

CHAMBER ORCHESTRA



of SAN ANTONIO

A RESIDENT COMPANY OF THE TOBIN CENTER FOR THE PERFORMING ARTS

Your continued support realizes our mission of sharing classical music with the entire community.

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NOTE FROM THE EXECUTIVE DIRECTOR

A BIG welcome to all of our new friends that we met at the Tobin Center for the Performing Arts open house! An amazing turnout of over 2400 folks were on hand to visit the resident companies and learn more about the upcoming season programming. Considering only 300 were expected, San Antonio residents really showed their enthusiasm and love for the fine arts. It was wonderful to meet so many of you and I look forward to speaking with you again at our upcoming performance on October 3. It will be a very special evening and we hope to see you there!

- Lori Skinner

OUR MISSION

The Chamber Orchestra of San Antonio (COSA) is devoted to cultivating the realm of classical music for new and versed music lovers through education and performances that present rarely experienced as well as timeless works.

OUR VISION

COSA's vision is to bring a new, shared experience of international classical music to listeners of all ages, backgrounds, and aspirations. COSA believes that the universal language of classical music encompasses human emotion, edifies the spirit, and promotes understanding of the world.

THE FORBIDDEN COMPOSERS

OCTOBER 3, 2015 AT 8:00 PM,
TOBIN CENTER'S CARLOS ALVAREZ STUDIO THEATER

By Robert C. Ehlers

This fall marks the fourth season of the Chamber Orchestra of San Antonio since its official inauguration in 2012. COSA's complete 2015-16 season at the Tobin Center will inaugurate three new series of innovative programming. **The Forbidden Composers**, the first new perennial series, will feature music by oppressed composers of various eras. COSA will inaugurate this series in its fall 2015 concert of the same name on October 3, 2015, to recognize works by Jewish composers

who were banned by the Nazi regime. These will include Hanns Eisler's Suite for Orchestra No. 4 arranged by Steffen Schleiermacher; Erwin Schulhoff's Suite for Chamber Orchestra; and Alexander Zemlinsky's Chamber Symphony arranged by Richard Dünser. Gemma New, New Zealand native and New Jersey Symphony Orchestra's Associate Conductor, will guest conduct in her first appearance with COSA.

Major sponsors are the Department for Culture & Creative Development, the Texas Commission on the Arts, and The Tobin Endowment. Please join these great sponsors by renewing your support, whether in sponsoring a particular musician or providing general funds. Thank you for your continued generosity. We look forward to seeing you at the performance, for which tickets are available at TobinCenter.org or through COSA's website.



THE 'UN Sung' OCTET

JANUARY 23, 2016 AT 7:30 PM,
TOBIN CENTER'S CARLOS ALVAREZ STUDIO THEATER

By Paul M. Montalvo

When music lovers hear the word 'Octet' the works that immediately come to mind are the octets by Franz Schubert and Felix Mendelssohn. But those two works are just the beginning! The octet became a part of the classical music repertoire in the early part of the 19th century and since then has taken on different forms: all strings (Mendelssohn); eight cellos (Heitor Villa-Lobos); all winds (Wolfgang Amadeus Mozart, Ludwig van Beethoven, Igor Stravinsky), and a combination of strings and winds (Schubert, Louis Spohr). The combo of strings and winds also includes Edgard Varèse's *Octandre*, a work COSA performed as part of its inaugural concert in October 2012.

The 'Unsung' Octet will feature two rarely heard octets by Joachim Raff (1822-1882) and Georges Enescu (1881-1955). Both pieces are scored for four violins, two violas, and two cellos. Raff's octet was premiered in Leipzig in March 1873 with performances in Dresden and at the Leipzig Gewandhaus later that year. The octet by Georges Enescu, a neglected masterpiece of the 20th century, was completed in 1900 but was not premiered until December 1909 in Paris.

Join us at the Tobin Center for the Performing Arts on January 23, 2016 as COSA performs these rarely heard and important works. You can purchase your tickets through the Tobin Center's website or at www.ChamberOrchestraSA.org.



PHOTOS FROM THE CHAMBER SYMPHONY



By Sarah Szuminski

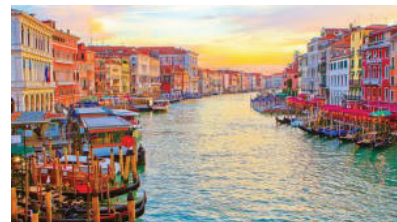
The Chamber Orchestra of San Antonio held its spring concert, *The Chamber Symphony*, on April 25. This marked the group's second performance in its home at the Carlos Alvarez Studio Theater as a resident of the newly-opened Tobin Center for the Performing Arts.

The concert fell on a warm evening during Fiesta, where guests surrounded the performance stage in a close and intimate setting cocooned by the venue's darkened walls. Led by conductor Raul Gomez of New Orleans, COSA musicians delighted audiences with Arnold Schönberg's arrangement of Johann Strauss's *Kaiser-Walzer* and Chamber Symphonies by Richard Stöhr and Ermanno Wolf-Ferrari. The program earned an enthusiastic standing ovation from all in attendance.

At the performance, COSA also presented awards to student winners of its annual *Musica as Muse* contest for poetry and visual art, with submissions inspired by music from the evening's program.

As you know, the Tobin Center for the Performing Arts will celebrate its one-year anniversary in September. We are so excited and honored to be a part of this incredible community of San Antonio artists, and we thank each of you for your continued support and shared passion for our mission of cultivating the realm of classical music for new and versed music lovers!

THE CHAMBER SYMPHONY RECAP



BOARD ACCENT

DONNA GUERRA

Donna's musical career began at the tender age of 10 when her father purchased her first guitar. She quickly mastered the instrument and led church services at St. Ann's Catholic Church at a very young age. These days, Donna acts and sings in local theatre. You may have seen her on stage last fall performing at The Charline McCombs Empire Theatre in a parody of "Mama Mia!" This October she will once again appear at the same theatre in "Scamalog," a parody of Monty Python's "Spamalot". Considering Donna's love of music and performing arts, it's no surprise she was enthusiastic to become involved with COSA. A board member since its inception, Donna has been involved with planning and fundraising. "When I was initially approached with the prospect to join COSA, I was very intrigued with the possibilities it presented. San Antonio is one of the fastest growing cities in the U.S., and a Chamber Orchestra would only enhance and appeal to our cultural diversity."



Ms. Guerra is a licensed realtor and over the years has dedicated much of her free time advocating for children with autism. She was instrumental in lobbying H.B. 1919 and H.B. 451, both of which are related to insurance coverage for children and young adults suffering the effects of autism. Ms. Guerra and her youngest son, Michael, continue to walk the journey in his autism recovery, "It's a long and sometimes painful process, but so much joy is achieved at every milestone my son reaches. He's my biggest blessing!" Ms. Guerra has two sons, Matthew and Michael, and credits her loving boyfriend, William Mundt, for supporting her various causes.

This Fall COSA's concert features *The Forbidden Composers*, some of which survived the Nazi Regime. This holds a special sentiment to Ms. Guerra as her father is a descendent from a European Jewish family. "It's an amazing feeling to have these beautiful pieces played in our very own Tobin Center. I will try to hold it together, but I'm certain a few tears will fall."

CHAMBER ORCHESTRA OF SAN ANTONIO'S Millennial Committee

CLASSIC ORIGINS

By Juan Francisco León

I remember the first occasion where I experienced the enchantment of classical music. I was in 10th grade reading Ariel Dorfman's "Death and the Maiden," a play about a former political prisoner in a Latin American country who had been abused by her captors. Led by a sadistic doctor, the captor played Franz Schubert's String Quartet, No. 14 D minor, "Death and the Maiden" during every torture session. I remember reading the passages in class, but then re-reading them at home while playing Schubert's piece alongside. It was an entirely different experience. The music imbued the words with a new depth of meaning, a myriad of undiscovered emotion. In class I had been intellectually affected by having to confront the cruelty of man, but playing the music alongside the prose drove that understanding into my heart, a place that harbors much more humanity than our minds.

In hindsight, that was just the beginning of my adventure with classical music. Today, as a young professional in San Antonio, Texas, I am fortunate to be a part of the Millennial Committee of the Chamber Orchestra of San Antonio (COSA). At COSA, we believe, as the Rockefeller Report says, "...that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness" and we are working on innovative ways to accomplish this. One of the beautiful things about human beings is our ability to persevere despite the greatest challenges, and to let our humanity shine through even during the darkest moments. We want to celebrate that at COSA which is why I'm proud that this year's program, *The Forbidden Composers*, will feature works by Jewish composers who were banned by the Nazi regime. The concert will take place on October 3, 2015 at the Tobin Center's Carlos Alvarez Studio Theater. I invite you to join us and find out about all the other exciting things happening at COSA.

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WWW.CHAMBERORCHESTRASA.ORG

Gemma New, Conductor

By Sarah Szuminski

Renowned for her insightful interpretations and thrilling performances, New Zealand-born conductor Gemma New currently serves as Music Director for the Hamilton Philharmonic Orchestra in Ontario, Canada; Associate Conductor for the New Jersey Symphony Orchestra; and Founder and Director of the Lunar Ensemble, a contemporary music collective in Baltimore, Maryland.

Ms. New will make her first appearance with the Chamber Orchestra of San Antonio at its October 3 performance, *The Forbidden Composers*, which will also mark her first visit to San Antonio and to Texas!

Influenced by her violinist mother, Gemma grew up playing the violin and piano, later becoming involved in her high school's music department. Looking back, she tells us she was fortunate to attend a school that valued music highly. Music education continues to be a passion for her; Ms. New has enjoyed working with the NJSO Academy Orchestra and New Jersey All State Orchestra during her time as Associate Conductor for the NJSO. Between 2007 and 2009, Ms. New also conducted the Christchurch Youth Orchestra, which grew from 40 to 70 players under her leadership and performed upwards of nine concerts a year.

Ms. New holds a Master of Music degree in orchestral conducting from the Peabody Institute in Baltimore, where she studied with Gustav Meier and Markand Thakar. She graduated from the University of Canterbury, New Zealand, with a Bachelor of Music (honors) in violin performance.

About COSA's upcoming program, Gemma tells us she has enjoyed getting to know the composers' music, influence and extraordinary lives, pointing out that audiences will not likely be familiar with the composers or their works. She says the Suite for Chamber Orchestra by Erwin Schulhoff is her favorite piece, describing it as a set of dances – Ragtime, Valse, Boston, Tango, Shimmy, Step and Jazz – and “truly delightful.”

Of her role as a conductor she tells us, “The way I see it is that the orchestra is a team. We all have our valuable roles to contribute, and we work together with mutual respect. My role is basically to facilitate communication and create with the team a strong, unified interpretation.”



Savor the Music

An unforgettable evening was experienced by those of us who had the opportunity to *Savor the Music* that COSA's Artistic Director Paul Montalvo, Sustenio's General Manager Philippe Wilhelm and Executive Chef John Herdman, along with proud members of our orchestra prepared for the night of May 7, 2015. It was precisely that evening when yet another dream became reality for COSA, whose team of collaborators, through the generous support of Northwestern Mutual, were able to delight us with an exquisite four-course meal that included a Scallop Ceviche by Franz Joseph Haydn, a Tongue-in-Cheek by Miguel del Aguila, a Tournedo Rossini (foie gras) by Johann Strauss, Jr. and, an exquisite fresh cut grass panna cotta with elder flower mousse inspired by the sweetness of Silvia (Co-Founder).

In addition, the breath-taking third movement of the R. Murray Schafer String Quartet No. 3, accompanied by another special creation of the night, the Whiskey Maple Nitro Ice Cream Sphere that served as a digestif, became the epitome of transcendence as we presenced first violinist, Eva Liebhaber, walk off stage while playing the haunting refrain.

We would like to thank our generous sponsors at Northwestern Mutual, Fernando Suarez and Roberto Espinosa; Philippe Wilhelm and John Herdman at Sustenio; and our COSA musicians: Eva Liebhaber, Melissa Cantu, Matt Diekman, and Rachel Hsieh.

To those who were able to attend, we thank you for sharing our dream, and for those who were not, we hope you will join us for the next one (www.savorthemusic.org).

MUSIC 101: THE FORBIDDEN COMPOSERS

By Silvia Santinelli

The first COSA concert of *The Forbidden Composer* series will recognize Jewish composers and their music, both of which were banned by the Nazi regime or fell into the designation of “degenerate art” that the Nazis gave to anything modern of which they disapproved politically or aesthetically. While some of this music was written in an effort to adapt to the rapidly evolving new political realities, much of the music from the modernist period was born out of a reaction to fight the Romantic past. Early-twentieth-century composers acquired new attitudes in order to attack the Romanticism within themselves by aligning with the new trends in the rest of the arts. Some of the currents that surged in this time period immediately preceded the First World War and continued to evolve and transform the language of modern music well after the Third Reich. Let us explore just a few of those trends and new musical elements.

Dadaism was an influential movement founded in Switzerland that spread to other major art centers after 1918. Dadaists were mainly writers and artists who reacted to the First World War and rejected the concept of art that had to be revered or admired. To make their point, they produced works of absolute absurdity. They also reacted against the excessive complexity of Western art by trying to recapture the simplicity of a child's worldview. Following their example, the French composer Erik Satie exerted an important influence on later composers through works that embodied a simple “everyday” music. The Dada group subsequently merged into the school of Surrealism, as exemplified by Salvador Dali and Joan Miró, who exploited the world of dreams. Other styles of modern art included Cubism and Expressionism, which had a significant impact on music of the early twentieth century.

Expressionism evolved as the German answer to French Impressionism. The French excelled in impressions of the outer world, while in contrast, the Germanic temperament preferred the search of the depths of the soul. The musical language of Expressionism reached its full course in the works of the Second Viennese School of Arnold Schoenberg and his disciples. Some of the new elements for the new sounds of twentieth-century music followed several different courses: expanded tonality, polytonality, atonality, and twelve-tone music.

Atonality became the idea of abandoning tonality altogether by entirely rejecting the framework of key, or tonal center, in music. **Serialism** was then born as the method of composition that composers like Schoenberg used to move beyond an existing tonal system. Serialism is based on a tone row, a particular arrangement of the twelve tones of the chromatic scale, and this row is the unifying idea for the composition that serves as the source of all the musical events that take place within it.

Not every trend during the early 20th century was completely new. **Neoclassicism** was another way of rejecting the nineteenth century by returning to the eighteenth. Composers of the 1920's began to emulate the great musicians of the early eighteenth century—Bach, Handel, Vivaldi—and the objective and detached style that is often associated with their music. Neoclassic composers turned away from the Romantic attempt in order to bring music closer to poetry and painting, and thus preferred absolute music that focused attention on craftsmanship and balance.

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DONOR SPOTLIGHT**VALERO ENERGY FOUNDATION**

By Robert C. Ehlers

Over the last few years, the Valero Energy Foundation (VEF) has generously supported the Chamber Orchestra of San Antonio with operational funding. Part of Valero's mission and culture is to make a difference in the communities where employees live and work. VEF, as Valero's philanthropic arm, is specifically dedicated to improving the lives of those who live in or near the communities where Valero has major operations. VEF supports a wide range of nonprofit agencies in such locations. Two of the more public ways that the Foundation makes a positive difference in the lives of others are through the United Way and Velo Valero.

The employees of Valero participate in the United Way campaign every year, pledging millions of dollars to help nonprofit community organizations. Valero consistently boasts a 90 percent participation rate with the highest per-capita contributions in the nation. Because of its significant contributions to United Way and its commitment to all of its communities, Valero has twice received the Spirit of America Award, United Way's highest national honor. Velo Valero, Valero's cycling team, is a top fundraising team in the annual Bike MS: Valero Ride to the River, which benefits the National Multiple Sclerosis Society's South Central Chapter.

Sylvia Rodriguez, Valero's Director of Community Relations and head of VEF, said that the foundation supports many charitable and cultural organizations to improve life in San Antonio. Valero has also made a large contribution to the Tobin Center for the Performing Arts. In fact, when you attend a COSA concert at the Tobin Center, take a stroll through the Valero Plaza.

Please join me in thanking the Valero Energy Foundation for its support for COSA and the San Antonio community.



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