



# Mission Chamber Orchestra of San José

27th Season

## *Illumination*

Saturday, May 11, 2024

7:30 PM

Shannon Theatre, Fremont High School  
Sunnyvale, California

# Program

## ***Prelude by Fremont H.S. String Orchestra***

*Concertino for String Orchestra (1956)*

*Samuel Adler (b. 1928)*

*I. Allegro*

*II. Andante*

*III. Allegro con Brio*

*Song for UhmMa (2023)*

*Soo Han (b. 19--)*

*Waltz No. 2 (1956, arr. 2010)*

*Dmitri Shostakovich (1906-1975), arr. by Paul Lavender*

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## ***Entr'acte for String Orchestra***

**Caroline Shaw**

**with Fremont H.S. musicians**

## ***Selections from Dancing with J.S. Bach***

**orch. by Eric Nathan**

- I. Capriccio**
- III. Andante**
- V. Gavottes I and II**

## ***L'horloge de flore (Flower Clock)*** **for Oboe and Orchestra**

**Jean Françaix**

- |                                |                                |
|--------------------------------|--------------------------------|
| <b>I. Un poco Maestoso</b>     | <b>V. Andantino</b>            |
| <b>II. Se double plus vite</b> | <b>VI. Allegrissimo giusto</b> |
| <b>III. Andantino</b>          | <b>VII. Poco meno vivo</b>     |
| <b>IV. Allegro</b>             |                                |

**Robert Scott, oboe**

**- Intermission -**

## ***Symphony no. 2, in D. major, Op. 43***

**Jean Sibelius**

- I. Allegretto**
- II. Andante, ma rubato**
- III. Vivacissimo**
- IV. Finale - Allegro moderato**

**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](mailto:info@missionchamber.org) and leave a message, or approach any one of us directly.

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1. Donate online at the MCOSJ website: [www.missionchamber.org](http://www.missionchamber.org)
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**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)

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# Mission Chamber Orchestra of San José

## Anthony Rivera, Guest Conductor

### Violin I

Geoff Noer, concertmaster  
Jinhee Bok  
Emma Dohner  
Nana Kurosawa  
Carolyn Lowenthal  
Tomomi Matsumoto

### Violin II

Anne Spector, principal  
Silin Chen  
Kim Frampton  
Mary Lou Meeks  
Peggy Spool  
Jerry Yen

### Viola

Goetz Leonhardt, principal  
Monte Benaresh  
Marianne Cooper  
Claire Wilson

### Violoncello

Garth Cummings, principal  
Peter Gelfand  
Adrianna Khoo  
Zoe Lin

### Double Bass

Clark Cox, principal  
Patrick Kennedy

### Flute

Amelia Archer, principal  
Sarah Lloyd

### Oboe

Robert Scott, principal  
Emily Petersen

### Clarinet

Sue Biskeborn, principal  
Henri Kukanaho

### Bassoon

Betsy Haanes, principal  
Lynne Burstein  
Sean Gumin

### Horn

Gary Crandell, principal  
Kathryn Crandell  
Joe Kelly  
Jeanette Levinson

### Trumpet

Guy Clark, principal  
Laura Shea-Clark  
Susan Schadeck

### Tenor trombone

Ken Rydeen, principal  
Miguel Ledezma

### Bass trombone

Steve Barnhill

### Tuba

John Whitecar

### Timpani

Christine Calara

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

**Violin I**

Natalie Chang, concertmaster  
Shaine Abcede  
David Hwang  
Nithya Nukala

**Violin II**

Addelyn Chin\*  
Kathy Ho  
Grace Chen  
Khadija Azim  
Aisla Pohjola  
Dhriti Mandalam

**Viola**

Rachael Zhao\*  
Elijah Feliciano

**Cello**

Casey Kim\*  
Thi Ho

**Bass**

Vaneza Fakava\*  
Mia Ramirez

**Piano**

Christopher Kao

\* Principal

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 Guest Conductor



### Anthony Rivera

Anthony Rivera is the conductor and music director of the Santa Clara University Orchestra and Wind Ensemble. Prior to joining the faculty at SCU, Rivera completed graduate studies at the University of Maryland. At UMD he served as Assistant Conductor of the Wind Orchestra and Wind Ensemble, Director of the Repertoire Orchestra, and a guest conductor of the new music ensemble,

TEMPO. In addition to conducting, he was instructor of Woodwind Techniques and Pedagogy for music education majors.

An active guest conductor and clinician, Rivera was a guest conductor of the Providence College Honor Band, guest lecturer for the Maryland Music Educators Association, and was selected as a chamber music conductor for the Temple University Conductors Symposium. For ten years, he performed with the Handel Choir of Baltimore and served on the artistic committee and as conducting fellow. Rivera has guest conducted The United States Coast Guard Band, presenting Armand Russell's Theme and Fantasia at the Eastern Division College Band Directors National Association Conference. He conducted a semi-staged production of his arrangement of Mozart's Die Zauberflöte for wind instruments and vocal soloists with the UMD Wind Orchestra and Opera Studio. In 2018,

Rivera presented at the College Band Directors National Association Western/Northwestern Division Conference.

Rivera taught instrumental music for the Baltimore County Public Schools and currently teaches part time at San Jose High School. In an effort to promote new music and repertoire for young bands, he commissioned two pieces from composer David Faleris. "Of Chivalry and Valor," recently won the 2014 National Band Association Merrill Jones Composition Contest. In 2012, Rivera was awarded Teacher of the Year from the Essex Chamber of Commerce and received citations for teaching excellence from the Maryland Senate and House of Representatives for creating a vibrant music program at Eastern Technical High School.

Rivera holds a Doctor of Musical Arts in wind conducting from the University of Maryland, a Master of Music in wind conducting from the Peabody Conservatory of The Johns Hopkins University, and a Bachelor of Music Education from the University of Central Florida. His teachers and mentors are Michael Votta, Jr., James Ross, and Harlan Parker.

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

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## About the Artist

### Robert Scott



**Robert Scott** attended Peabody Conservatory and received a bachelors of music from San Francisco Conservatory. He is a freelance oboist in the San Francisco Bay Area and has performed with various groups, including the Santa Rosa Symphony, Ensemble Monterey, and the Cadenza Chamber Orchestra.

He performed as soloist with the Mission Chamber Orchestra in 2016 and 2019 playing the Ralph Vaughan Williams Concerto for Oboe and Strings and Sergio Azevedo's *Concertino d'Estate*,

respectively. Mr. Scott recently performed the J.S. Bach Oboe Concerto in A with the newly formed Ensemble South Bay Baroque. Mr. Scott's principal teachers include Eugene Izotov, Laura Griffiths, Pamela Smith, and Joseph Turner.

## Program Notes

### *Entr'acte* for String Orchestra Caroline Shaw (b. 1982)



Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming, and Yo Yo Ma, and she has contributed music to films and TV

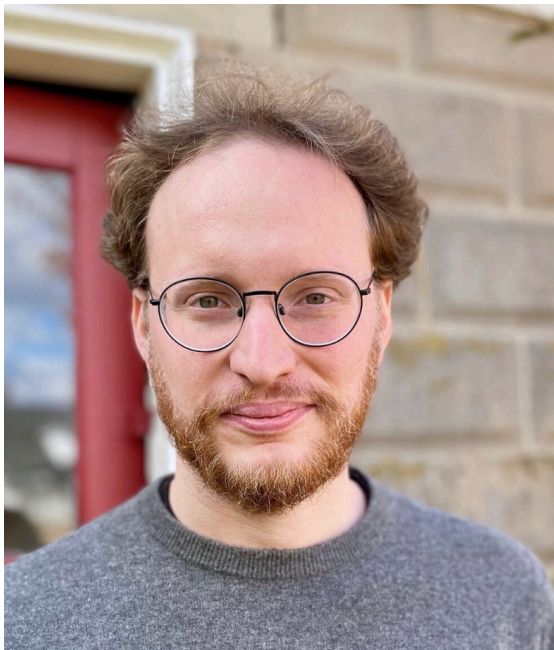
series including *Fleishman is in Trouble*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé's *Homecoming*. Her favorite color is yellow, and her favorite scent is rosemary.

*Entr'acte* was originally written for string quartet in 2011 and premiered by the Brentano Quartet at Princeton University. The string orchestra version was commissioned by A Far Cry and premiered in 2014. About her work, Shaw says, "*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that

classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

Ms. Shaw's work employs a variety of string techniques. The piece has a surprising ending in that only a solo cellist plays plucking the strings, the last strums dying away.

***Dancing with J.S. Bach* for String Orchestra**  
**Eric Nathan (b. 1983)**



Eric Nathan's music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (*San Francisco Chronicle*), and "thoughtful and inventive" (*The New Yorker*). A 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, Nathan has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Milwaukee Symphony Orchestra, Scharoun Ensemble Berlin, Dawn Upshaw, Jennifer Koh, Stefan Jackiw, and Gloria Cheng. His music has been featured at the

New York Philharmonic's 2014 and 2016 Biennials, Carnegie Hall, and the Aldeburgh, Tanglewood, and Aspen festivals.

Recent projects include three commissions from the Boston Symphony Orchestra. *Opening* (2021), co-commissioned by the Milwaukee Symphony Orchestra and Serge Koussevitzky Music Foundation at the Library of Congress, was premiered by the MSO and broadcast nationally on PBS. He has

received commissions from the New York Philharmonic, Chamber Music Society of Lincoln Center, Barlow Endowment, Fromm Music Foundation, Tanglewood Music Center, and Aspen Music Festival, and has been honored with a Goddard Lieberman Fellowship and Charles Ives Scholarship from the American Academy of Arts and Letters. Nathan has completed residencies at Yellow Barn, Copland House, and American Academy in Rome, and is a 2022 Civitella Ranieri Foundation fellow.

Nathan's most recent album, *Some Favored Nook*, was released in 2023 on New Focus Recordings. He serves as Associate Professor of Music at Brown University and is currently the New England Philharmonic's Composer-in-Residence. He received his doctorate from Cornell University.

About this work, Eric Nathan says: "Dr. Michael Sporn approached me in the spring of 2012 with the vision for this project, wanting to commission an orchestration of a number of Bach's keyboard works. Calling it 'Dancing with J.S. Bach,' he wished to create a new dance suite assembled from favorite Bach movements. He provided me with the selections he had in mind, and together we worked to choose the specific movements and set the order of the suite. I have immensely enjoyed this collaboration, arising out of a shared love for the music of J.S. Bach, and the chance to intimately engage with Bach's music.

I cannot claim credit for the inspiration or vision for this suite - Sporn's foresight and deep appreciation of Bach's music has given birth to this joyous new work, one that presents Bach's music in a new context, allowing the music's power to shine in a new light, illuminating connections between movements composed years apart. I have done my best to reflect Bach's voice and style in these orchestrations, occasionally filling in counterpoint and adding other textural elements to realize my interpretation of these works for strings. The ornamentation used is inspired by Angela Hewitt's performances from her CD recordings of Bach's music, recordings that are also meaningful to Sporn.

This work is commissioned by Michael Sporn in memory of his wife, Kette Sporn."

***L'horloge de flore (Flower Clock) for Oboe and Orchestra***  
**Jean Françaix (1912-1997)**



Jean Françaix was born into a musical family in Le Mans, France in 1912. His father, a pianist, composer, and musicologist, was the Director of the Conservatoire of Le Mans, while his mother taught voice. At the age of 6, young Jean started composing, and one of his works was first published in 1922. As a result, he was referred to the famed French teacher of composition, Nadia Boulanger. Also known for his skills on the piano, by his early 20's his compositions were being performed at festivals. While he was best known for his over 200 musical compositions (including concertos, ballets, symphonies, operas, film music, and chamber works) he also toured throughout Europe and the U.S. as a pianist. He died in Paris in 1997.

Although his life spanned the 20th century, his compositional style remained conservative. *L'horloge de flore*, written in 1959, is tonal and often sounds like it could belong to the 19th century. In seven movements, the mood changes just as flowers bloom at different hours throughout the day, and each movement flows into the next. First we hear the 3AM gently flowing *Galant de Jour* (Daytime Gallant), followed by the 5th hour *Cupidone bleue* (Cupid's Dart, a bluish purple flower) in a livelier tempo. The 10th hour *Cierge à Grande Fleures* (Candle Bush) returns to a more relaxed tempo and smooth lines, but this segues into the noon *Nichante du Malabar* (Malabar nut), a jaunty tune in the oboe and clarinet accompanied by plucked strings. The 17th hour, or 5:00PM, is depicted as dreamy and reflective: *Belle de nuit* (Beauty of the Night) can refer to a flower or it can refer to *Belle nuit*, which is a piece, the *barcarolle*, in *The Tales of Hoffman*. Fittingly, Françaix employs an undulating



barcarolle melody (like undulating waves) to depict this night blooming flower. At the 19th hour we hear *Geranium triste* (*Pelargonium triste*), a plant with hairy leaves and small flowers appearing at the ends of spikes atop long stalks. In the evening, the flowers smell like cloves. Perhaps this is why Françaix chose a tempo designation of very fast and joyful, with short, rising accompaniment notes in the flute and clarinet in combination with rapidly shifting harmonies. Rounding out the day at the 21st hour is the *Silène noctiflora* (*Nightflowering catchfly* or *Nightflowering silene*.) The tempo of the music is still fairly lively, though a little slower than the previous movement. The nightflowering catchfly blooms at night and releases a strong fragrance which attracts nocturnal moths, which in turn drink the nectar and pollinate the plant. With the lively tempo and changing direction of the melody, we can imagine the fast-beating wings of moths as they move from flower to flower.

**Symphony no. 2 in D. major, Op. 43**  
**Jean Sibelius (1865-1957)**



Johan Julius Christian Sibelius was born in the Grand Duchy of Finland, an autonomous part of the Russian Empire, to Swedish-speaking parents in 1865. He began studying piano at the age of 7, and violin, which he much preferred, at the age of 10. Playing chamber music with his siblings and neighbors as he grew up, Jean (the French form of his first name he decided to adopt) started tinkering around with composing, finally committing a piece to paper when he was 15. Although he became a fine violinist, he realized he would not make a living concertizing on the violin. After studying with Ferruccio Busoni, Albert Becker in Berlin, and in Vienna with Robert Fuchs and Karl Goldmark, he began to concentrate on composing.

In 1892 Sibelius started writing more for orchestra and wrote his Symphony no. 1 in 1899, along with some patriotic works. Many of his works were inspired by nature, Nordic mythology, and the Kalevala, considered the Finnish national epic. Therefore, his music became the voice of Finland, and he is the most famous of Finnish composers. In all he wrote and revised seven symphonies (he destroyed an eighth), various works for violin and orchestra, tone poems, chamber music, songs, and choral works. After the mid-1920's Sibelius stopped writing works of any significance and basically went silent the last thirty years of his life. His music is still quite popular and has been performed all over the world. *Finlandia* is probably his most performed work.

While spending time in Italy with his family in 1901, Sibelius began writing his Symphony no. 2. It is in four movements, with the last two being connected. The first movement begins with a string introduction that starts off the beat, but the most important motive that unifies the various themes of the symphony appears in the very first phrase: repeated notes that rise the interval of a third. This introduction ushers in a delicate first theme in the oboes and clarinets, and the theme's first three notes form a falling third. This theme seems somewhat fragmented, as the horns interrupt it, but this is a characteristic of all three themes of this movement. Though the listener may not be aware, bits and pieces of the three main themes appear throughout the movement, which gives something that sounds fragmented a feeling in the end of being unified. The movement ends similar to the way in which it began, with repeated notes in the strings, but the melody falls, rather than rises, to bring the movement to a soft close.

The second, slower, movement begins with a timpani roll followed by only plucked basses and cellos. When the first theme finally enters, it is played by the bassoons over the lower strings' pizzicato, continuing the dark sounds of the opening. Even the oboes, clarinets, and violins when they enter, stay low in their ranges until an increase in speed occurs and the music gets louder. A back-and-forth between the winds and strings leads to a fragmented brass chorale, which gives way to a new, quiet theme introduced by the violins. A second part to this theme is introduced by the oboe. However, the first theme sneaks back in and becomes much more urgent sounding. A climax, produced by the bold sounds of the brass section, is reached, then the second theme comes back, only in the minor form this time. Many fragments of the second theme appear to bring the movement to a close.

The third movement goes like the wind! The strings have running notes, sometimes quiet, sometimes loud. Fragmented woodwind melodies are heard above these fast notes, and the quick changes in dynamics give a playful feel to this movement...until the timpani plays five notes by itself, each softer than the previous. Sibelius shifts gears and gives us a slow “trio” section introduced by the oboe. The respite is not to last long, as the trumpets, trombones, and timpani blurt out a variation of the opening strings’ running notes and we’re off to the races again! But, wait...the slow “trio” section returns. This time, however, we start to hear groups of three rising notes (remember that rising third in the first movement?) This leads us without pause into the fourth and final movement, the opening theme of which starts with a rising third. The boldness and grandeur of this theme give this movement a triumphant feel, which is probably why some people felt it represented Finland’s resistance to being under Russian rule. Sibelius never expressed the opinion that this symphony had any political implications, however. There is an unusual moment when it feels like the movement is coming to a close, yet Sibelius suddenly shifts the tonality up a step and the music gradually leads to a quiet and more tranquil section in a minor key. His widow mentioned this passage was a tribute to her sister-in-law who committed suicide. It does not stay tranquil for long. More and more instruments join in to eventually bring back the bold sounds of the opening of the movement, transitioning back to the major key, and bring the symphony to a glorious close.

- Notes by Emily Ray



# Acknowledgements

(Donations received May 12, 2023 - May 11, 2024)

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