



# Mission Chamber Orchestra of San José

27th Season

## *Dances, Songs, & Melodies from the Past*

Saturday, September 30, 2023

7:30 PM

Hammer Theatre Center  
San Jose, California

# Program

## *Suite for Strings*

**John Rutter**

- I. A-Roving
- II. I have a bonnet trimmed with blue
- III. O Waly, Waly
- IV. Dashing away

with Piedmont Hills H.S. musicians

## **Concerto for Cello and Orchestra, G. 482**

**Luigi Boccherini**  
edited by F. Grützmacher

- I. Allegro moderato
- II. Adagio
- III. Rondo

**Germán Marcano, cellist**

- Intermission -

## *Dances of Marosszék*

**Zoltán Kodály**

## **Symphony No. 7**

**Ludwig van Beethoven**

- I. Poco sostenuto - Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con Brio

No still or video photography is permitted during the performance.

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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.

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# Mission Chamber Orchestra of San José

## Juan Cristóbal Palacios, Guest Conductor

### Violin I

Geoff Noer, concertmaster  
Marianne Cooper  
Emma Dohner  
Nana Kurosawa  
Carolyn Lowenthal  
Tomomi Matsumoto  
Mary Lou Meeks

### Violin II

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

### Viola

Goetz Leonhardt, principal  
Silvio Rocha  
Judy Sumerlin  
Jolynda Tresner

### Violoncello

Garth Cummings, principal  
Hortencia Calvillo  
Deb Fenzel-Alexander  
Victor Ha

### Contrabass

Patrick Kennedy

### Flute

Amelia Archer, principal  
Sarah Lloyd

### Oboe

Elizabeth JensenYoung,  
principal  
Emily Petersen

### Clarinet

Sue Biskeborn, principal  
Jordan Selburn

### Bassoon

Jack Chan, principal  
Lynne Burstein

### Contrabassoon

Juliet Hamak

### Horn

Gary Crandell, co-principal  
Brian Holmes, co-principal  
Kathryn Crandell  
Jeanette Levinson

### Trumpet

Guy Clark, principal  
Susan Schadeck

### Timpani

Stuart Langsam

### Percussion

Jaimee Dalit  
Rylen Tuliao

**Piedmont Hills High School  
Chamber Orchestra**

*Special thanks to music instructor Yu-Ting Wang!*

**Violin 1**

Kelly Van  
Alina Wang  
Amanda Lee  
Amelia Borba  
Hugh Lin  
Shuchi Dixit  
Eric Macasaet  
Riya Khasnis  
Josh Liang

**Violin 2**

Alson Wang  
Lexi Musselwhite  
Ethan Weng  
Ian An  
Amolika Narang  
Chao-Chi Yang  
Emily Mendez  
Alex Ton That  
Roberto Campoy  
Shreemukhi Vadlakunta

**Viola**

Kaylene Wang  
Irynn Lee  
Elizabeth Nguyen  
Mina Chau  
William Nguyen

**Cello**

Zoe Yip  
Keerthi Vellanki  
Athina Kamakaris  
Sarah Xu  
Janelle Wu  
Jenny Do  
Katelyn Tran  
Minh Nguyen  
Joseph Nguyen

**Bass**

Joann Nguyen  
Elijah Chung  
Christine Khuc  
Nathan Tran

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## About the Guest Conductor

### Juan Cristóbal Palacios



Juan Cristóbal Palacios brings passion and joy to his work as a conductor, his creativity as a composer and his commitment as an educator. He is always seeking to share his love for music with others.

Born in Caracas, Venezuela, he began his musical studies at an early age, first at the Dalcroze Rhythmic School and

then at the Juan Manuel Olivares Conservatory. In 1983 he moved to the USA where he received degrees in Composition and Orchestral Conducting from Boston University and Yale University. During his college years he conducted the premiere of more than fifty works while writing music and studying the classical repertoire. From 1985 to 1988, Juan Cristóbal participated as a conductor at the Aspen and Monteux School and Music Festivals. His first commissions were performed in the Latin American Music Festivals of the 20th century and National Composition Meetings.

Palacios' career continued to advance after his return to Venezuela in 1991. His organizational skills and vision for the future allowed him to lead two of the most important and influential musical and cultural institutions in Venezuela: The Fundación Orquesta Sinfónica Juvenil de Chacao and the Fundación Cultural Chacao. During these years, he sought to integrate all the various elements of the musical arts by dedicating himself to educational, informative and recreational activities. This multidisciplinary effort was recognized by the County government of Chacao when he received the order "José María y Bote" in its first degree, for his ability to impart knowledge, inspire citizens and awaken intellectual curiosity among young people. During

these same years, Juan Cristóbal became a guest conductor of the main orchestras in Venezuela and his compositions were performed at various contemporary music festivals, including in São Paulo, Brazil, where at the end of the 90's, he conducted the Orquesta Sinfónica del Estado de São Paulo where his commission "Alma Mater" was premiered worldwide.

Juan Cristóbal then began to focus on the musical education and development of young individuals. Helping to prepare new generations of young people not only in music, but also in becoming full-fledged individuals with a full range of capacities and perspectives in life, became his direction and life project.

Sixteen years after returning to Venezuela, in 2007, Juan Cristóbal left with his family for the United States due to the unsustainable political and economic situation in his native country. In 2010 he joined the faculty of the San Diego Youth Symphony and Conservatory music program. As an educator, he collaborates with the NIA National Youth Orchestra program in Philipsburg, Sint Maarten, the Guayaquil Youth Symphony and serves as a teacher and conductor of the San Diego Youth Symphony and Conservatory.

Along with his teaching, Juan Cristóbal has continued his career in orchestral conducting, most recently appearing as a guest conductor with the Symphonic Orchestra of Guayaquil, Ecuador. His musical compositions have moved to a more personal approach. He has been writing several short pieces for different instrument combinations and grouped them in what he calls "Cuadernos Musicales" ("Musical Notebooks".)



## About the Artist



### **Germán Marcano**

Germán Marcano is one of the leading cellists of the Latin American music scene. His performances have received high acclaim from musicians and critics alike. His chamber music work with the Rios Reyna Quartet as well as in the Venezuelan folk music genre, have caused him to be regarded as one of the most versatile cellists in Latin America. Germán Marcano holds a Bachelor of Music degree from the University of Surrey, England, the Premier Prix diploma from the Guildhall School of Music in London, and Masters and DMA degrees from the University of Wisconsin, Madison.

At the age of 17 he received, by unanimous decision of the jury, the "Best Young Musician of the year Award" granted by the Reading Symphony Orchestra, England, and was subsequently invited to perform as a soloist with them, in addition to performing in several concerts in various cities in the United Kingdom. In the following years, he was regularly invited as a soloist with ensembles such as the Surrey University Symphony Orchestra, the Guildford Camerata and the Surrey Philharmonia. Marcano studied under the guidance of Stefan Popov and William Pleeth in London, and Uri Vardi in Wisconsin. He participated in masterclasses with Franz Helmerson, Mstislav Rostropovich, Lynn Harrel and Janos Starker.

Back in Venezuela in 1985, Marcano occupied the principal cello chair with the Simón Bolívar Symphonic Orchestra, doing numerous tours and recording sessions with them. Since then he has been a regular soloist with Venezuela's main orchestras. He developed important teaching positions at the Simón Bolívar Conservatory, the Emil Friedman School, the Simón Bolívar University Music Master Studies, and the Mozarteum Center's Music School. He has been guest professor and lecturer in Grand Valley State University, Louisiana State University, University of South Florida, Lawrence University, Andrews

University in Michigan, the San Diego Youth Orchestra in California, and the Madison Cello Institute in Wisconsin. He was a founding member of the Rios Reyna String Quartet, one of the most important chamber groups in Venezuela, with two commercial recordings, one of which is devoted to Latin-American works. Marcano has combined his instrument's traditional repertoire with Latin American compositions of the past and present times, thus promoting this high quality but very little known repertoire. He has premiered works from renowned Venezuelan composers, as well as giving first performances in Venezuela of various Latin American composers. In 2008 Marcano premiered the Concerto for Cello and Orchestra by Puerto Rican composer Carlos Vázquez, a piece composed especially for him. Recently, together with the violinist Robert Davidovici, Marcano gave the first performance of the violin and cello version of Fredrick Kaufman's "Jacob wrestling with the Angel". His catalog of Latin American works for cello was published in 2004 by the Vicente Emilio Sojo Foundation (Funves), with whom he also published an edition of the Suite for cello and piano by Venezuelan composer Modesta Bor, and the cello works of Juan Bautista Plaza. The catalog in its digital form is now included in the website of both the Sphinx Organization and CelloBello. Three commercial recordings complete his profile as a cellist: the first one including works by Schumann, Beethoven, Debussy and others, and the other two devoted to Venezuelan folk music.

He currently lives in Florida, performing actively in the country and with faculty from FIU, Music in Miami series, Palm Beach Symphony and Florida Grand Opera.

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

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## Program Notes

### *Suite for Strings*

**John Rutter (b. 1945)**



In the tradition of Britten, Holst and Vaughan Williams before him, British composer John Rutter has composed a wonderful work for strings. The Suite for String Orchestra was composed in 1973 and is structured in four movements named after old well-known English folk songs: A-Roving; I Have A Bonnet

Trimmed With Blue; O Waly Waly (The Water Is Wide) and Dashing Away. Rich voices, thickly textured chords, scales across the orchestra, intense build up of volume, frenzied tremolos, variations on the themes, and complex motion are some of the highlights that Rutter gives the audience in his first masterpiece. Rutter has enjoyed an unusual degree of fame, including time on 60 Minutes in 2003, and a commission for the wedding ceremony of Prince William and Catherine Middleton in 2011. In 1985, after suffering from chronic fatigue syndrome, he stopped writing music on commission.

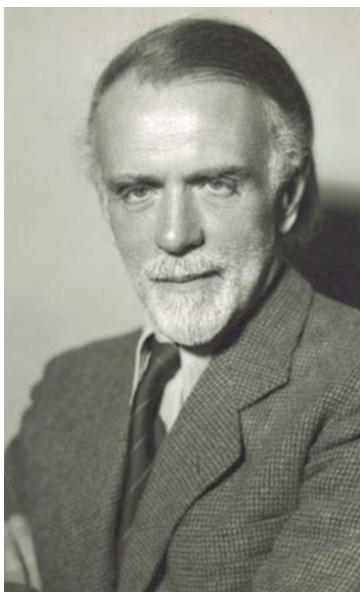
**Cello Concerto, G. 482, edited by F. Grützmacher**  
**Luigi Boccherini (1743-1805)**



Luigi Boccherini was the most important Italian composer of instrumental music in the late 18th century, and he was also one of the period's great cellists. Not surprisingly, Boccherini composed several cello concertos, at least 14 in all, which are notable for the high technical demands of the solo parts. He probably composed the Concerto in B-flat Major in the early 1770s. Later in 1895, the concerto was arranged by cellist Friedrich Grützmacher to better fit the style of a Romantic virtuoso concerto. Besides the extensive cuts in the outer movements, the replacing of the entire second movement, the appearances and quotes from previous works, the addition of

arpeggios, and the liberty of writing his own "cadenza" made by Grützmacher, the Boccherini Ninth Concerto, with the use of the full range of the cello, holds up as one of his best-known works.

***Dances of Marosszék***  
**Zoltan Kodaly (1882-1967)**



**Zoltán Kodály** wrote the piano score for the Dances of Marosszék in 1927. Three years later the world-famous conductor Arturo Toscanini decided to include a new work of Kodály's in his repertoire, and Kodály decided to arrange his piano work for the orchestra. The thematic material is made up of four dances taken from traditional melodies coming from a variety of sources. Some melodies are transcribed from the region of

Marosszék (now located in Romania), while others are based on melodies from the Transylvanian area. Rather than directly copying folk melodies, however, Kodály altered them to fit within modern music standards, while at the same time retaining the core identity of the folk melodies. He did not simply present a long stream of folk melodies with an orchestral accompaniment; he blended the two styles into one cohesive work that served as a bridge between his folk music research and his role as a composer. Zoltán Kodály, a representative Hungarian composer, is also famous as the creator of the Kodály System of musical education.

### **Symphony no. 7** **Ludwig van Beethoven (1770-1827)**



**Ludwig van Beethoven's** Seventh Symphony was completed in 1812, the year Napoleon was beginning to fail in his conquests. Celebrating this turn of events, the Seventh Symphony premiered in 1813 at a concert in Vienna, conducted by the composer, to benefit troops wounded in the Battle of Hanau. The celebratory symphony, dedicated to both Count Moritz von Fries and Russian Empress Elisabeth Aleksiev was performed three times in 10 weeks following its premiere. Beethoven himself, in an 1815 letter to the impresario Johann Peter Salomon, cited the “Grand Symphony in A” as “one of

my best works” and called it “one of the happiest products of my poor talents”. This symphony is full of rhythmic vitality, dance elements, momentum, harmonic freshness, and a sense of celebration. During the time Beethoven wrote this work, he was enduring one of the most painful periods of his life: his deafness was growing worse daily, and his deep love affair with Theresa Brunswick had collapsed. Despite all of this, he entered into one of the most creative periods of his lifetime.

# Acknowledgements

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