



Nova Vista
Symphony

SJSC
San José Symphonic Choir

Nova Vista Symphony
Anthony Quartuccio, Music Director
and San Jose Symphonic Choir
Leroy Kromm, Artistic Director

PRESENT

HOLIDAY *Celebration:*

BERLIOZ AND SAINT-SAËNS

**SUNDAY,
DECEMBER 3, 2023
7:30 PM**

Church of the Ascension

12033 Miller Avenue, Saratoga, CA



Maestro **Leroy Kromm** has served as the Artistic Director for the San Jose Symphonic Choir since 1985. Throughout his celebrated career, he has achieved widespread recognition as a versatile conductor, soloist, pianist, and teacher. Under Maestro Kromm's inspiring direction SJSC has flourished, increasing in size and growing in artistry. In addition to directing SJSC, he is a member of the collegiate voice faculty at the San Francisco Conservatory of Music, and is on the voice faculty at Santa Clara University.

Maestro Kromm received bachelor's degrees in applied music and music education and a master's degree in vocal performance from University of Illinois, Urbana-Champaign. Maestro Kromm has also achieved great acclaim as a vocalist, performing in opera, cantata, and musical theatre, and recording on various labels, including Harmonia Mundi and Musical Heritage Society. Kromm has long served as a clinician and consultant nationally in academia as well as in the Hollywood film industry. Some of his most memorable collaborations include singing *Don Giovanni* with soprano Carol Vaness at the Carmel Bach Festival, conducting *Belsbazzar's Feast* by William Walton with baritone soloist Nathan Gunn, performing *War Scenes* with its composer, Ned Rorem, and singing one of David Sheinfeld's last compositions, *Dear Theo*, with the San Francisco Contemporary Music Players.



Anthony Quartuccio is music director of the Nova Vista Symphony, the South Valley Symphony, and associate conductor of the San Jose Chamber Orchestra. A lover of both the concert hall and opera, he also conducted for 15 years at Opera San Jose.

Quartuccio's appearances include the Philippine Philharmonic Orchestra's 40th anniversary opening concert and highly successful tours with the San Jose Youth Chamber Orchestra in New York at Ellis Island and the United Nations. He has also conducted for the Dalai Lama with new works composed for His Holiness. Quartuccio is a graduate of the Curtis Institute of Music in Philadelphia, studying with Otto-Werner Mueller, in addition to studies at Tanglewood, The Festival at Sandpoint, and the Czech Philharmonic Chamber Orchestra in Prague. He received an honorary doctorate degree from Santa Clara University, and numerous commendations from Santa Clara County and the California State Senate.



Marc Khuri-Yakub, tenor, is happy to be working with Maestro Leroy Kromm and the San Jose Symphonic Choir again after singing Handel's *Messiah* in 2019. Marc has performed and covered at Opera San Jose (Alfred in *Die Fledermaus*), Amore Opera (Cavardossi in *Tosca*), North Shore Music Festival (Pinkerton in *Madame Butterfly*), and Delaware Valley Opera. Marc has also appeared as Tamino in *The Magic Flute*, Rinuccio in *Gianni Schicchi*, and Leodès in Gabriel Fauré's *Pénélope*. Marc earned a bachelor of arts degree from Santa Clara University, and master's and professional studies degrees from Manhattan School of Music.



Adrien Cotta, organ, has a master's degree in piano and an advanced performance diploma from the Royal College of Music, London, where he studied with John Barstow (who taught Barry Douglas) for six years, and where he was awarded a coveted Countess of Munster musical scholarship. He has played organ and piano since the age of nine, winning the Warwickshire Young Musician of the Year competition before going to college and making his concerto debut with Liszt's *Piano Concerto No. 1*. He also has a Classics degree from Oxford University, where he was an Exhibitioner and received his college's Award for the Arts in recognition of his musical activities,

including a series of recitals of solo and chamber music at the Holywell Music Room.

Adrien has played the organ in many churches in Europe and held appointments here in the Bay Area, including in his current appointment as music director at Trinity Cathedral in San Jose. He also holds the position of piano accompanist for the San Jose Symphonic Choir. As a chamber musician, he has played more than 100 solo and chamber recitals with programs that reflect all periods from the renaissance to the present.



**Nova Vista
Symphony**

Nova Vista Symphony, now in its 58th concert season, is the largest long-standing community orchestra in the Santa Clara Valley. Comprised of more than 70 talented, volunteer musicians and led by Maestro Anthony

Quartuccio, Nova Vista Symphony endeavors to make live classical music appealing, accessible, and affordable to individuals and families, to provide an opportunity for local talented musicians to excel at performing sophisticated orchestral repertoire, to provide a showcase for local soloists and composers, and to educate tomorrow's audiences by exposing youngsters to classical music and the instruments of the orchestra.

Nova Vista began in 1966, when the Sunnyvale Symphony combined with the Foothill College orchestra. It operated under the auspices of Foothill College until 1979 when it reorganized as a nonprofit organization. From its inception Nova Vista Symphony has had seven conductors and featured numerous local artists as soloists. The orchestra participated in the opening of Flint Center, presented Fourth of July concerts at Mirassou Winery, collaborated with the International Russian Piano Music Competition, and has partnered with many other local musical groups, including the San Jose Symphonic Choir.



San Jose Symphonic Choir is a volunteer chorus, currently celebrating its 99th season of performing choral masterworks and contemporary pieces. Since its inception, it has maintained a strong connection with the community, performing in local venues with other local musicians and creating a musical

community for its members. Recent performances include Bach's *B Minor Mass*, Bernstein's *Chichester Psalms*, Mendelssohn's *Symphony #2*, and Beethoven's *Missa Solemnis* and *Mass in C*, all under the inspiring leadership of Maestro Leroy Kromm. The choir promotes the works of local composers; examples include the 1996 premiere performance of *Requiem For Lost Children* by Sondra Clark, and the 2003 premiere of *Sisters*, Craig Bohmler's work honoring San Jose and her sister cities. For over twenty years the choir collaborated with the late composer Henry Mollicone, premiering his *Beatitude Mass* in 2006, and his *Misa de los Inmigrantes* in 2012.

Nova Vista Symphony

Violin I

Rick Shinozaki,
concertmaster
David Lee,
associate concertmaster
Diane Baker,
assistant concertmaster
Sunhwa Choi
Samson Huang
Fan Kong
Grace Leung
Jane Zhang

Violin II

Linnea Shieh, *principal*
Carl Ching
Eva Ching
Joan Chung
Joyce Jones
Casey Madsen
John Thomson
Tamara Uçar
Nadine White

Viola

Karen Allendoerfer,
principal
Laura Hipp
Joshua Kaye
Nana Kuo
Makiko Mizukami
Karen Salzer
Sally Schroeter
Yujun Xie

Cello

Karmen Ping, *principal*
Jennifer Chou
Alex Holmes
Harris Karsch
Deb Kelly

Bass

Thomas Mykytyn, *principal*
Georg Schuele
Nancy Sitton

Flute

Kenin Coloma, *principal*
Christine Mendoza
Kent Peacock, *piccolo*

Oboe

Bill Gay, *principal*
George Yefchak
Babette McKay, *English horn*

Clarinet

Lani Cliff, *co-principal*
Claudia Zornow,
co-principal
James Aldous, *bass clarinet*

Bassoon

Adam Williams, *principal*
Juliet Hamak, *contrabassoon*

Horn

Steve Padgett, *principal*
Kelly Hanson-Schaefer
Doug Hawk
Roger Romani

Trumpet

Richard Woodbury,
principal
Dina Kennedy
Ken Morse

Trombone

Haruki Mizukami, *principal*
Steve Reneker
Dave Papay

Tuba

John Whitecar

Piano

Allie Do
Shannon Wang

Harp

Vincent Pierce

Organ

Adrien Cotta

Timpani

Richard Gillam

Percussion

John Blink
Carolyn Manning

Associate Conductor

George Yefchak

**Nova Vista Symphony wishes to thank the following
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Nadine White & Lani Cliff: *Music librarians*
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George Yefchak, Nancy Sitton: *Design and marketing*

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San Jose Symphonic Choir

Season 99: 2023 – 2024

Soprano 1

Cindy Asrir
Christina Chang
Camille Croll
Deborah Ellis
Rosemary Farrow
Heather Gilson
Kristin Grillo
Pearl Gunsell
Sunny Huang
Marcia Jeiroudi
Clare Lee
Patti Lemon
Tiffany Lim
Sara Ludlow
Sharon Miller
Gwen Montgomery
Barbara Reynolds
Pamela Sander
Laura Spoelstra
Susan St. Claire
Sukha Sundin
Cindy Thompson

Soprano 2

Melinda Collins Campbell
Janet Chiang
Anne Cleveland
Janice Goertz
Betsy Hobson
Cynthia Jewett
Maria Kasper
Sally LeSchofs
Aprille Lucero
Martha Mamula
Sylvia Yeh

Alto 1

Jemma Bayliss
Patti Conner
Cynthia Cooper
Yujing Fan
Bonnie Fritz
Amy Hansen
Beth Howard-Pitney
Natalie Ives-Drouillard
Gail Jessen
Rachel Kalin
Katelin Kloberg
Sandy LaFave
Sally Logothetti
Barbara Metzler
Patricia O'Brien
Roslyn Raney
Kathleen Sharp
Lonna Smith
Janet Souza
Claudia Topete-Sanchez
Jo Watt

Alto 2

Cornelia Bohle-Neubrand
Debra Brau
Jane Centers
Sonja Cook
Sandy Hendrickson
Paula Hucal
Cynthia Kilian
Barbara Kinney
Marcie Nguyen
Hollie Parker-Winzenread
Julie Roseman
Kristie Starink
Jaunell Waldo
Mary Wirth

Tenor

John Barber
Jason Chan
Shane Patrick Connolly
Alex Friedlander
Henry Gardella
Will Gardella
David Howard Pitney
Robin Jensen
Derk Johnson
Jonathan Jun
Patrick Lynch
Matt Matthews
Nicholas Mollé
Richard Stallkamp
Brett Wormley

Baritone/Bass

Rod Cornell
Fred Hanes
Michael Hendrickson
Eugene Kasper
Ted Lorraine
Mark Loy
Andrew McLeod
John Osterhout
Glenn Sander
Tom Saunders
Dan Schkolnik
Mark Slagle
Timothy Tsang
Paul Wendt
Cliff Winnig

In Memoriam

Dr. Maria Allo

Beloved long-time member of SJSC

Holiday Celebration: Berlioz and Saint-Saëns

Nova Vista Symphony
Anthony Quartuccio, *Music Director*

San Jose Symphonic Choir
Leroy Kromm, *Artistic Director*



Symphony No. 3 in C minor, Op. 78 (“Organ Symphony”) Camille Saint-Saëns
1835 – 1921

Adrien Cotta, *Organ*

Intermission

The Oratorio de Noël, Op. 12 (Christmas Oratorio) Camille Saint-Saëns

Consurge, Filia Sion (*Arise now, daughter of Zion*)
Tollite hostias (*Praise ye the Lord of hosts*)

Marc Khuri-Yakub, *Tenor*

L’Enfance du Christ, H. 130 (The Childhood of Christ) Hector Berlioz
1803 – 1869

L’Adieu des Bergers (*The Shepherds’ Farewell*) – Chorus
Le Repos de la Sainte Famille (*The Repose of the Holy Family*) – Tenor solo
Interlude – Trio for 2 flutes and harp
Epilogue – Ô mon âme (*O my spirit*) – Chorus

Marc Khuri-Yakub, *Tenor*



Program Notes

Symphony No. 3 (“Organ”), Saint-Saëns

Camille Saint-Saëns, like Mozart, was a child prodigy. He began playing the piano at age two and composing at three. A prolific composer who once said, “I compose music as a tree produces apples,” many of his works continue to be popular. His Third Symphony, commonly known as the “Organ Symphony,” was his last of that form. The symphony is divided into two parts. The first part consists of an opening adagio which is followed by a lively scherzo. The scherzo fades into another adagio where the organ quietly makes its first appearance. The second movement begins with a scherzo followed by a fugue that gradually slows almost to a stop when suddenly the organ plays a gigantic C Major chord. The rest of the movement becomes a chorale between the organ and the orchestra and the whole symphony ends in a blaze of glory.

The Third Symphony was first performed May 19, 1886, with the composer conducting at the Philharmonic Society in Saint James’s Hall, London.

(Notes by Nancy Sitton)

Oratorio de Noël, (Christmas Oratorio), Saint-Saëns

Camille Saint-Saëns composed his *Oratorio de Noël*, Op. 12, also known as the *Christmas Oratorio*, when he was an organist at La Madeleine, Paris, completing it in only ten days before its premiere on Christmas, 1858. Hector Berlioz’ *Childhood of Christ* (1854) was a big influence for Saint-Saëns. Besides Berlioz, other significant influences were Part II of J. S. Bach’s *Christmas Oratorio* and Gounod’s *Saint Cecilia Mass*. More akin to a cantata because of its shorter length, Saint-Saëns’ work is divided into 10 movements, intended for presentation during a worship service. Tonight we hear the final two movements of the work, which give a good sense of its lyrical beauty and shape. The beginning of the ninth movement, which we hear first, is a reprise of the opening Prélude, indicated “dans le style de Seb. Bach” in the score. Instead of a solo quintet, we hear the full chorus and tenor soloist sing, “Consurge, filia Sion.” This is immediately followed by a hymn-like movement translated as “Praise ye the Lord of Hosts.” Also noteworthy — the organ plays a major role in the work, often playing alone, a significant attribute of tonight’s concert in general.

(Notes by Leroy G. Kromm)

L’Enfance du Christ (The Childhood of Christ), Berlioz

The *Childhood of Christ* was first performed in Paris on December 10, 1854, at the Salle Herz with a filled-to-capacity crowd. It was a tremendous success requiring two repeat performances, all of which were jammed to the rafters with people sitting and standing anywhere they could. Berlioz took 20 curtain calls at the end of the performance and many hailed the work as “a resurrection of a tradition of oratorios that had culminated in the mid-18th century with Handel and Bach.”

Berlioz had heard Bach’s *Matthew Passion* in Berlin and recognized the work as a masterpiece. Like the Bach passions, *The Childhood of Christ* utilizes a tenor narrator to tell the story, also following a pattern of Berlioz giving tenors prominent parts in his sacred works — for example, assigning them the only solos in both his *Requiem* and *Te Deum*.

Tonight we hear only fragments of the big work, but these excerpts are perhaps the most beloved and well-known portions of the oratorio. The “fragmentation” of these popular selections were actually the first snippets of the trilogy that Berlioz composed, starting with the centerpiece, *The Shepherds’ Farewell*, then adding an overture and a tenor aria describing the holy family resting on their journey. He called this initial concert work *The Flight into Egypt* and it was published in 1852. Encouraged by the success of his modest little work, Berlioz set about composing more — a sequel if you will — *The Arrival at Saïs*, and on it went until a Sacred Trilogy emerged. Gone were the larger-than-life subjects and orchestral intensity of his earlier works for which we know him: those involving devils, witches, pagans, pirates, ghosts, and choruses of the damned. Instead Berlioz wrote “a naive and gentle kind of music,” as he himself described it. Composer Peter Cornelius wrote of *The Childhood of Christ*, “It is a composition that will live forever.” Johannes Brahms, who serendipitously happened to be in town, was also deeply impressed by the work.

Berlioz’ inclusion of a trio for two flutes and harp “Performed by the young Ishmaelites” during Part III owes something to the tradition of divertissements in 17th- and 18th-century opera and oratorio (for example, the concerto grosso Handel wrote for *Alexander’s Feast* or the orchestral ballet music in operas by Lully and Rameau).

In the final scene, *The Epilogue*, the chorus and tenor soloist join to sing a finale of sweet but stirring innocence, “Ô mon âme” (“Oh, my spirit”). Berlioz recalled the effect the finale had on the audience at the 1863 Strasbourg Festival in his memoirs: “I must not forget to mention the Strasbourg Festival, to which I was invited eighteen months ago to conduct a performance of ‘The Childhood of Christ.’ An enormous hall had been built, seating six thousand, and there were five hundred performers. It did not seem possible that this oratorio, written almost throughout in a quiet and delicate vein, could carry in so vast an auditorium. To my great surprise, people were profoundly moved, and tears were shed at the mystic chorus, ‘Ô mon âme,’ which is sung unaccompanied at the end of the work. How happy I feel when I see my audience weep!”

During his lifetime, Hector Berlioz had his biggest successes with sacred music. His *Messe solennelle* (1825) was “splendidly performed” at its first performance and won “favorable” reviews according to the composer, and the 1837 premiere of his *Grande messe des morts (Requiem)* was perhaps the greatest triumph of Berlioz’ career. The San Jose Symphonic Choir had the rare opportunity and pleasure of performing this work at the Sydney Opera House in Australia, in 2000, on a choir tour. In the summer of 2024, the choir tours to Slovenia and Austria with a varied program of selections including Anton Bruckner’s *Mass in E minor*. 2024 is Bruckner’s centennial celebration year, and this particular piece was composed for the votive chapel in the Linz Cathedral (the Mariä-Empfängnis-Dom), where the choir will be visiting. You will have the opportunity to hear the piece stateside at our Bon Voyage concert in June. Stay tuned.

(Notes by Leroy G. Kromm)



Latin Text Translation

Oratorio de Noël (Christmas Oratorio)

Consurge, Filia Sion

Consurge, filia Sion.

Alleluja.

Lauda in nocte, in principio
vigiliarum.

Alleluja.

Egrediatur ut splendor justus Sion,
et Salvator ejus ut lampas
accendatur.

Alleluja.

Arise now, daughter of Zion

Arise now, daughter of Zion.

Alleluia.

Praise God in the night, Praise Him in the first
watches of the nighttime.

Alleluia.

That Zion's true glory might be manifested,
That her Saviour might rise and shine
before the nations.

Alleluia.

Tollite hostias

Tollite hostias, et adorate

Dominum in atrio sancto eius.

Laetentur coeli, et exultet terra
a facie Domini, quoniam venit.

Alleluja.

Praise ye the Lord of hosts

Praise ye the Lord of hosts, sing his salvation,

Bless his name, show forth his praise in His holy house!

Rejoice, ye heav'ns, and be joyful on earth,

Rejoice in the face of the Lord, for he cometh.

Alleluia.



Nova Vista Symphony and San Jose Symphonic Choir are members of Silicon Valley Arts Coalition, a group of arts organizations that promotes high-quality arts at affordable prices throughout Silicon Valley.

Our thanks and appreciation to Amy Weiher for her excellent work on the design of our concert promotion. www.weihercreative.com



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