



Mission Chamber Orchestra of San José

26th Season

Requiem and Romance

Saturday, Oct. 29, 2022

7:30PM

Hammer Theatre Center

San Jose, California

Program

Hibernia Suite

Linda Robbins Coleman

II. *The Lover (Leanna'n)*

III. *Dancing (Damhsa)*

A Requiem for George Floyd orchestral premiere **Henry Mollicone**

I. *Requiem Aeternam*

II. *Gloria I*

III. *Gloria II*

IV. *Star Born*

V. *Crossing the Bar*

VI. *Meditation (in memoriam)*

VII. *Hear Me, Redeemer*

Leon Beauchman, narrator

Alison Collins, soprano

Voices of Hope Humanitarian Choir

- Intermission -

Concertino for Xylophone & Orchestra

Toshiro Mayuzumi

I. *Allegro vivace*

II. *Adagietto*

III. *Presto*

Galen Lemmon, marimbist

Romance world premiere

John David Lamb

Geoffrey Noer, violinist

Firebird Suite (1919)

Igor Stravinsky

I. *Introduction*

II. *Variation de l'oiseau de feu*

III. *Ronde des Princesses*

IV. *Danse infernale du roi Kastcheï*

V. *Berceuse/Final*

No still or video photography is permitted during the performance.

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Mission Chamber Orchestra of San José

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Susan Schadeck

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Hisashi Masui, principal
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Ken Rydeen

Tuba

John Whitecar

Timpani

Niles Flynn

Percussion

Niles Flynn
Nick Lam
Tom McNeal

Harp

Ruthanne Martinez

Piano

Debbie Davis

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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Alex Ton That

Second Violin

Amy Nguyen
Shannon Zhou
Harry Nguyen
Matthew Phan

Viola

Quynh Dao
Kaylene Wang
Mina Chau

Cello

Cindy Ly
Alec Szeto
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Bass

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

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Sally LeSchofs
Susan St. Claire
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About the Artists



Galen Lemmon received both his Bachelor of Arts degree and his Master's degree in percussion performance from SJSU. He has performed and taught in the Bay area for 50 years. He was awarded a position in the San José Symphony when only 19 years old, and just three years later he was named Principal

Percussionist with the same orchestra. Mr. Lemmon was the Director of Percussion Studies at SJSU from 2001 – 2021 when he retired.

Mr. Lemmon led a drive to raise \$125K to save the old San Jose Symphony music library after they went bankrupt and is currently Treasurer of the San Jose Symphonic Music Library. Mr. Lemmon was appointed Principal Percussion with the start up of Symphony Silicon Valley, now Symphony San Jose. He is also Principal Percussionist with the Cabrillo Festival Orchestra and has worked with world class artists such as Evelyn Glennie and Colin Currie, plus composers such as Christopher Rouse, Michael Daugherty, Philip Glass, Aaron Jay Kernis, Jennifer Higdon, Kevin Puts and John Adams.

Mr. Lemmon performs regularly as percussion soloist. He performed the Rosauero "Concerto for Marimba" with the Wind Ensemble at SJSU in 2002. In 2005 he performed the Schwantner "Concerto for Percussion" with the SJSU Wind Ensemble at the CMEA Conference in Sacramento and at the College Band Directors Conference in Reno, NV. At the same time, he was also performing the Milhaud "Concerto for Percussion" with the Pacific Chamber Orchestra. In 2006 he performed the Creston "Concerto for Marimba" with the SJSU Orchestra. Mr. Lemmon performed "Raise the Roof" with the San Jose Symphonic Band and the SJSU Wind Ensemble in 2008, both with Dr. Edward

Harris conducting. He also played this same piece with the San Jose Wind Symphony at the National Conference of Community Bands in 2013. In 2009 he performed Avner Dorman's "Spices, Perfumes and Toxins" with the Cabrillo Music Festival, again in 2011 with Symphony Silicon Valley and in 2013 with the Eugene Symphony Orchestra. Mr. Lemmon performed the US premiere of this same piece in 2016 with his former student, Anne Hsu, a California Percussion Ensemble and SJSU graduate. He performed the Ziek "Concerto for Percussion" in 2010 with the San Jose Symphonic Band. In 2019 he performed the Creston Marimba Concerto with the San Jose Wind Symphony while on tour in Ireland.

Mr. Lemmon records regularly at Skywalker Ranch in Marin County. Recordings include commercials, Universal Studio rides, Disney and movie soundtracks. He can be heard on video games "Gran Turismo", "The Simpson's", "Star Wars: "The Force Unleashed", "Uncharted", "Uncharted II", "Star Wars: The Old Republic", "Starcraft II", and Kinect Disneyland Adventures. In January 2008 he recorded the music for the movie "In the Electric Mist" and can heard in the movies "18 Again" and "Ghosts of Girlfriend's Past." In 2014 Clarice Assad released her new CD "Imaginarium" which Mr. Lemmon can be heard performing on marimba and other percussion instruments.

In 2019 he judged at the Shanghai Conservatory of Music International Percussion Festival and presented a master class on "Educating Our Young Percussionists". His private students have placed 1st , 2nd and 3rd in many percussion competitions including the PAS California Chapter Competitive Festival, the Southern CA Marimba Competition, and the Great Plains Marimba Competition.

Mr. Lemmon has performed with every professional orchestra in the Bay area, including touring and recording with the San Francisco Symphony. He has performed in musicals and is a regular performer with the New Century Chamber Orchestra. He has participated numerous times at California Music Educators Conferences in the Bay area as well as Sacramento and Los Angeles. He is an Educational Artist for Marimba One and Black Swamp Percussion. He has filled the role of Percussion Coordinator for CASMEC the last four years.

Mr. Lemmon started the Pre University Percussion Group in 2019. His group and private students are the best in California performing at the Jr. Bach Festival, US Open Music Competition, PAS Chapter Competitive Festival, the National Youth Orchestra, and the Southern CA Marimba Competition. His students routinely make up many of the students chosen for state honor bands or orchestra. His students have won or placed in the finals of the last two years of the Great Plains Marimba Competition in Oklahoma.



Geoffrey Noer started playing the violin at the age of six and has studied with several notable teachers including Barbara Sonies and Charles Gray. Geoffrey is currently Concertmaster of the Mission Chamber Orchestra of San Jose, having performed with the group since its founding in 1996. Heard in venues across North America and Europe, he is also an avid chamber musician. Outside of music, Geoffrey holds a computer science degree from Swarthmore College and enjoys a successful high technology career in Silicon Valley.



Alison Collins is grateful to be beginning her third decade as a professional vocal soloist and for the guidance of her teachers, mentors, and family. Her performances have taken her throughout the United States, Europe, and China. She has performed as a vocal soloist with Sarasota Opera, Intermountain Opera, Opera San José, Ballet San José, Symphony Silicon Valley Chorale, The Winchester Orchestra, Fresno Grand Opera, Pocket Opera, West Bay Opera,

Berkeley Opera, Townsend Opera Players, Modesto Performing Arts, Stockton Opera Association, and American Opera Projects. She performed as an apprentice artist with Virginia Opera, Portland Opera Repertory Theatre, Des Moines Metro Opera, and Sarasota Opera. Career highlights include soprano solos in St. Matthew Passion (J. S. Bach), Bachianas brasileiras No. 5, and Carmina Burana. Other favorite performed roles include: Marian (The Music Man), Irene Molloy (Hello Dolly), Mabel (Pirates of Penzance) Gilda (Rigoletto), Monica (The Medium), Marie (Daughter of the Regiment), Galatea (My Fair Galatea), Sandra Wilkinson (Billy Elliot) and the title role of Henry Mollicone's Starbird. From 2018-2020 Alison served as soprano soloist for Voices of Hope Humanitarian Choir, performing the role of Eve in Henry Mollicone's Beatitude Mass For The Homeless. Alison is a graduate of Modesto Junior College, San Francisco Conservatory of Music, and San José State University.



Leon Beauchman (Writer, Drummer, Ensemble) is a poet, spoken-word artist, percussionist, singer, lecturer and community activist. He previously performed with Akoma Arts in the Bay area. Songs for Humanity, performed earlier this year, is his first effort at writing for the stage. He is currently working on his first book, *The Great Overcoming: An African American Search for Meaning,*

Healing and Liberation. Several themes in the play are from the book. His interest in psychology led to obtaining a Masters Degree in Counseling Psychology thereby allowing him to explore the healing powers of artistic expression. Leon is an AT&T retiree and served four terms on the Santa Clara County Board of Education. He currently serves as president of the Santa Clara

County Alliance of Black Educators (SCCABE) and is working as a mental health clinician in several local schools. Leon has performed with Tabia several times in community shows over the past year, and led collaborations with SCCABE and Tabia on programs for high school students for many years.

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Program Notes

Hibernia Suite

Linda Robbins Coleman (1954 -)



Linda Robbins Coleman is a native of Des Moines, Iowa. She graduated from Drake University with a Bachelor of Music Education degree and later studied with the Greek National Theatre. From 1977-97 Coleman was Composer-in-Residence for Drake Theatre, scoring thirty-five plays ranging from the ancient Greeks to the moderns. She was the first Iowa woman to hold the position of Composer-in-Residence with any orchestra, serving with Orchestra Iowa (formerly known as the Cedar Rapids Symphony) from 1994-96 and 2000-02, and the Wartburg Community Symphony from 1991-2002. The WCSO commissioned and premiered five compositions, and Orchestra Iowa commissioned three and performed nine of her works. Coleman also served on the Artistic Advisory Committee of Orchestra Iowa for twenty years.

Coleman has been recipient of more than 80 commissions ranging from chamber and symphonic music to jazz, pop, theatre, and film. Her music has been performed and broadcast throughout North America and Europe by artists that include the Milwaukee Symphony Orchestra, the Moravian Philharmonic (Czech Republic), the Dayton Philharmonic (OH), the Lexington Philharmonic (KY), the Chelsea Symphony (NY), Orchestra Iowa, and the Ames and Maya quartets

In 1987, Coleman co-founded the Iowa Composers Forum and served as its chief administrator for ten years, producing more than two dozen concerts and five state-wide festivals. Coleman worked as an adjunct in the theatre department at Drake University for twenty years, as a visiting artist at a magnet elementary school in Des Moines's inner city for six years, and on the Iowa Arts Council's Artist in the Schools and Communities roster for fifteen years.

An accomplished pianist, Coleman has been performing since the age of six and worked professionally as a jazz and classical soloist and collaborative pianist. Coleman is a published poet and writer. For four decades she served as collaborator, research associate, and editor with Professor William S. E. Coleman, working on materials related to William F. (Buffalo Bill) Cody and the 19th century Lakotas; the escape of the Danish Jews from Nazi persecution in 1943; and modern productions of ancient Greek plays by the Greek National Theatre. From 1977-2000 she worked with her husband researching and editing their book, *Voices of Wounded Knee*. It details the events and attitudes leading to the 1890 Massacre and the end of the Plains Indian Wars. Published by the University of Nebraska Press in 2000, it is considered the definitive book on this topic. *Boyhood's End*, a non-fiction book about the World War II era that she co-authored with her husband will be published in 2022.

Hibernia Suite was commissioned and premiered by the Wartburg Community Symphony Orchestra on February 15, 1997. These are the composer's notes about the work:

Hibernia, in Latin, means "Ireland," and this piece is meant to reflect and honor my Irish heritage. Since I spent the past twenty years writing about the Mediterranean, I decided that it was about time to begin to explore my own ancestry and my ties to the Motherland.

The second movement, *The Lover (Leanna'n)*, is a piece reflecting the love I feel for people, life, and nature. And, as with a lot of love, there is also a hint of melancholy and sadness in this expression. I wanted this movement to recognize

the past while existing in the present. A string quartet introduces the melody, and then ideas and sentiments play back and forth with the orchestra expressing the give and take, joy and sadness, and fragility and infinity of human feeling.

Dancing (Damhsa) begins with *tutti* chords reminiscent in style of the first movement, but within six measures the music begins to evolve and dance into a jig. Playful in nature, it reflects the humor and joy and high spirits of a wonderful evening of good friends, a lot of storytelling, and the enthusiasm of being with people I love.

A Requiem for George Floyd

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. has 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. Mr. Mollicone recently finished a new 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*, performed by the choir he founded, Voices of Hope Humanitarian Choir and Instrumentalists. These concerts, free of charge, solicited donations which were then given to the homeless charity selected by the performance venue.

A Requiem for George Floyd, with narration by Richard Heydt, was composed in 2020. It is dedicated "To the memory of George Floyd and so many others victimized by discrimination." While the narrative text is new, little of the music is totally new. It is scored for strings, two flutes, two clarinets, piano, and percussion. The first movement, *Requiem Aeternam (Eternal Rest)*, is new material for the voices and orchestra. However, the ensuing two *Gloria* movements bear a strong resemblance to Mollicone's *Gloria* of his *Beatitude Mass*. *Gloria II* is a truncated version of *Gloria I*. The next song, *Star Born*, is new and is basically a love song, comparing space and love as mysteries and ending with the optimistic words, "...in the brightest universe I can imagine." *Crossing the Bar* is based on the poem by Alfred Tennyson. It was originally for tenor voice and piano as part of *Songs of Love and Departure* from 2000. *Hear Me, Redeemer* is an anthem in Gospel style. It was originally written in 1978, but was also used in Mollicone's *Beatitude Mass*.

The character of this requiem is somewhat out of the ordinary, as it has a message of hope running through it. The fact that there are two *Gloria* movements, which are joyful in nature and which the standard Requiem does not contain, lend to the positive message the composer is trying to convey, that one day discrimination will no longer exist.

Mr. Mollicone passed away in May, 2022.

Requiem Aeternam

*Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem.*

*Grant them eternal rest, Lord,
and let perpetual light shine on
them
You are praised, God, in Zion
and homage will be paid to You in
Jerusalem.*

Gloria

Gloria in excelsis Deo

Glory to God in the highest

Star Born

*An astral fantasy bends an arc toward love,
Hubble peers deep into space
and finds a distant light
warm and near like a beacon.
And so I look towards you and see reflected a like mind
and blazing soul.
Of course, space is a mystery just like love.
The days before I met you recede to nothing.
The days before you met me are only halos.
But the days since add like uncounted diamonds.
In the brightest universe I can imagine.*

Crossing the Bar

*Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep,*

*Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.*

*Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;
For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.*

Hear Me, Redeemer

*Hear me, Redeemer.
Send down your love
To cleanse my soul.*

*Lord of lords, wash away my sinful ways.
Show me the pow'r of Your love!
Lord of lords, shine Your light through all my days.
Show me the pow'r of Your love!*

*Hear me, Redeemer.
Send down your love
To cleanse my soul.*

*Mighty God, take my hand and lead the way.
Show me the pow'r of Your love!
Mighty God, let me praise You ev'ry day.
Show me the pow'r of Your love!*

*Hear me, Redeemer.
Send down your love
To cleanse my soul!*

Concertino for Xylophone and Orchestra

Toshiro Mayuzumi (1929-1997)



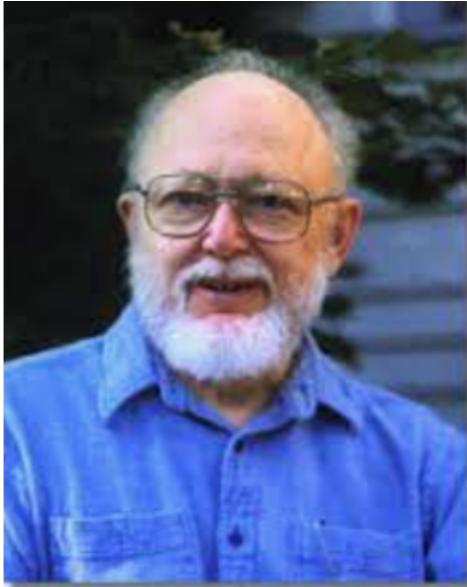
Toshiro Mayuzumi was born in Yokohama, Japan in 1929. Immediately following World War II, he studied at the Tokyo University of Fine Arts and Music from 1945 to 1951, then spent a year studying at the Paris Conservatory. He is known for combining avant-garde technique with themes on traditional Japanese themes and Buddhism. His output includes symphonies, ballets, operas, and over 100 film scores.

The **Concertino for Xylophone and Orchestra** was written for his student Yoichi Hiraoka. It is one of the most popular works for xylophone today. Consisting of two fast movements and a central slower *Adagietto*, the piece starts with a machine-like repetitive motive serving as an introduction to the main theme performed by both the soloist and the orchestra. Combinations of the rhythmic motive and the main theme appear throughout. In the slow second movement, somewhat dissonant and eery introductory material in the orchestra precedes the main melody presented by the soloist. This Japanese melody is embellished by the flute in a jazz style, so we hear various styles combining to produce an overall haunting effect. The third movement goes by in whirlwind fashion, with a humorous, circus-like tune serving as the main theme. Near the end, the opening material from the first movement reappears, briefly, then it's a race to the end!

Since “xylo” means “wood”, and both xylophones and marimbas have wood keys, Mr. Lemmon has chosen to perform this Concertino on the marimba for this evening's performance.

Romance for Violin and Chamber Orchestra

John David Lamb (1935 -)



John David Lamb was born in Portland, Oregon, in 1935. He was raised in Yakima, Washington, where he attended public schools. In 1956 he received a B.A. from San Francisco State University and an M.A. in composition and conducting from the University of Washington in 1958. In Seattle he studied composition with the Latvian nationalist composer, Volfgangs Darzinš and had a long career teaching in the Seattle Public Schools. He received a composer-in-residence fellowship from the Ford Foundation/MENC from 1965 to 1966. From 1977 to 1978 he studied Swedish folk music in Stockholm and later

attended an intensive course in ethnic music at Malungs Folkhögskola in Sweden. His compositions include orchestral, choral, dramatic, chamber, and pedagogic works as well as more than 150 fiddle tunes. There are five CDs of his music (mainly chamber music), which are available for listening and download at www.classical.net. Search for Lamb.

The following are the composer's notes on the ***Romance***:

Art always reflects the times, and in this anxious age, our most serious music has expressed our malaise and often our anger. In 2014, having composed my share of angry music, I attended a concert where a favorite local violinist performed Romances by Beethoven and Dvorak. This was the mood I was looking for and what I hoped to achieve in my own next work. *Romance* does not have a "story," but it does contrast tense outbursts with development of tonal melodic themes delivered by the solo violin and woodwinds. Following the opening statement, the music calms for the violin to introduce the main melodic theme in D major. The opening statement makes a last appearance, leading to more

development of the violin theme. After a brief E-flat allusion to Mahler, the violin returns for a duet with the English horn. Back to the main key of D for some recapitulation of the main theme and a quiet coda concluding with English horn and violin having the last word. *Romance* is my latest and shortest orchestra work. Its time has come, and together we are hearing it for the first time.

***L'Oiseau de Feu* (The Firebird), 1919 Suite, K10c**
Igor Stravinsky (1882-1971)



Born in Oranienbaum, Russia, in 1882, Igor Stravinsky was the son of a professional opera singer father and pianist mother.

Although he studied to become a lawyer, having begun piano lessons at the age of 9, he also studied music. The events of Bloody Sunday in Russia prevented Stravinsky from taking his final law exams, so he turned to pursue a career in music. The famed Russian composer Nikolai Rimsky-Korsakov took the young man under his wing and instructed him in composition until his death in 1908. When the impresario Sergei Diaghilev attended a concert in which two of Stravinsky's compositions were performed, he was so impressed that he hired Stravinsky to write the score for a ballet after other composers either could not deliver or withdrew from the project. The result, *L'Oiseau de Feu*, based on a combination of Russian folk tales, was an immediate success at its premiere in Paris by the Ballet Russes in 1910. Commissions for the ballets *Petrushka* and *Le Sacre du printemps* (*The Rite of Spring*) followed.

Stravinsky had a long career as pianist, conductor and composer. His compositional style morphed from his early "Russian" style to neoclassical to atonal (12-tone serial.) He received many awards throughout his life and is

considered one of the most influential composers of the twentieth century. He died in New York City of pulmonary edema in 1971.

Stravinsky's first suite extracted from *L'Oiseau de Feu* in 1911 used the same large orchestration as the original ballet. The 1919 suite, however, is written for slightly smaller orchestra and employs mostly different dances than the 1911 suite. The orchestration is still brilliant and requires a high degree of skill to perform. The movements include the *Introduction*, suggesting a dark forest; the *Variations of the Firebird*, giving special attention to the high woodwinds; the *Princesses Khorovod* (round dance); the *Infernal Dance of King Kastchei (and his subjects)*, a wild dance increasing in intensity; the *Lullaby*; and the *Finale* (as grand a finale as one will ever hear!) Sometimes just the last two movements are performed as a work.

Notes by Emily Ray

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