

# Mission Chamber Orchestra

Presents

## Portuguese Classical Music Concert "Dia de Portugal de Camões e das Comunidades"

Sunday, June 4, 2023 at 3:00 pm



Sandra Medeiros, Soprano



Emily Ray, Conductor



Diana Botelho Vieira, Pianist Soloist



**Five Wounds Portuguese National Church  
1375 E Santa Clara Street  
San Jose, CA**

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## Program

*The Star-Spangled Banner*

John S. Smith

*A Portuguesa*

Alfredo Keil

**Piano Concerto no. 5**

Sérgio Azevedo

- I. *Allegretto con tenerezza*
- II. *Nocturnal*
- III. *Con Gioia*

Diana Botelho Vieira, pianist

*Exsultate Jubilate*

W. A. Mozart

“How beautiful are the feet” from *The Messiah*

G. F. Handel

“Rejoice Greatly, O Daughter of Zion” from *The Messiah*

G. F. Handel

“Una voce poco fa” from *Il barbiere di Siviglia*

G. Rossini

“Summertime” from *Porgy and Bess*

George Gershwin

“O mio babbino caro” from *Gianni Schicchi*

G. Puccini

“Quando me’n vo” from *La bohème*

G. Puccini

*Quero cantar ser alegre*

Francisco de Lacerda

Sandra Medeiros, soprano

- Intermission -

**Symphony No. 2**

João Domingos Bomtempo

- I. *Sostenuto-allegro moderato*
- II. *Allegretto*
- III. *Minuetto (allegro)*
- IV. *Finale (allegro)*

No still or video photography is permitted during the performance.

# Mission Chamber Orchestra of San José

Emily Ray, Music Director and Conductor

## Violin I

Malin Huffman,  
concertmaster  
Jinhee Bok  
Ann Byler  
Marianne Cooper  
Nana Kurosawa  
Carolyn Lowenthal  
Tomomi Matsumoto  
Mary Lou Meeks

## Violin II

Anne Spector, principal  
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Stephen Chang  
Silin Chen  
Emma Dohner  
Kim Frampton  
Marian Lin  
Aine Winklebleck  
Jerry Yen

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Silvio Rocha  
Nicole Shim  
Judy Sumerlin  
Jolynda Tresner  
Pragathi Venkatesh  
Claire Wilson

## Violoncello

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Lynne Burstein

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Brian Holmes, co-principal  
Kathryn Crandell

## Trumpet

Guy Clark, principal  
Susan Schadeck

## Timpani

Neal Goggans

## Percussion

Kathryn Crandell

## Harp

Ruthanne Adams-Martinez

## Piano

Jerry Yen

## About the Artists



### **Diana Botelho Vieira**

Diana Botelho Vieira was born in São Miguel Island, Azores, in 1984. She has performed in Portugal, Spain, France, England, the United States and South America. Diana is a prize winner of the Prêmio Jovens Músicos competition, also receiving other awards such as Búzio Revelação (Expresso das 9) and Prêmio Cultura (Correio dos Açores).

She has appeared as a soloist with Conservatório de Ponta Delgada Chamber Orchestra, Orquestra Académica Metropolitana de Lisboa, Orquestra de Câmara de Cascais e Oeiras, Orquestra Clássica do Centro, Sinfonietta de Ponta Delgada, and Orquestra de la Universitat Politècnica de Catalunya, under conductors Yuri Pankiv, Jean-Marc Burfin, Nikolay Lalov, José Eduardo Gomes, Amâncio Cabral, and Mario Brandl García.

Diana has appeared in festivals such as Summer Institute for Contemporary Performance Practice (Boston), PianoFest (Chicago), Embassy Series – Uniting People Through Musical Diplomacy (Washington/DC), Meadowmount School of Music (New York), Festival Ibérico de Badajoz (Spain), Days of Music (Lisbon), Temporada Artística dos Açores, Porto PianoFest (online edition), Festival Internacional de Música da Primavera de Viseu, and Festival Internacional de Música da Póvoa de Varzim.

She performs and promotes Portuguese music, having released through MPMP two CDs: "A Toque de Caixa" children's music for piano, and "Viagens Imaginárias", for piano four hands with Saul Picado, both with music by Sérgio Azevedo.

Diana studied piano with Irina Semënova (Ponta Delgada Regional Conservatory), Alexei Erëmine (National Superior Academy of Orchestra, Lisbon), and Ludmila Lazar (Chicago College of Performing Arts). She also enjoys teaching, and is on the piano faculty at Academia de Música de Lisboa.

**[www.missionchamber.org](http://www.missionchamber.org)**



## Sandra Medeiros

Sandra Medeiros was born in São Miguel, in the Azores. She studied at the Ponta Delgada Regional Conservatory, with Imaculada Pacheco. She has a degree in Singing from the Superior School of Music in Lisbon, having integrated the class of Professor Joana Silva. She also studied singing privately with Lúcia Lemos. With a scholarship from the Calouste Gulbenkian Foundation and the National Center for Culture, she pursued postgraduate studies in singing with Julie Kennard and Clara Taylor at the Royal Academy of Music (RAM) in London, where she graduated with “Distinction”, obtained the Dip. RAM and the *Amanda von Lob memorial Prize* .

She attended improvement courses in Portugal, Austria, Spain, England and France with personalities from the classical music scene such as Ileana Cotrubas, Teresa Berganza, Marimi del Pozo, Gundula Janowitz , Rudolf Knoll, Christiana Eda-Pierre, Frank Ferrari, Liliana Bizineche, Jill Feldman, Paul Esswood, Richard Miller, Robert Tear, John Streets, Teresa Cahill, Martin Isepp, Paul Kiesgen , Rudolf Jansen and Udo Reinemann. She has received awards in national and international singing competitions, including the 2nd Prize in the *V International Singing Contest Bidu Sayão* in Brazil.

Her activity as a soloist includes early music, oratorio, *lied*, 20th/21st century song and opera. She has performed under the direction of maestros Michael Corboz , Lawrence Foster, Marc Minkowski, Philippe Herreweghe, Sir Charles Mackerras, Laurence Cummings, Alberto Lysy, Enrico Onofri, Olivier Cuendet, Jose Ramon Encinar, Giancarlo De Lorenzo, Dennis Russel Davies, Gunter Newhold, Jane Glover, Adriano Martinolli, Roland Smith, Peter Marchbank, Andrew Swinnerton, Emilio Moreno, Cristiana Spadaro, Roberto Perez, Nicolay Lalov, Christopher Bochmann, Manuel Ivo Cruz, Jorge Matta, Osvaldo Ferreira, Rui Pinheiro, César Viana, Pedro Carneiro, Pedro Figueiredo, Pedro Amaral, Pedro Neves, Vasco Pearce de Azevedo, João Paulo Santos, João Tiago Santos, Alberto Roque, Eduardo Martins, Ferreira Lobo, Paulo Lourenço, Marcos Magalhães, Amâncio Cabral, Ricardo Bernardes, Luís Carreiro.

She also performed with the Gulbenkian, Portuguese Symphony Orchestra (TNSC Orchestra), Metropolitana de Lisboa, Algarve, Clássica do Porto, Clássica da Madeira, Câmara de Cascais and Oeiras, Juventude Musical Portuguesa, Barroca de Ponta Delgada, Barroca de Mateus, Sinfonietta de Ponta Delgada, Sinfonietta de Lisboa, Orquestra A2M, Divino Sospiro, Músicos do Tejo, Concerto Campestre, Ensemble Americantiga, Flores de Música (ancient music group), Alis Ubbo Ensemble, Camerata Atlântica, Conjunt d'Antiga de L' ESMUC, RAM-PIBO (Baroque Orchestra of the Royal Academy of Music), Warsaw Symphony, Camerata Lysy from Gstaad ,L'Avventura London and Concerto Köln. She was a member of the groups Capela Lusitana (1995-1997) under the musical direction of Prof. Gerard Doderer and

Azul (1994-1998) with whom she performed in various parts of the country and abroad, namely in Germany and Spain.

She is one of the founding members of the Ensemble D.João V and the Ensemble Affetti d'Amore. She is a regular guest at the main Portuguese theaters, concert halls and music festivals. She has also performed in England, Germany, France, Luxembourg, Spain, Bulgaria, Macau, Brazil and Uruguay on stages such as Wigmore Hall, London Bach Festival, Brancaster Midsummer Music Festival, York Early Music Festival, Brighton Early Music Festival, Tudeley Festival, Kölner Philharmonie, Teatro de Bobigny, Teatro Real de Madrid, International Music Festival of Plasencia, Macau International Music Festival, Teatro da Paz, among others. Sandra Medeiros performed at Expo 98 (Portugal) and Expo An Meer 2000 (Germany).

Contemporary Portuguese music has played a prominent role in her career, with four operas from the 20th century being premiered. 20th and 21st century works by composers such as João Madureira, Carlos Marecos, Carlos Caires, Nuno Côrte-Real, Sérgio Azevedo, Rogério Medeiros, Eduardo Rocha, Emanuel Frazão, Eurico Carrapatoso among others are also in her repertoire.

## Program Notes

### **Piano Concerto no. 5 Sérgio Azevedo (b. 1968)**



In late 2019 I started to write some concertos for children and young players for the students of my wife, the pianist and teacher Diana Botelho Vieira. The idea was to create a whole series of pieces for piano and string orchestra in ascending levels of difficulty. The choice of strings only was due to the equilibrium between the (usually) less carrying power of sonority of young players and the orchestra. With winds, that balance is even more delicate. Also, the strings can produce a vast array of effects, like pizzicato, mutes, double and triple stops, harmonics, etc., which winds can't.

The intended series of 3 or 4 concertos has now expanded to seven works, all with very different levels of technical demands, from the easiest one, the first, to the concertos 4-5-6 (which are the most hard to play), none of them - in order to maintain the basic goal - demanding any type of adult, professional virtuosity. Nonetheless, all of them require a talented student or professional pianist to play not only the notes correctly but to get beyond the mere notes, for one thing my music for children and young interpreters is not is "childish". The harmonies, rhythms and other techniques are the same as I use for my adult, professional works, only made easier and more playable. For the rest, there are in these seven works lots of joy, drama, tears and humor, as much as these feelings exist in my other works in the genre.

Sérgio Azevedo

## **Symphony no. 2 in D Major** **João Domingos Bomtempo (1775-1842)**



João Domingos Bomtempo, born in Lisbon to a musical family, was the first Portuguese composer to write symphonies in the Viennese classical model. Portugal's musical tastes had been dominated by church music and Italian opera for generations. Portuguese symphonies (few though they were) previously were of a lighter Italianate style, resembling opera overtures more than full-scale musical utterances. It was Bomtempo who, after years abroad freelancing as a composer, pianist and teacher, had brought cosmopolitan musical sensibilities back to the relatively culturally isolated Iberian nation. During his stints in Paris and London he wrote numerous works, including piano concertos and sonatas, and his first symphony. These were well received and, thanks to his friendship with fellow pianist, composer and publisher Muzio Clementi (1752-1832), many were published.

Bomtempo repatriated to Portugal in 1821, settling in Lisbon, where he founded the Philharmonic Society (modeled after its namesake in London) and in 1835 became the first director of the Lisbon Conservatory. The former institution became a venue for bringing works of the Viennese triumvirate – Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791) and Ludwig van Beethoven (1771-1827) – to the Portuguese public, and it was in this context that Bomtempo's Symphony no. 2 came into existence. We do not know the exact date of composition, but given that the work was not published during the composer's lifetime (unlike those works he composed abroad), this symphony most likely dates from his last years in Lisbon. In many respects, the work plays like one of Haydn's late "London" symphonies. However, the ample proportions and occasional dramatic gestures point to later composers Beethoven and Franz Schubert (1797-1828), themselves heirs to Haydn's legacy. This, too, suggests a later date for the present work. The symphony is scored for a "classical" orchestra: pairs of woodwinds, horns and trumpets, timpani and strings.

Notes by Casey A. Mullin



### **Exsultate, jubilate**

Exsultate, jubilate,  
o vos animae beatae!  
Dulcia cantica canendo,  
cantui vestro respondendo,  
psallant aethera cum me.

Fulget amica dies,  
iam fugere et nubila et procellae;  
exortus est justis inexpectata quies.  
Undique obscura regnabat nox;  
surgite tandem laeti,  
qui timuistis adhuc,  
et iucundi aurorae fortunatae  
frondes dextera plena et lilia date.

Tu, virginum corona,  
tu nobis pacem dona.  
Tu consolare affectus,  
unde suspirat cor.

Alleluja.

### **Exult, rejoice,**

Exult, rejoice,  
o blessed souls!  
Singing sweet songs,  
singing your song,  
the heavens sing praise with me.

A friendly day shines forth,  
clouds and thunderstorms have already  
moved away;  
unforeseen peace has come to the righteous.  
Darkness was all over the world;  
arise joyfully at last  
you, who were hitherto in fear,  
and, well-disposed, to the blissful morning  
light  
lavishly present wreaths of leaves and lilies.

You, the Virgin's garland \*,  
grant us peace.  
Dull the grief,  
which makes our heart sigh.  
Halleluja

### **“How Beautiful are the Feet” from *The Messiah***

How beautiful are the feet of them  
that preach the gospel of peace,  
How beautiful are the feet,  
How beautiful are the feet of them  
that preach the gospel of peace.

How beautiful are the feet of them  
that preach the gospel of peace,

and bring glad tidings,  
and bring glad tidings,  
Glad tidings of good things,  
and bring glad tidings,  
Glad tidings of good things,  
and bring glad tidings,  
Glad tidings of good things!  
Glad tidings of good things!

**“Rejoice greatly” from *The Messiah***

Rejoice, rejoice, rejoice greatly

Rejoice o daughter of Zion

O daughter of Zion

Rejoice, rejoice, rejoice

O daughter of Zion

Rejoice greatly

Shout, o daughter of Jerusalem

Behold, thy King cometh unto thee

Behold, thy King cometh unto thee

Cometh unto thee

He is the righteous Saviour

And He shall speak

Peace unto the heathen

He shall speak peace

He shall speak peace

Peace

He shall speak peace

Unto the heathen

He is the righteous Saviour

And He shall speak

He shall speak peace

Peace

He shall speak peace

Unto the heathen

Rejoice, rejoice, rejoice greatly

Rejoice greatly

O daughter of Zion

Shout, o daughter of Jerusalem

Behold, thy King cometh unto thee

Rejoice, rejoice

And shout, shout, shout, shout

Rejoice

Rejoice greatly

Rejoice greatly

O daughter of Zion

Shout, o daughter of Jerusalem

Behold, thy King

Cometh unto thee

Behold, thy King

Cometh unto thee

**“Una Voce poco fa”**  
**from *Il Barbiere di Siviglia***

Una voce poco fa  
qui nel cor mi risuonò;  
il mio cor ferito è già,  
Lindor fu che il piagò

Sì, Lindoro mio sarà;  
lo giurai, la vincerò. (bis)

Il tutor ricuserà,  
io l'ingegno aguzzerò.  
Alla fin s'accheterà  
e contenta io resterò.

Sì, Lindoro mio sarà;  
lo giurai, la vincerò.  
Sì, Lindoro mio sarà;  
lo giurai, sì.

~ ~ ~

Io sono docile, son rispettosa,  
sono obbediente, dolce, amorosa;  
mi lascio reggere, mi lascio reggere,  
mi fo guidar, mi fo guidar.

Ma,  
ma se mi toccano  
dov'è il mio debole  
sarò una vipera, sarò  
e cento trappole  
prima di cedere farò giocar, giocar.  
E cento trappole  
prima di cedere  
farò giocar, farò giocar. (bis)

**A Voice a While Back**

A voice a while back  
echoes here in my heart;  
already my heart has been pierced  
and Lindoro inflicted the wound.

Yes, Lindoro shall be mine;  
I swear it, I will win. (bis)

My guardian will refuse me;  
I shall sharpen all my wits.  
In the end he will be calmed  
and I shall rest content...

Yes, Lindoro shall be mine;  
I swear it, I will win.  
Yes, Lindoro shall be mine;  
I swear it, yes.

~ ~ ~

I am docile, I'm respectful,  
I'm obedient, gentle, loving;  
I let myself be ruled, I let myself be ruled,  
I let myself be guided, I let myself be  
guided.

But,  
but if they touch me  
on my weak spot,  
I'll be a viper  
and a hundred tricks  
I'll play before I yield.  
And a hundred tricks  
I'll play before I yield.

### **“Summertime” from *Porgy and Bess***

Summertime,  
And the livin' is easy  
Fish are jumpin'  
And the cotton is high  
Your daddy's rich  
And your mamma's good lookin'  
So hush little baby  
Don't you cry  
One of these mornings  
You're going to rise up singing  
Then you'll spread your wings  
And you'll take to the sky

But till that morning  
There's a'nothing can harm you  
With daddy and mamma standing by  
Summertime,  
And the livin' is easy  
Fish are jumpin'  
And the cotton is high  
Your daddy's rich  
And your mamma's good lookin'  
So hush little baby  
Don't you cry

### **“O mio babbino caro” from *Gianni Schicchi*“**

O mio babbino caro  
Mi piace, è bello, bello  
Vo' andare in Porta Rossa  
A comperar l'anello!  
Sì, sì, ci voglio andare!  
E se l'amassi indarno,  
Andrei sul Ponte Vecchio,  
Ma per buttarmi in Arno!  
Mi struggo e mi tormento!  
O Dio, vorrei morir!  
Babbo, pietà, pietà!  
Babbo, pietà, pietà!

Oh my dear papa  
I like him, he is so handsome.  
I want to go to Porta Rossa  
To buy the ring!  
Yes, yes, I want to go there!  
And if my love were in vain,  
I would go to the Ponte Vecchio  
And throw myself in the Arno!  
I am pining, I am tormented!  
Oh God, I would want to die!  
Father, have pity, have pity!  
Father, have pity, have pity!

### **“Quando me'n vo'” from *La Boheme***

Quando me'n vo soletta per la via,  
La gente sosta e mira  
E la bellezza mia tutta ricerca in me  
Da capo a pie'...  
Ed assaporo allor la bramosia  
Sottil, che da gli occhi traspira  
E dai palesi vezzi intender sa  
Alle occulte beltà.  
Così l'effluvio del desio tutta m'aggira,  
Felice mi fa!  
E tu che sai, che memori e ti struggi  
Da me tanto rifuggi?  
So ben:  
le angoscie tue non le vuoi dir,  
Ma ti senti morir!

When walking alone on the streets,  
People stop and stare  
And examine my beauty  
From head to toe  
And then I savor the cravings  
which from their eyes transpires  
And from the obvious charms they perceive  
The hidden beauties.  
So the scent of desire is all around me,  
It makes me happy!  
And you who know, who remembers and  
yearns,  
You shrink from me?  
I know why this is:  
You do not want to tell me of your anguish,  
But you feel like dying!

### **“Quero cantar, ser alegre”**

Quero cantar, ser alegre,  
Não me deixo entristecer.  
Quem é triste morre cedo,  
Inda não quero morrer.  
Quem é triste morre cedo  
Inda não quero morrer  
Quero viver para amar  
E amar para viver.

I want to sing, be happy,  
I don't let myself be sad.  
Who is sad dies early,  
I still don't want to die.  
Who is sad dies early,  
I still don't want to die.  
I want to live to love,  
And love to live.

# Acknowledgements

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**2023-2024 season schedule**

**Saturday Sept. 30, 7:30pm Hammer Theatre**

**Saturday Dec. 2, 7:30pm Hammer Theatre**

**Saturday Feb. 24, 7:30pm Hammer Theatre**

**Saturday May 11, 7:30pm De Anza College  
Visual and Performing Arts Center**



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