



*Mission Chamber Orchestra of
San José*

25th Anniversary Season

Saturday, Nov. 13, 2021

7:30PM

Scottish Rite Center Auditorium

San Jose, California

Program

Wildfires world premiere

Leslie La Barre

In Tuo Lumine Lumen world premiere

Adrienne Albert

Yvonne Smith, violist

Horn Concerto world premiere

Henry Mollicone

Moderato-maestoso-allegro non troppo-andante-maestoso-moderato

Andante

Andante

Allegro-moderato-allegro-moderato-allegro

Brian Holmes, hornist

- Intermission -

Symphony no. 4 in A, op. 90, “Italian”

Felix Mendelssohn

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

No still or video photography is permitted during the concert.

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

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 résumé? 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 and leave a message, or approach any one of us directly.

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The Mission Chamber Orchestra of San José relies heavily on community support to bring high quality symphonic music to Silicon Valley at affordable prices. If you would like to help support the orchestra by making a donation, you may:

1. Donate online at the MCOSJ web site: www.missionchamber.org
2. Make a check payable to our sponsoring organization SCVPAA, and mail to:
Santa Clara Valley Performing Arts Association
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3. Donate to Santa Clara Valley Performing Arts Association through Arts Choice (workplace giving program)

All donations are tax deductible and donors will be acknowledged in the programs. Also, please remember to ask your employer to match your donation. Thank you for your generous support!

Visit us at www.missionchamber.org 408-236-3350

Mission Chamber Orchestra of San José
Emily Ray, Music Director and Conductor

Violin I

Malin Huffman, concertmaster
Ann Byler
Marianne Cooper
Nana Kurosawa
Carolyn Lowenthal
Tomomi Matsumoto

Violin II

Anne Spector, principal
Zoe Adams
Hortencia Calvillo
Stephen Chang
Emma Dohner
Marian Lin
Mary Lou Meeks

Viola

Goetz Leonhardt, principal
Ken McKnight
Silvio Rocha
Charlie Tian
Jolynda Tresner
Claire Wilson

Violoncello

Garth Cummings, principal
Deb Fenzel-Alexander
Jeanette Haines
Pete Yarbrough

Contrabass

Clark Cox, principal
Patrick Kennedy

Harp

Ruthanne Martinez

Flute

Amelia Archer, principal
Sarah Lloyd

Piccolo

Sarah Lloyd

Oboe

Robert Scott, principal
Emily Petersen

English horn

Emily Petersen

Clarinet

Sue Biskeborn, principal
Jordan Selburn

Bass clarinet

Jordan Selburn

Bassoon

Matt Volkar, principal
Lynne Burstein

Horn

Gary Crandell, principal
Kathryn Crandell

Trumpet

Guy Clark, principal
Susan Schadeck

Percussion

Stuart Langsam, principal
Frank Wyant

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About the artists



Photo by Shannon Langman

Based in Houston, violist **Yvonne Smith** performs frequently with Bach Society Houston, La Follia Austin Baroque, Ars Lyrica Houston, American Bach Soloists (San Francisco), and Lyra Baroque Orchestra (Minneapolis/St. Paul). In 2016, Yvonne founded La Speranza, one of the preeminent American ensembles dedicated (exclusively) to the performance of 18th and 19th century chamber music repertoire. Yvonne also appears regularly in the Houston Symphony, Houston Grand Opera Orchestra, Houston Ballet, and Grant Park Orchestra (Chicago).

Yvonne earned her Master and Bachelor of Music degrees in Viola Performance from the Shepherd School of Music at Rice University under the tutelage of Joan DerHovsepian and James Dunham. She recently attended the inaugural 2020 Smithsonian Haydn Academy. Yvonne's baroque viola was made by Timothy Johnson in 2017 after Andrea Guarneri, 1676.

Yvonne coaches chamber music at American Festival for the Arts (AFA) and maintains a private studio of viola students ranging in age from age 8 to adult.



Brian Holmes received a B.A. from Pomona College and a Ph.D. (in experimental low temperature physics) from Boston University. While in Boston, he studied horn with Harry Shapiro. He has performed professionally with the San Jose Symphony and Opera San Jose. In addition to the Mission Chamber Orchestra, he plays with the Peninsula Symphony, the Menlo Brass Quintet, and the Altos Brass. He is active as a composer, with many performances and dozens of commissions, publications, and awards to his credit. He is retired from the San Jose State Department of Physics and Astronomy, where he taught a course on the physics of music.

Program notes

Wildfires

Leslie La Barre (1988 -)

Leslie La Barre, DMA is a composer and conductor whose courses include multidisciplinary collaborations, instrumental conducting and ensembles, jazz appreciation and history, world music, women in music, and film music history and scoring. She thrives on writing kinetic music that uses distinctive aural-architectural compositional techniques. As a conductor, La Barre has directed such orchestras as the USC Thornton Symphony, Hollywood Symphony Orchestra, Santa Clara University Orchestra, and Las Positas Symphonic Orchestra, Chamber Ensemble, and Jazz Ensemble.

La Barre's works have been commissioned and performed by: Hollywood Symphony Orchestra, Ryan Roberts (NY Philharmonic), Armen Ksajikian (LACO), Mission Chamber Orchestra, Savage Jazz Dance Company, Aperture

Duo, the Amaranth String Quartet, and Emily Tian. La Barre is the Founder and Director of the *Eureka! Musical Minds of California Graduate Conference*. This nationally recognized multidisciplinary initiative aims to create an unprecedented environment that showcases the diverse work created in the state of California. She holds a D.M.A. in music composition from Claremont Graduate University and undergraduate degrees in music from Santa Clara University and California State, University, East Bay. She is currently Assistant Professor of Music at St. Petersburg College in St. Petersburg, Florida. For more information, visit <https://www.leslielabarre.com>.

Destruction and rebirth across the California landscape, *Wildfires for orchestra* explores the devastating fires that occur due to the ever-evolving current climate crisis of the state. Emulating the kinetic soundscapes of the environment, the virtuosic work contrasts the moments of blaze by alternating the bombastic brass, percussion, and “bickering” woodwinds with moments of stillness with the use of sustained strings. *Wildfires* is a selected movement from *A California Symphony* (2019).

- Leslie La Barre

***In Tuo Lumine Lumen* (2018) for viola and strings**

Adrienne Albert (1941 -)

Award-winning composer **Adrienne Albert** (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the United States and across the globe. Before beginning composing her own music in the 1990s, Albert enjoyed a long career as a singer working with composers including Igor Stravinsky, Leonard Bernstein, Philip Glass, and Gunther Schuller, among others. Adrienne’s own music has been supported by noteworthy arts organizations including the National Endowment for the Arts, American Composers Forum, Meet The Composer/Rockefeller Foundation, Subito Awards, Mu Phi Epsilon Fraternity, MPE Foundation, ACME, and ASCAP.

Recent commissions include works for The Cornell University Chorus, Harvard-Westlake School, Holyoke Civic Symphony, Mu Phi Epsilon Foundation, Palisades Virtuosi, Zinkali Trio, Pennsylvania Academy of Music, Chamber Music Palisades, Pacific Serenades as well as private individuals. A graduate of UCLA, Albert studied composition privately with Stephen Mosko, and orchestration with Albert Harris. Her music has been recorded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, and ABC Records and is published by Kenter Canyon Music (ASCAP). Her music can also be found through Falls House Press, FluteWorld, Theodore Front Musical Literature, and Trevco-Varner Music.

Commissioned by conductor and educator Kirk Smith for his daughter, Yvonne Smith, *In tuo Lumine Lumen* (*In Your Light, (There is) Light*), is a nine-minute work that shows the colors of the viola in all its beauty. Being the “second cousin” to the violin, the viola, with its richness and warm tone, is not usually the first stringed instrument one thinks of composing for and, therefore, does not have a great deal of concerto literature written for it. This nine-minute “Concertino” (a short concerto) brings life and beauty to this rich and colorful instrument. The cadenza in the middle of the concertino allows the viola to show its range and beauty of tone.

Kirk Smith and I originally met when he was an Assistant Professor at the University at Albany, SUNY, and his orchestra performed my orchestral work, *Western Suite* back in the early 00s. We have maintained a friendship ever since, and I am proud to have his daughter, Yvonne, premiere this work commissioned by him with Emily Ray, Music Director of the Mission Chamber Orchestra. For more information, please visit: <https://www.adriennealbert.com>.

- Adrienne Albert

Concerto for Horn and Orchestra

Henry Mollicone (1946 -)

A graduate of the New England Conservatory, **Henry Mollicone** has been 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 has 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 is now "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 have come 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 has 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.

The **Horn Concerto** was composed for the horn player/composer, Brian Holmes. It will be premiered by the Mission Chamber Orchestra under the baton of Emily Ray. The concerto exploits both technical challenges for the horn, along with lyrical challenges. Unlike most concertos which have three movements, this concerto has four. It also has thematic material which appears as variations throughout the piece in different movements along with new musical material in each movement. This is only the second concerto I have written, the first being my violin concerto.

- Henry Mollicone

Symphony no. 4 in A, op. 90, “Italian”

Felix Mendelssohn (1809-1847)

Jakob Ludwig Felix Mendelssohn was born in Hamburg on Feb. 3, 1809 to Jewish parents. He was the grandson of the famous philosopher Moses Mendelssohn. His first piano lessons were from his mother, and he grew up in a cultivated household: both he and his sister, Fanny, had lessons in literature and landscape painting, and Felix studied both piano and composition. Mendelssohn began composing at an early age, traveled extensively, became a conductor, and through his performances kept alive works by Bach, Beethoven, Cherubini, and Schubert that might have otherwise been forgotten. He made several trips to England, where his music enjoyed great popularity, and he was even known to be Queen Victoria’s favorite composer.

The **Symphony no. 4** was actually the third symphony Mendelssohn wrote, but it was the fourth symphony to be published. Completed in 1833, this work was inspired by a trip he had taken to Italy when he was 21-22 years of age. Its four movements were inspired by the emotions he felt while travelling.

The first movement begins with a bold and ebullient theme in the violins over pulsating wind accompaniment. While the second theme, introduced by the clarinets and bassoons, is more sedate, the energy of this movement is undeniable. The second violins, often in the background, are assigned the task of introducing a third, march-like theme in a minor key, which gets tossed around the string section until it is finally combined with the opening motive of the first theme to create much excitement. Mendelssohn allows things to calm somewhat with a sustained oboe note above subdued strings before bringing back the first theme to signal a recapitulation. The movement ends with a truncated, but major, form of the third theme followed by a series of chords played by the full orchestra.

The second movement, *Andante con moto*, can easily be compared to a procession, as small groups of instruments play a gentle theme in a minor key over short notes (sounding like steps) moving up and down in the cellos and basses. A more lilting theme in a major key provides contrast to the almost nonstop short notes in the cellos and basses heard previously. But this second theme is suddenly interrupted by the music that served as an introduction to the movement, played very loudly. The procession music returns, altered somewhat before we hear the second theme again. A coda ends the movement by presenting just fragments of the first theme, and finally the steps stop: the cellos and basses played three plucked notes to end the movement.

Instead of a Beethovenian scherzo for the third movement, Mendelssohn presents a gentle dance as the main theme, with a contrasting middle section that contains a quiet fanfare in the horns and bassoons. A rising motive in the violins gives the suggestion of a scherzo, but that characteristic is not predominant. After returning to the main dance theme, Mendelssohn alternates fragments of the two themes to bring the movement to a quiet close.

But watch out! The fourth movement is a stirring *Saltarello* (a lively Italian folk dance.) This movement has drive, even in the soft passages! After five short chords, the movement opens with a rhythmic figure in the winds and strings on a repeated note. This figure serves as accompaniment to a quiet melody in the flutes, but more instruments eventually are added and the melody with accompaniment figure become loud. Two more themes are gradually introduced, and Mendelssohn cleverly combines these with each other to continue the flurry of activity. Just before the end, things get kind of quiet. The opening rhythmic figure is played only by the first violins, then it almost dissipates as it is heard only the timpani, but the winds are joined by the full string section, and then the trumpets and horns are added to drive to the end. Mendelssohn must have been very impressed by the energy of the Italian people!

- Emily Ray

Acknowledgements

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