



# *Mission Chamber Orchestra of San José*

26<sup>th</sup> season

## *In memory of Hazel Cheilek*

Saturday, Sept. 24, 2022

7:30PM

Hammer Theatre Center

San Jose, California

# Program

## ***Baroque Suite for String Orchestra***

**Adolphus Hailstork**

- I. *Prelude*
- II. *Sarabande*
- III. *Air*
- IV. *Gigue*

## ***Divided Overture*** world premiere

**Alexander Goodhart**

## ***Danzas Fantásticas***

**Joaquin Turina**

- I. *Exaltación*
- II. *Ensueño*
- III. *Orgía*

- Intermission -

## **Piano Concerto no. 2 in B-flat major, Op. 83**

**Johannes Brahms**

- I. *Allegro non troppo*
- II. *Allegro appassionato*
- III. *Andante*
- IV. *Allegretto grazioso*

**Michael Mizrahi, pianist**

No still or video photography is permitted during the performance.

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. SCVPAA is a member of the Silicon Valley Arts Coalition

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# Mission Chamber Orchestra of San José

Emily Ray, Music Director and Conductor

## Violin I

Geoff Noer, concertmaster  
Ann Byler  
Marianne Cooper  
Emma Dohner  
Malin Huffman  
Nana Kurosawa  
Carolyn Lowenthal  
Tomomi Matsumoto

## Violin II

Anne Spector, principal  
Zoe Adams  
Stephen Chang  
Silin Chen  
Marian Lin  
Mary Lou Meeks  
Peggy Spool  
Jerry Yen

## Viola

Goetz Leonhardt, principal  
Ken McKnight  
Silvio Rocha  
Judy Sumerlin  
Doug Tomm  
Jolynda Tresner

## Violoncello

Garth Cummings, principal  
Deb Fenzel-Alexander  
Javier Gomez-Tagle  
Victor Ha  
Jeanette Haines  
Jennifer Mathers  
Michael Relland  
Pete Yarbrough

## Contrabass

Clark Cox, principal  
Cal Ellis

## Flute/piccolo

Amelia Archer, principal  
Kenin Coloma  
Sarah Lloyd

## Oboe

Robert Scott, principal  
Emily Petersen

## English horn

Wendy Shiraki-Raphael

## Clarinet

Sue Biskeborn, principal  
Casey Morrison

## Bass clarinet

Henri Kukanaho

## Bassoon

Matt Volkar, principal  
Lynne Burstein

## Contrabassoon

Juliet Hamak

## Horn

Gary Crandell, principal  
Kathryn Crandell  
Jeanette Levinson  
Randy Nickel

## Trumpet

Guy Clark, principal  
Laura Shea Clark  
Paul Dhuse

## Tenor trombone

Craig Whitwell, principal  
Michael Relland

## Bass trombone

Steve Barnhill

## Tuba

John Whitecar

## Timpani

Stuart Langsam

## Percussion

Stuart Langsam  
Tom McNeal

## Harp

Ruthanne Adams-  
Martinez

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Saartak Shankavaram, concertmaster  
Brian Duffy  
Joshua Hsieh  
Gabriele Rosier  
Vidhur Suresh  
Michelle Xie

### Viola

Romana Carey  
Tarini Jayakumar  
Millana Kelil

### Cello

Alissa Gau  
Bruno Piccoli  
Marissa Wei

### Bass

Sofia Chang  
Liam Chesser  
Sara Ni

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## Program Notes

### ***Baroque Suite for String Orchestra***

Adolphus Hailstork (1941- )



Born in 1941 in Rochester, New York, Adolphus Cunningham Hailstork III received a Bachelor of Music from Howard University (Washington, D.C.) in 1963, then traveled to France to study with the famed composition teacher, Nadia Boulanger. After returning to the U.S., Hailstork attended the Manhattan School of Music and studied composition with David Diamond and Vittorio Giannini. There he earned another bachelor degree and also a master's degree. In 1971 he earned a PhD in composition from Michigan State University, where he also taught for two years. Eventually he ended up in Virginia (Professor of Music and Eminent Scholar at Old Dominion University), where he met Hazel Cheilek.

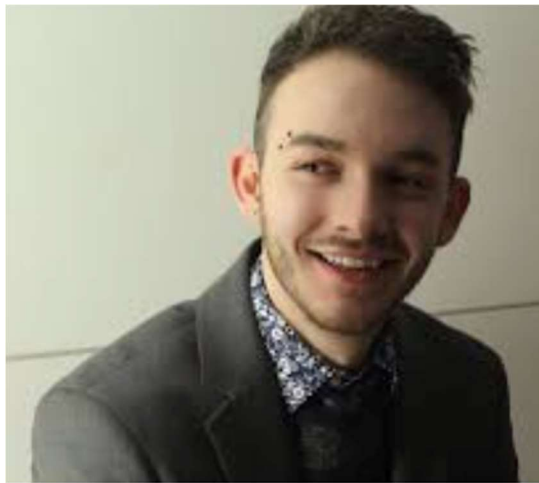
Hailstork's works include works for solo piano, chamber music, orchestral works, three operas, and works for both solo chorus and chorus with orchestra. He wrote his *Baroque Suite* for solo violin and harpsichord for a young violinist he knew in his church choir. He transcribed the work for Ms. Cheilek's orchestra at the Thomas Jefferson High School for Science and Technology in Alexandria Virginia. There is an optional part for harpsichord, which will not be used in today's performance.

*Baroque Suite* consists of four movements with titles one would typically find in a suite from the 18<sup>th</sup> century. The first movement *Prelude* is fairly lively and sounds like baroque music for the first several seconds, but some unexpected harmonies belie the fact that this is a 20<sup>th</sup> century composition. Reflecting the baroque tradition, the second movement *Sarabande* is in triple meter with a slight stress on the 2<sup>nd</sup> beat of most measures. The melody is carried mostly by the first violins. An even slower movement follows: *Air*. The gentle melody is played alternately by the first violin section and the concertmaster. The movement ends quietly on an unstable chord and leads directly into a sprightly *Gigue (Jig)* performed alone by the concertmaster until

the rest of the orchestra joins in. Similar to the third movement, there is some alternation of the melody between the concertmaster and the first violin section. A short crescendo brings the work to a close.

### ***Divided Overture***

Alexander Goodhart (1992- )



French composer Claude Debussy's *L'isle Joyeuse* inspired Alexander Goodhart to become a composer. With a heritage reflecting Russian, Jewish, Italian, and Irish ethnicities, it is no wonder his style is eclectic, a mixture of European-rooted music and alternative rock since the 1960's. His composition include works for piano, voice, chamber, orchestral and choral works.

The Mission Chamber Orchestra commissioned Goodhart to write a multi-movement work earlier this year, and *Divided, An American Symphony* is the result. Today the first movement will be performed, and the second movement will appear on the orchestra's January 29, 2023 *Italianità in the Americas* concert. The following are the composer's notes.

"The music is inspired by the increasing sociopolitical tension of the 21<sup>st</sup> century. The piece is subtitled *An American Symphony* as the composer's perspective is rooted in his home county, where the cultural disparity between 'conservative' and 'liberal' persons has grown to increasing economic and geographic disparity, acts of political violence and terrorism, and several of the country's largest political demonstrations such as *George Floyd Protests* and the *Women's March on Washington*.

As an LGBTQ-identifying person, the composer finds the spirit of this contemporary era as especially dangerous for the safety and prosperity of like-minded individuals.

The music seeks, however, to illustrate societal divide without partisanship. Thematics are not drawn from or prescribed to individuals or specific ideologies. Instead, the music portrays division via dramatic musical language.

The *Overture* is marked by constant undulation in dynamics and texture. Ideas quickly transition and the thematic through-line is often interrupted in favor of dramatic arc."

Goodhart has also described this movement as, "...different voices popping out at random like an old timey cartoon fight with a cloud of smoke and fists and feet poking out!"

### ***Danzas fantásticas***

Joaquín Turina Pérez (1882-1949)



The son of an Italian painter born in Seville, Spain in 1882, Joaquín Turina studied piano as a child and made his debut as a pianist at the age of 14. After making some attempts to write operas, he travelled to Paris at the age of 25 to study composition with Vincent d'Indy. During his nine years in Paris he became familiar with the impressionist works of Ravel and Debussy, which influenced him greatly. However, when he returned to Spain he visited Barcelona and

Catalonia frequently, and started incorporating musical elements of that region into his compositions. His works encompass compositions for piano, chamber music, operas, orchestral works, and guitar works written for the famed Spanish guitarist, Andres Segovia.

In 1930 Turina was appointed to the position of professor of music at the Madrid Conservatory. He also founded the General Music Commission of the Ministry of Education, was named a member of the Spanish Academy of the Arts, and was awarded the Grand Cross of Alfonso X the Wise. He died of cancer in 1949.

Turina's *Danzas Fantásticas* were written in 1919 or 1920, one version being for piano and the other for orchestra. He dedicated the work to his wife, Obdulia, and its colorful orchestration reflects the influence of the French Impressionists. The first movement, entitled *Exaltación (Exaltation)* begins with an introduction somewhat reminiscent of Dukas' *The Sorcerer's*

*Apprentice*: the violins and violas softly play mysterious dissonant chords high in their range, followed by very low, barely audible notes. A surprise orchestral outburst quickly dissolves back to soft low notes. From there, Turina sets up the rhythmic accompaniment for the first melody, which is introduced by the English horn, a double reed instrument with a dark tone. Gradually the melody is transferred to brighter instruments, and the orchestra breaks out with joyful, toe-tapping music. The tempo slows down a little as a new, rising and falling melody is introduced. At one point, the music fades away, only for the mysterious introductory music to return...but only temporarily! The clarinet plays the melody introduced earlier by the English horn, and then the cellos play the rising and falling melody. The movement ends quietly with some high notes in the violins.

*Ensueño*, or *Dream*, is the title of the second movement, which features an off-balance rhythm implying the strange nonreality of the dreamworld. A distant sounding bell's two strokes signal the start of the main melody in the flutes, a gentle, lilting tune. Twice this "off-balance" music alternates with music with a more regular feel. Every so often the two strokes of the bell can be heard to signal the return of the main melody, and at the very end of the movement, the bell strikes twice for the last time.

In great contrast to the gentle *Ensueño*, the movement entitled *Orgía* (*Orgy*) exudes energy and masculinity. There are a couple lighter interludes, but the movement is overall rather bawdy. As in the first movement, true to the encouragement Turina received in Paris to "circle back to the beginning", he interrupts the charge to the end by suddenly halting the music and bringing back a slowed-down version of the movement's more gentle melody – like a last memory, and then...bang, the end!

## **Piano Concerto no. 2 in B-flat major, Op. 83**

Johannes Brahms (1833-1897)



The son of a double bass player and born in Hamburg, Germany in 1833, Johannes Brahms, like Turina, made his public debut as a pianist at the age of 14. Since his family was poor, he spent a lot of time playing the piano in taverns to earn money. At the age of 20 he escaped this lifestyle and became the accompanist for the Hungarian violinist, Eduard Reményi on a tour of Germany. Through Reményi Brahms met Robert and Clara Schumann. Recognizing Brahms' talent

as a composer, Robert Schumann did what he could to help Brahms and got some of his music published. They remained good friends until Robert's death in 1856, and he and Clara also remained good friends until her death in 1896.

Brahms was employed as music master to Prince of Lippe-Detmold for three years, from 1857 to 1860. During this time he started writing some orchestral works and his first piano concerto. Later he took positions conducting choirs, moved to Vienna, and continued developing his compositional talents. While he partially supported himself by giving piano lessons, many of his works met with great success and he received many honors. His works include two orchestral serenades, four symphonies, two piano concertos, choral works, a requiem written to a German text (rather than the typical Latin mass text), two overtures, chamber music, songs, and many works for piano. He died in 1897 just a few months after attending Clara Schumann's funeral, where he contracted a cold. He had been suffering for years from liver cancer.

Both piano concertos Brahms wrote were premiered by himself. The first concerto was poorly received at its first two performances, whereas the 2<sup>nd</sup> concerto, composed 22 years later, was an immediate success. Dedicated to his teacher Eduard Marxsen, the Piano Concerto no. 2 seems massive compared to the concertos of Mozart and Haydn. Instead of three movements, this concerto consists of four and is almost 50 minutes long.

This first movement opens with solo horn, an unusual move. The piano enters after the horn's calm opening phrase, only to pause for the horn's second phrase before entering again. The woodwinds and strings enter softly with a short phrase introducing a new motif when the piano bursts forth with a bold

solo passage. At the end of this passage the entire orchestra plays the opening horn theme, giving a sense of statement of the first theme associated with the typical first movement *sonata allegro* form of concertos of the time. Displays of virtuosity appear in the piano throughout this movement, which explores some distant keys. One of the most amazing moments in this first movement is the way in which Brahms pulls out of the middle (development) section: only the strings and horn play very soft chords while the pianist plays high, but quiet, fast-moving notes. Out of this soft carpet of music the opening horn theme rises again.

Instead of following the first movement with a slow movement, Brahms wrote a fast movement. Brahms referred to it as a *scherzo* (joke), which often served as a third movement in a symphony, but others have referred to it as an intermezzo. Its form is that of a *scherzo*: ABA, where the “B” section is referred to as the Trio. In this movement, a bold opening theme is stated in the A section and a contrasting lilting melody appears in the upper strings before the bold theme reappears (so the “A” section has its own ABA form.) In the middle “B” section, the tempo slows down a little and the orchestra proclaims a melody reminiscent of a hunting call. Alternations of loud and soft passages between the piano and orchestra ensue until the “A” section returns. It is not an exact repetition of the opening section, but the movement does end with the same energy with which it began.

Finally, Brahms brings in the slow movement, and it is a beauty! A solo cello is featured both at the opening and toward the end of the movement. A special moment in this movement is when the tempo slows down. Only the piano, cellos, and two clarinets play for several seconds in music that seems to describe twinkling stars. As the other strings quietly enter, the stars fade away and the opening cello solo returns, only in a different key than the opening, so a few changes are made, and then the music settles back into the original key with the solo cello featured to the end.

Brahms ends this massive concerto with seemingly lighthearted music that alternates with gypsy-influenced music tinged with sadness. Overall, the movement has a graceful spirit due to the continuous return of the lighthearted opening melody and ends with three bold chords.

Notes by Emily Ray

## About the Artist



Praised as "intrepid" (*Philadelphia Inquirer*), "engaging" (*Houston Chronicle*), and "endlessly fascinating" (WQXR New York), pianist Michael Mizrahi has won acclaim for his compelling performances of a wide-ranging repertoire and his ability to connect with audiences of all ages. He has appeared as concerto soloist, recitalist, chamber musician, and

teaching artist across the United States and abroad.

Mr. Mizrahi has performed in the world's leading concert halls including Carnegie Hall, Tokyo's Suntory Hall, the Kimmel Center in Philadelphia, Jordan Hall and the Gardner Museum in Boston, the Kennedy Center in Washington, DC, the Chicago Cultural Center and Houston's Jones Hall. He has performed as soloist with the Houston Symphony, National Symphony, Haddonfield Symphony, Sioux City Symphony, and Prince Georges Philharmonic, among others. He has given solo recitals at the Phillips Collection in Washington, DC and has made repeated appearances on the Dame Myra Hess Concert Series in Chicago. His chamber music festival appearances include Music@Menlo, Verbier, the Yellow Barn Music Festival, and the Steans Institute at the Ravinia Festival. Mr. Mizrahi won First Prize and the Audience Choice Award in the Ima Hogg International Competition, as well as first prizes in the International Bartók-Kabalevsky Competition and the Iowa International Piano Competition. He won third prize in the San Antonio International Piano Competition. Mr. Mizrahi appeared for many years on the active roster of Astral Artists.

Recognized widely for his commitment to artistic excellence, Michael Mizrahi won Lawrence University's Award for Excellence in Creative Activity, and was recently one of five international recipients of the S&R Foundation's Washington Award.

An enthusiastic promoter of music education, Mizrahi has presented lecture-recitals and master classes at the University of North Carolina – Chapel Hill, the University of Redlands, the University of California – San Diego, the American School in Switzerland (TASIS), and the University of

Nebraska at Omaha, among many others. As a member of Carnegie Hall's prestigious Academy program (now Ensemble Connect) and Teaching Artists Collaborative, Mr. Mizrahi spent several years as a teaching artist in New York City public schools.

Dedicated to the music of our time, Mr. Mizrahi has commissioned and given world premieres of several new works by today's leading composers, including Missy Mazzoli, Judd Greenstein, Sarah Kirkland Snider, Mark Dancigers, and John Luther Adams. He is a founding member of NOW Ensemble, a chamber group devoted to the commissioning and performing of new music by emerging composers. Mr. Mizrahi's celebrated albums *The Bright Motion* and *Currents*, both albums of new solo piano works commissioned by Mizrahi, was released on the New Amsterdam Records label. His popular music videos have been lauded by *National Public Radio* and *New Yorker* music critic Alex Ross. Mr. Mizrahi co-directs the New Music @ Lawrence concert series.

Mr. Mizrahi is also a member of Decoda, a chamber ensemble comprised of virtuoso musicians, entrepreneurs, and passionate advocates of the arts. Based in New York City, Decoda creates innovative performances and engaging projects with partners around the world. Drawing from his work with Decoda, Mizrahi has worked to foster partnerships between Lawrence University's Conservatory of Music and the surrounding community, and helped found Lawrence's Music For All project that brings classical chamber music to children and populations who ordinarily do not participate. Mr. Mizrahi is co-director of the prestigious Decoda Chamber Music Festival, which takes place at Lawrence University in Appleton, Wisconsin.

Mr. Mizrahi has edited several new editions published by Hal Leonard, including new editions of piano music by Ginastera, Bernstein, and Chopin.

Michael Mizrahi received his bachelor's degree from the University of Virginia, where his concentrations were in music, religion and physics. He holds master's and doctoral degrees from the Yale School of Music, where he studied with Claude Frank. As a member of the Moët Trio, Mr. Mizrahi completed a two-year residency, the only one of its kind for piano trios, at the New England Conservatory.

After his Philadelphia debut recital, the *Philadelphia Inquirer* wrote that "...the performance had transparency, revealing a forward-moving logic and chord voices you didn't previously realize were there...textures were sumptuous." He is the Frank C. Shattuck Professor of Music at the Lawrence University Conservatory of Music in Appleton, Wisconsin.

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