide-ranging in scope, including composing, teaching, performing, conducting, orchestrating and arranging. In acknowledgement of his achievements, he was the recipient of two Guggenheim Fellowships in composition, 1948, 1949, the Gershwin Memorial Prize, the Benjamin Award for Tranquil Music, the Orpheus Award, a citation from the city of his birth for his contribution to the 1976 Bicentennial, commissions from Singing City and former Philadelphia Orchestra principal bassoonist Sol Schoenbach and an Honorary Doctorate from Combs College of Music where, for many years he was head of the Composition Department until his retirement in 1990.

He composed orchestral works, ballets, chamber music, pieces for chorus, piano, voice and a three-act opera, *William Penn*, the successful world premiere of which was staged in Philadelphia's Academy of Music in 1982. A CD released on the Naxos label in 2006 features his orchestral and chamber works conducted by JoAnn Falletta. In 2011, his *Blades of Grass* for English Horn and String Orchestra was recorded by Orchestra 2001 on the Innova label. A gifted pianist, Cascarino participated in a number of recordings of his music, and orchestras in the United States and abroad, including the Philadelphia Orchestra, the New Orleans Philharmonic, the Royal Philharmonic of London and the Nord Deutches Symphony, have performed his music to critical acclaim. His ballets *Pygmalion* and *Prospice* were mounted in Philadelphia and New York. In 1961, he traveled to Rome where he conducted and recorded his arrangements of *Pieces for Piano and Orchestra* in Cine Citta studios.

From 1950 to 1957, he was Musical Director and pianist for the Co-Opera Company of Philadelphia where under his leadership, the company received national recognition for quality performances of rarely heard operas sung in English, the translations often done by Cascarino himself. He was proficient in Italian and French, had a reading knowledge of Spanish and taught himself Greek.

Cascarino, throughout his life, maintained that Art tends itself to the good of mankind and that this transcendent end is Beauty. He was born in Philadelphia, Pennsylvania on September 28, 1922 and died in Norristown, Pennsylvania on January 8, 2002. [From <https://romeocascarino.org/biography.html>]

Cascarino's ballet *Prospice* was inspired by Robert Browning's poem of the same title:

*For sudden the worst turns the best to the brave,
The black minute's at end,*

*And the elements' rage. The fiend-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!*

At the premiere of the ballet, the music was performed in a version for two pianos. JoAnn Falletta recorded the orchestral version, but today's performance is the first live performance of the score. The work begins with a slow introduction (*misterioso*) whose material serves later in the work as a connector between sections and as the ending section. While the progression of the music's mood changes, i.e., light-hearted, driving, furious, sad, serious, funereal, triumphant, does not follow the progressive change in the tone of the poem, the essence of the poem is certainly captured.

Prospice is written for full orchestra and was completed in 1948.

***Libertango*, arr. James Kazik
Astor Piazzolla (1921-1992)**



Astor Piazzolla, the only child of Italian immigrants, was born in Mar del Plata, Argentina in 1911. His family moved to New York City when he was 4, and his hard-working father bought him a bandoneon at a pawn shop when Astor was only 8. (The bandoneon was a popular instrument in Argentina and Uruguay, and used widely in *tango* ensembles.) Since the family lived in a rough neighborhood and Astor's parents

worked long hours, Astor was on his own a lot and spent much time listening to his father's records of tango orchestras. He was also exposed to jazz and classical music, and at one point studied with a former piano student of Rachmaninoff, Béla Wilda, who taught him to play Bach on his Bandoneon. He wrote his first tango at the age of 11.

When Piazzolla was 15, the family moved back to Mar del Plata, where he started playing in tango orchestras, and two years later he moved to Buenos Aires. There he joined one of the most famous tango orchestras in the world. Not only did he play, but he made money writing arrangements for the orchestra, which allowed him to pay for lessons with the composer Alberto Ginastera, who encouraged him to listen to music of 20th century composers. He also started taking piano lessons and concentrating more on writing classical pieces. However, in 1954 he left Argentina to study with the famed Nadia Boulanger, who expressed the opinion that

his true talent lay in composing tango music. Piazzolla returned to Argentina and created a new style of tango (*nuevo tango*), which blended tango with jazz and classical techniques. He moved to New York to try to make it as an arranger and composer, later returned to Argentina, then moved to Italy, where he wrote *Libertango*. While in Italy, he returned to Argentina many times. Wherever he lived, he formed ensembles, and he ended up taking an 11-year tour of the world. His output includes movie music, opera, chamber music, orchestral music, and numerous tangos.

In 1990 while in Paris, he suffered a cerebral hemorrhage from which he never regained consciousness. Two years later he passed away in Buenos Aires.

Elegy

John Corigliano (b. 1938)



John Corigliano was born in New York City in 1938 to musical parents. His Italian-American father was concertmaster of the New York Philharmonic for 23 years, and his mother was a pianist and educator. He studied music composition at Columbia University and received a B.A. degree in 1959, and also studied at the Manhattan School of Music. One of his teachers was Vittorio Giannini. He has been the recipient of numerous awards, including

five Grammys, a Univ. of Louisville Grawemeyer, a Pulitzer Prize, and an Academy Award for his score to *The Red Violin*. Prominent musicians and orchestras have commissioned works from him, and his output includes solo works, chamber music, orchestral works, concerti, operas, music for string orchestras and for wind band, and film scores.

Elegy for orchestra was composed in 1965 and later dedicated to the composer Samuel Barber after Barber's death in 1981. About his work, Corigliano said,

My **Elegy** is based on an incidental score I wrote for an off Broadway production of Wallace Frey's "Helen" — an account of the aging Helen of Troy. The **Elegy** develops ideas which originally accompanied the bittersweet love scene between Helen (age 40) and Telemachus (age 20)

The brief work, set at a single slow tempo, begins quickly with a key passage for paired flutes, builds during its course to two double forte climaxes for full orchestra, and finally subsides for a pianissimo close for strings and woodwinds. Stylistically, as the dedication to Samuel Barber might suggest, the work identifies itself with neo-romantic American style, typified in a diversity of works by Barber himself, Walter Piston, or William Schuman.

Marine Safari and Whale-Watch
Jeremy Cavaterra (b. 1971)



Born in New York City in 1971 and educated at Manhattan School of Music, Jeremy now lives in California. From 2010–2018 he was Composer-in-Residence for The Salastina Society chamber music series in Los Angeles. Since 2018 he has been Composer-in-Residence for The Young People's Symphony Orchestra in the San Francisco Bay Area.

Jeremy's work spans the range of ensembles from solo instrumental, vocal and choral, chamber, through symphonic orchestral works. Recent premières include *Nemeton*, for oboe and strings; *Capriccio Concertante* for clarinet, strings, and harp; *Lost Coast*, commissioned and performed by The Mission Chamber Orchestra of San Jose; and *Ascent to the Sierras*, a symphonic tone-poem

commissioned by The Young People's Symphony Orchestra. [From <https://www.jeremycavaterra.com/about.php>]

Marine Safari and Whale-Watch is the fifth movement of Cavaterra's *Monterey Suite*, an orchestral description of the Monterey Peninsula and surrounding area. The brilliant orchestration helps depict ocean waves and the excitement of spotting whales as they become visible.

Pericòn: danza Argentina
Luis Gianneo (1897-1968)



Born in Buenos Aires, Argentina, on Jan. 9, 1897, Luis Gianneo was born into a family of Italian immigrants. Beginning his study of music at an early age, he became a pianist, conductor, and composer. His establishment of youth orchestras and dedication to music education were probably his greatest contributions, but he also composed works for piano, orchestra, solo violin and orchestra, and a cantata. He was interested in incorporating folk elements in his works to help create a style that would be uniquely Argentine.

Pericòn: danza Argentina was written in 1948 and published in 1952. After a brief introduction in a quick tempo, the music settles into a more moderate speed with a lilting melody. As other melodies are introduced, dissonances start cropping up. These become a little more prominent and strident as the dance progresses, changing the character and raising the dynamic level. By the time the dance ends, the entire orchestra is playing *fortississimo*...very loudly!

Wind River

Joseph Curiale (b. 1955)



Joseph Curiale was born in Bridgeport, Connecticut. He received a bachelor of Science in Music Education degree from the University of Bridgeport, a Master's Degree in Composition from the University of Nebraska-Lincoln, and a Doctorate in Music Composition from the University of Minnesota. He has held numerous teaching positions at the college level, spent almost 30 years writing, arranging and producing music for television (10 years for The Tonight Show, Johnny Carson) and

films (once nominated for an Emmy Award), has written two books and has one more in the works. He has also been nominated three times for the CNN Hero Award for his philanthropic activities. His foundation has helped widows and orphans of the mass of farmer suicides in India and has helped build homes for the needy and fund college fees for people in The Philippines.

Wind River was commissioned by the University of Wyoming in celebration for the new millennium. Wind River is the name of a mountain range, part of the Rocky Mountains, in western Wyoming and contains the highest peak in Wyoming. Its beauty is protected by three federal wilderness areas and two national forests. One can feel the majesty of the mountains, hear the sounds of birds and running streams, and experience the exuberant feeling of being there in Curiale's music.

Nostalgia

Louise Canepa (b. 1933)



Louise Canepa, is an American-Italian from Monterey, CA. An Award-winning composer, she studied the classical piano, of her choosing, and was a music major when she studied at Monterey Peninsula College. She has written art songs in English, Italian, French, and German, piano pieces, a musical, and an opera, “Sicilians of Monterey”. She composed her own lyrics and wrote the libretto for her opera. Ms. Canepa received recognition from the City of Monterey for her song,” *Old Monterey*”. Ms. Canepa continues to compose whatever inspires her.

Notes by Emily Ray

Acknowledgements

(Donations received Jan. 1, 2022 - Jan. 9, 2023)

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