



MICHAEL CHING
CRAIG BOHMLER | MARION ADLER
MICHAEL TOUCHI

SAN JOSÉ CHAMBER 25 ORCHESTRA

BARBARA DAY TURNER CONDUCTOR
ANNIVERSARY



Navona
Records

FINE MUSIC

PIANO CONCERTO

The *Piano Concerto* was my first instrumental piece after a long period of composing operas. I have that practice room level familiarity with many of the concertos in the standard repertoire. I particularly remember Haydn, Beethoven, Liszt and Gershwin, but also Ravel, Tchaikovsky, Rachmaninoff, Brahms, Mozart and Mendelssohn. I remember those pieces as melodic, spirited and often flashy and fun. The best concertos were also “pianistic”, meaning they somehow fit into the hands and the often great difficulties disappeared once the secrets of the patterns revealed themselves. Hopefully this piece is pianistic and has a trace of the melody and spirit of those great concertos. Structurally, this piece is in four sections played without a break. It starts with a very simple theme that you can hum and remember. The entire Concerto is built around variations of this theme. The first movement is neatly structured in ten variations. After that, the “theme and variations” structure becomes less obvious. The second is a romantic theme. The third

starts quietly with a kind of continuous melody and then finishes with a slow, creeping crescendo. The fourth is fast and flashy and owes much to Gershwin.

—M. Ching

Michael Ching’s *Piano Concerto* has been performed by SJCO, The Memphis Symphony and the University of Delaware.

Saints is a cycle of five songs about faith-shaken faith, shifting faith, faith discovered and faith destroyed - a series of random moments and disparate events woven into a musical exploration of our passion to understand the heart of God.

—M. Adler

SJCO, the Vallejo Symphony and the Master Sinfonia have performed Craig Bohmler and Marion Adler’s *Saints*. The song *Grace* has had multiple performances, including a Chicago Lyric Opera broadcast.

SAINTS

poetry by Marion Adler

HE SINGS

Having rejected all earthly goods,
St. Francis walks naked, singing into
the snowy woods of Assisi. A little bird
witnesses the event.

What a strange bird...
All the feathers have been plucked
From his poor wings
And yet he sings...
He has no nest
No breast of down
No brilliant crest
Or peacock's crown
Yet with his joy
The winter twilight rings
He sings, he sings
Ah... Poor naked child
Poor chick
Where will he go?
The forest is so wild
So thick
So full of snow

He does not fear
The wolf
He does not feel
The cold
He does not fault the nettle
As it stings
He sings praises, praises
To our father
Praises, praises
For his gift
Praises, praises
For the voice to lift
The wings to fly
The infinite sky
Ah... What a strange bird
This little brother
Why do I love him
As I love no other?
This foolish child
Of the king of kings...
Because he sings... He sings!

ST. JOAN

An English soldier witnesses the
martyrdom of Joan of Arc.

I dream of ashes

In the calm blue skies
Like wings of frantic butterflies
Through choking smoke
Her open eyes
“Jésus Jésus”
She cries

Liar
Pernicious
Seducer of the people
Diviner
Schismatic
Blasphemer of God
Cruel
Apostate
Invoker of the Devil
Superstitious
Misbelieving in the
Faith of Jesus Christ...

She is no martyr
Just a soldiers' whore
She led a slaughter
Not a Holy War
When Henry won the day at Agincourt
Who did God favour?
Who was God fighting for?

Torches
Impatient
And flickering with hunger
Igniting
Consuming
Fingering her robes
Cruel
Corrupting
Insatiable inferno
From her burning lips
No whimper
But a prayer to Jesus Christ
“Jésus...Jésus...”

I dream of ashes
And a snow white dove
Spiraling like smoke
Into the sky above
Into the very heart
Of God's bewildering love...

We are damned
We are damned
We have burned a saint

Jesus Jesus
Jesus

GRACE

A farmer's widow finds Jesus in her
potato patch.

Come in Walter - let me guess
Rachel Thompson called you - yes
She warned me she'd "alert the press"
And here you are...cup of coffee?
You want to write about my -
What'll we call it? -
"Miracle" seems too strong a word
For something so amazing
So absurd
Cream and sugar?
Oh dear - you got your notebook out
Should I start at the beginning?
Tell you how it came about...
When I was a youngster
I used to pray to god
I used to say to god

"If you can hear me
Send me a sign
If you are near me
Send me a sign
Not a burning bush

Or water into wine.
Something small
Anything at all
Would be fine..."
Children do that don't they?
Didn't you?
Well - there you go! I guess it must be
true...
Walter
I'm average
That's not false modesty
If you looked up "average" in Webster's
You'd find a picture of me
Average height - average weight
Average to the bone
Married at the average age
At the average age
Was left alone
Oh dear -
You only want the facts I'm sure...
I was up early yesterday...
Since Edgar passed away
I don't sleep like I used to do
I thought I'd get some weeding done
I love to be out when the sun
Is just sneaking up beyond the hill
When the air is very still and peaceful

Sometimes I think I hear God breathing
There in the garden
Soft and regular
Like a child asleep...
Now I'm in the potato patch
Pulling up fingerlings and tossing them
In my basket
Thinking on Edgar
Thinking 'bout his eyes
How he's been gone a year now
I'm pulling up potatoes - dirt under nails
And heaven overhead
And the sunlight slipping over the trees
And I guess because I was on my knees...
I said a prayer I said
I know you're there...
I don't need a sign
I've seen you everywhere
I don't need a sign
You gave me Edgar
For almost forty years
So much joy and love and time
Were mine
I don't need a sign
So I pull the last potato
Up out of the ground
And I give it a toss -

As it lands on the top of the pile
I see
It is Jesus on the cross
Jesus on the cross
As plain as day!

Well I laugh
I throw back my head
And I laugh and laugh and laugh
A fingerling potato
Christ on the cross -
You can see it for yourself
I stood it up there on the shelf
I thought I'd make a little shrine
For my sign...
I didn't touch it up
Just washed it off
Look at it Walter -
The shape is unmistakable
Leaves nothing to imagine
Every detail perfectly distinct
For a moment I gazed
Into the mighty eyes of God

THE MOUTH OF GOD

According to myth, the Indians of Arizona
were visited by the apparition of a Spanish
nun.

She came down from the hills
Her pale skin wrapped in blue
Her mouth full of strange language

Wagging her finger
Shaking her head
She said
Id! Id a los curas
Bautizaos!

Llebad esta cruz
por delante
y os salvaréis.

(Go! Go to the priests
Be baptized!

Carry this cross before you
And you will be saved)

...We shot her

But she came back
Scolding

Clucking like a hen

...We shot her
Again

But we could not touch her
She flew away
Unharméd

That was long ago
We did not know
She was only the scout
Coming before a god
Who would swallow us all.

AT LOURDES

A mother who has never known faith jour-
neys to Lourdes in desperation
to find a cure for her dying son.

Mary... Mary,
I don't know how to pray
But I must find a way
To move your heart
To mercy
You had a son
And so have I

Now I am told
That he will die
You are my last
My only hope
To save him
Save him
I had faith in every doctor every therapy
and pill
Then faith in every crystal,
every herb
I had faith in every clinic every treatment
every quack
Till further faith was pathetic and absurd
But I had no faith
In god I had no faith
In you, Oh Mary
You were a mother too
Think of your boy
The agony of birth
The bitter joy
His cheek against your breast
His shining eyes
The fierce demand - the passion
In his cries
Look down at my poor child
From your high throne
He is too young to wander into heaven

I cannot let him go alone
See how he smiles at you
With love so full...so pure
Oh Mary
Spare him to me
Be his cure...be his cure

TANGO BARROCO

Michael Touchi's *Tango Barroco* has been performed multiple times by SJCO, including performances with sjDANCOCO choreographed by Gary Masters. It is recorded in a version with piano by saxophonist Dave Camwell.

-M. Touchi



MICHAEL CHING
photography Murray Riss

MICHAEL CHING

Michael Ching has written several pieces for the San José Chamber Orchestra, including *Psyche And Eros* (with Margaret Wolfson) and the *Piano Concerto* on this recording. He is best known as an opera composer and librettist. His 2013 opera *Speed Dating Tonight!* has been very popular, as well as his *Gianni Schicchi* sequel, *Buoso's Ghost*. In 2015, the Savannah VOICE Festival and VOICE Experience Foundation commissioned and premiered his one-act opera *Alice Ryley*. Based on a Savannah ghost story, he is currently at work on another opera to be paired with *Alice*. In 2011, Opera Memphis, Playhouse on the Square, and DeltaCappella premiered his operatic treatment of *A Midsummer Night's Dream*. The world's first full length a cappella opera, a recording of *Midsummer* was recently released on Albany Records. Earlier operas include *Corps Of Discovery* (with Hugh Moffatt) and *Slaying The Dragon* (with Ellen Frankel).

Ching is known as an opera conductor, orchestrator, and administrator. From 1992-2010 he served as Artistic Director of Opera Memphis and is currently the Music Director of Nickel City Opera in Buffalo, New York. He has served as guest conductor in Hawaii, Nashville, Amarillo, and Fargo-Moorhead. He recently completed a reduced orchestration of

The Ballad Of Baby Doe for the Douglas Moore Fund for American Opera. Ching is also an aspiring singer songwriter. He studied composition with Robert Ward and Carlisle Floyd and currently lives in Ames, Iowa.

CRAIG BOHMLER

Craig Bohmler is a composer whose works are frequently performed in Europe and North America and Japan. Primarily a composer for the “singing theater” and the solo voice, Bohmler has 4 operas and 10 musicals to his credit as well as 200 art songs and numerous choral and orchestral works. He has written operas for the Houston Grand Opera, Opera San Jose, and The Banff Centre. His musicals *Gunmetal Blues* and *Enter The Guardsman* have both played in London and Off-Broadway as well as in many regional and international theatres. *Guardsman* was nominated for an Olivier Award for “best musical.” *The Quiltmaker’s Gift*, (commissioned by Phoenix theatre), is now a regular offering in US Theatres. *Mountain Days* had a theatre built for it so it could become an annual event, and *The Haunting Of Winchester* opened the San José Repertory Theatre’s 25th anniversary season. He continues to enjoy a long relationship with the San José Chamber Orchestra who has premiered 6 of his works. Currently he is composer-in-



MICHAEL TOUCHI

residence for Arizona Opera who will premiere his *Riders Of The Purple Sage* in the spring of 2017. Bohmler has been the recipient of several grants including three NEA grants and three “meet the composer” grants. His works are published by Theatrical Rights Worldwide (TRW), Santa Barbara Music Publishing, Samuel French, and Dramatic Publishing as well as recorded by Columbus, Centaur, Original Cast, and BMS records.

MARION ADLER

Marion Adler is a lyricist, actor and singer. She was a winner of the prestigious Kleban Award in 2000 for her body of work as a lyricist. In addition to her work with Craig Bohmler, which includes *Gunmetal Blues*, *How To Make A Musical*, and numerous song cycles, she has also contributed “Lifelines” to the off Broadway revue A... *My Name Is Still Alice* and collaborated with Oscar Award-winning composers Alan Menken and Michael Gore.

MICHAEL TOUCHI

SJCO Creative Consultant Michael Touchi’s most recent work, *Gallarda*, was commissioned and premiered by SJCO early in 2014. Written for pianist Jon Nakamatsu and clarinetist Jon Manasse.

Gallarda was reviewed as a “work of dancing lyricism”-“exciting”. Other popular works written for SJCO include *Kahea*, *Tango Barroco*, *Nocturn*, *Concerto for Harpsichord* and *Strings* and *Adina’s Tangle*. He has several choral works published, and the St. Louis Low Brass Collective recently released a recording of his brass quintet *Chorea Solis*. A pianist, organist and woodwind doubler, his professional affiliations include Symphony Silicon Valley, Opera San José, West Bay Opera, TheatreWorks, and Best of Broadway San Francisco.

He can be heard on the Broadway revival cast album of *A Chorus Line*, Baz Luhrmann’s *La Bohème*, George Stiles’ *The 3 Musketeers*, and has an album of compositions featuring commissioned works by SJCO. He recently enjoyed taking the role of solo organist for Fremont Symphony’s performance of Poulenc’s *Organ Concerto*. A native of San José, Touchi received his B.A. in music performance from SJSU where he studied bassoon with Vernon Read and composition with Brent Heisinger.

LAYNA CHIANAKAS

Mezzo-Soprano Layna Chianakas is Associate Professor of Voice, Voice Area Coordinator and Director of Opera Theater at San José State University. She has performed with Nashville Opera, Opera San José, Cleveland Opera, Sarasota Opera and Des Moines Metro Opera in a variety of roles ranging from *Cherubino* in *Le nozze di Figaro* to the title role in *Carmen* to *Amneris* in *Aida*. She has directed such works as Poulenc’s *La Voix humaine*, *Hansel & Gretel*, *Carmen*, *Orpheus in the Underworld*, *Le nozze di Figaro*, *Cavalli’s L’Ormindo*, Gluck’s *Orfeo ed Euridice* and Argento’s *Postcard from Morocco*.

Chianakas has extensive experience as a recitalist, having spent three years touring with *The Songs of Franz Schubert* Concert Series performing over 100 recitals, accompanied by world-renowned coach/accompanist John Wustman. Named Artistic Ambassador of the United States, she performed for some of the foremost diplomats of our country and gave master



LAYNA CHIANAKAS

classes in Colombia, Venezuela, El Salvador, Guatemala, British Guyana and Jamaica. She made her Carnegie Hall debut in April 2015.

As a soloist, she has sung with numerous symphonies and choral societies, including Ravel's *Shéhérazade* with the New West Symphony. Other appearances include performances with Chorus pro Musica in Boston, MA, the Chorus of Westerly in Rhode Island, Oakland-East Bay Symphony, Dayton Symphony Orchestra, San José Chamber Orchestra, Fresno Philharmonic, the Choral Society of the Hamptons, Vallejo Symphony, Diablo Symphony, and the Harrisburg Symphony.

After receiving a Bachelor of Arts in Music degree from the University of Alabama-Birmingham, Chianakas moved to Kassel, Germany, where she taught voice and piano with the *Musikschule-Ehlen*. She attended the *Mozarteum Salzburg*, studying Lieder with some of the foremost coaches in the world while acquired German fluency. Chianakas completed a Master of Music in Vocal Performance from the University of Illinois and currently lives in San José, CA with her husband and two children; her greatest productions.



PATRICIA EMERSON MITCHELL
photography C. Dan Mitchell

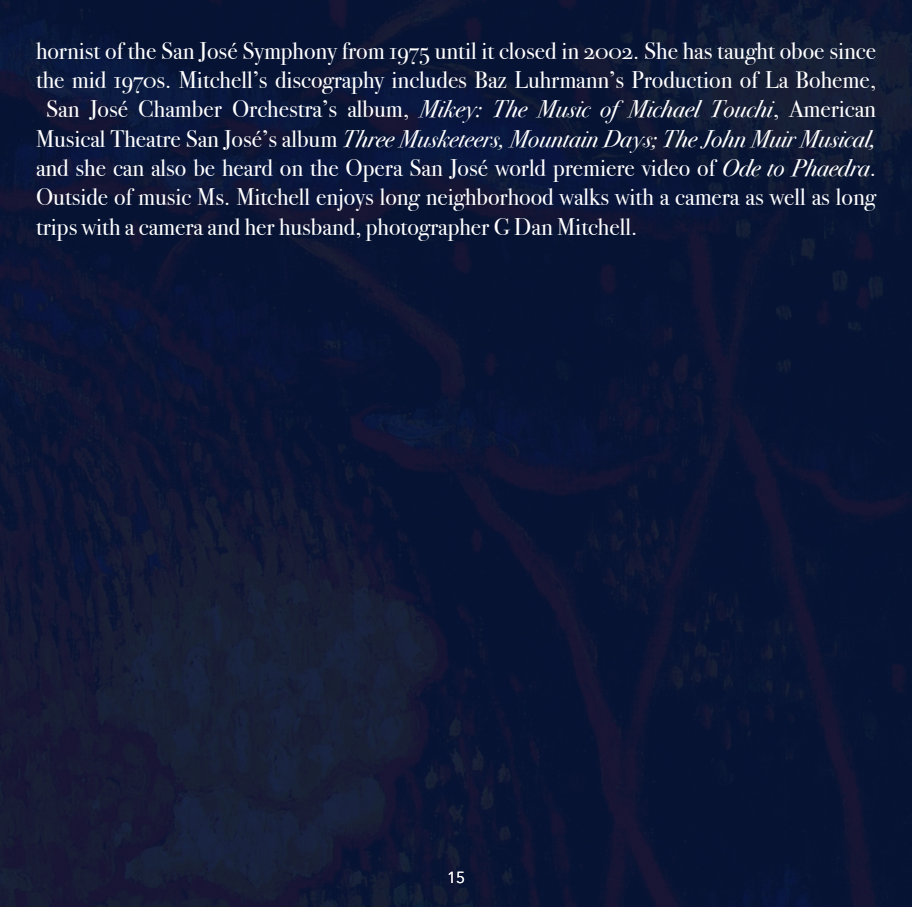
WILLIAM TRIMBLE

The late William Trimble pioneered the cause of saxophone in concert and new music for over forty years. He was saxophonist on call with the San Francisco Symphony, the San Francisco Ballet Orchestra, the San Francisco Opera Orchestra, Symphony Silicon Valley, the Santa Cruz Symphony, and most of the major orchestras in northern California.

He also appeared with the Kirov Ballet Orchestra, the Suisse Romande Orchestra, the London Ballet Symphony Orchestra and the Cabrillo Festival and Bear Valley Festival Orchestras. He was featured on CNN's FUTURE WATCH, and the Science Fiction Networks's THE NEW EDGE. Numerous Works were written for and dedicated to Trimble, who left behind a legacy of recorded music and amazing students.

PATRICIA EMERSON MITCHELL

Native Californian Patricia Emerson Mitchell is Principal Oboist of Opera San José and second oboist and English hornist of Symphony Silicon Valley. She also performs with San José Chamber Orchestra and freelances in the Bay Area. She was English



hornist of the San José Symphony from 1975 until it closed in 2002. She has taught oboe since the mid 1970s. Mitchell's discography includes Baz Luhrmann's Production of *La Boheme*, San José Chamber Orchestra's album, *Mikey: The Music of Michael Touchi*, American Musical Theatre San José's album *Three Musketeers*, *Mountain Days*; *The John Muir Musical*, and she can also be heard on the Opera San José world premiere video of *Ode to Phaedra*. Outside of music Ms. Mitchell enjoys long neighborhood walks with a camera as well as long trips with a camera and her husband, photographer G Dan Mitchell.



Photography Teresa Tam

Maestra Barbara Day Turner is the founder and Music Director of the San José Chamber Orchestra. An ardent advocate for new music, she has premiered more than 130 works just with SJCO. Named the 2012 Silicon Valley Arts Council “On Stage” Artist Laureate, Maestra Day Turner is also Music Administrator and Conductor of the Utah Festival Opera and Musical Theater, where she has led critically acclaimed productions of Samuel Barber’s *Vanessa*, Puccini’s *La bohème*, Gershwin’s *Porgy and Bess*, Verdi’s *Otello*, Rossini’s *Barber of Seville*, *Showboat* and *Joseph and the Amazing Technicolor Dreamcoat*. She has conducted opera in Berlin, and the Thuringian Symphony Orchestra in Germany as well as the Orquesta Sinfónica de Aguascalientes, Mexico. Maestra Day Turner’s discography includes five recordings with SJCO, the PBS award-winning DVD of George Roumanis’ opera *Phaedra*, the Naxos release of Alva Henderson’s opera *Nosferatu* (world premiere), and in 2014 released recorded works by Howard Hersh entitled *Angels and Watermarks*. In her many years with Opera San José she led the premieres of Henry Mollicone’s *Hotel Eden*, Alva Hender-

son's *West of Washington Square*, Craig Bohmler and Daniel Helfgot's *The Tale of the Nutcracker* and George Roumanis' *Phaedra* in addition to the standard repertoire. She has conducted a staged workshop performance of Paul Davies' *Carlota*, Portland Opera's *Nixon In China*, and concerts with the Silicon Valley, Redwood, South Valley and Billings symphonies, and the North Fayetteville orchestra. Barbara Day Turner is a frequent adjudicator for the Metropolitan Opera National Auditions and annual judge for the Irving M. Klein International String Competition, in addition to serving on the advisory boards of Opera NEO and the Delphi Trio, and on the board of directors of the National Women's Philharmonic Advocacy group.

SAN JOSÉ CHAMBER ORCHESTRA

The San José Chamber Orchestra is recipient of five ASCAP/League of American Orchestras awards for adventurous programming and has commissioned and/or premiered over 130 new works by North American composers since the orchestra's inception in 1991. Making San José's Trianon Theatre its concert home, SJCO always has something new and exciting on stage due to a remarkable resident ensemble of exceptional instrumentalists. The orchestra, beginning its 25th anniversary season this month, has collaborated

with a long list of solo artists that range from the renowned pianist Jon Nakamatsu, to the flamenco dancer Danica Sena doubling as castanet soloist, all the way to personalities such as William F. Buckley, Jr. as harpichordist. The orchestra also mentors and oversees 6 youth orchestras serving 120 young musicians, and frequently collaborates with other area arts organizations, including the Choral Project and sjDANCEco.

PIANO CONCERTO recorded October 1997 at the
Trianon Theatre in San José CA

Recording Engineer **Tom Johnson**
Assistant Engineer **David Clementson**

SAINTS recorded October 2003 at the Trianon Theatre
in San José CA

Recording Engineer **Tom Johnson**

TANGO BARROCO recorded October 2001 at the
Trianon Theatre in San José CA

Recording Engineer **Tom Johnson**

Executive Producer Bob Lord
Audio Director Jeff LeRoy
Production Engineer Nate Hunter
Art & Production Director Brett Picknell
Graphic Designer Emily Roulo
A&R Michael Papa
Marketing Specialist Morgan MacLeod

info@navonarecords.com
www.navonarecords.com
223 Lafayette Road
North Hampton NH 03862

Navona Records is a PARMA Recordings company



PIANO CONCERTO

San José Chamber Orchestra | Virginia Smedberg, Concertmaster

VIOLINS Cynthia Bachr, Claudia Bloom, Judith Kmetko, Dale King, Patricia Burnham, Carla Picchi, Sally Dalke, Marie Flexer, José Luis Irizarry, Anthony Crawford

VIOLAS Eleanor Angel, Melinda Rayne, Ted Seitz, Kristen Linfante

CELLI Lucinda Breed Lenicheck, Amy Frost, Ellen Sanders

BASSI Anne Berk, Richard Worn

SAINTS

San José Chamber Orchestra | Cynthia Bachr, Concertmaster

VIOLINS Robin Mayforth, Laura Caballero, Chinh Le, Valerie Tisdell, Matthias Erbe, Patricia Burnham, Judith Kmetko, Rebecca McCormick, Angela Schillace, Susan Stein

VIOLAS Eleanor Angel, Melinda Rayne, Ann Coombs, Ted Seitz

CELLI Lucinda Breed Lenicheck, Ellen Sanders, Vanessa Ruotolo

BASSI Richard Worn, Andy Butler

PERCUSSION Mark Veregge

HARP Jennifer Cass

TANGO BARROCO

San José Chamber Orchestra | Cynthia Bachr, Concertmaster

VIOLINS Patricia Burnham, Robin Mayforth, Laura Caballero, Cindy Chen, Dale King, Judith Kmetko, Angela Schillace, Maya Soriano, Marie Flexer

VIOLAS Eleanor Angel, Ted Seitz, Ann Coombs

CELLI Lucinda Breed Lenicheck, Ellen Sanders, Vanessa Ruotolo

BASSI Anne Berk, Richard Worn

San José Chamber Orchestra | Barbara Day Turner, conductor
All works commissioned and premiered by SJCO

1 PIANO CONCERTO - MICHAEL CHING (1996) 15:23

Craig Bohmler, piano

SAINTS - CRAIG BOHMLER, MARION ADLER (2002)

Layna Chianakas, mezzo-soprano

- 2 I. HE SINGS 4:10**
- 3 II. ST. JOAN 4:06**
- 4 III. GRACE 6:53**
- 5 IV. THE MOUTH OF GOD 3:12**
- 6 V. AT LOURDES 7:41**

TANGO BARROCO - MICHAEL TOUCHI (2001)

William Trimble, soprano saxophone; Patricia Emerson Mitchell, English horn

- 7 I. INTRODUCCIÓN 4:33**
- 8 II. CANCIÓN 6:38**
- 9 III. TOCCATA 6:20**