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CASTRO VALLEY  
ORCHESTRA

CASTRO VALLEY ORCHESTRA

SPRING CONCERT

SUNDAY, JUNE 5, 2022

2PM

CASTRO VALLEY CENTER FOR THE ARTS

JOSH COHEN, CONDUCTOR



# CVACE MISSION STATEMENT

Our mission is to strengthen our communities by educating and preparing adults to train for new careers, continue their education, and pursue lifelong learning in a safe, supportive environment.



# CASTRO VALLEY ORCHESTRA ASSOCIATION MISSION STATEMENT

The Castro Valley Orchestra Association (CVOA) is dedicated to providing valuable and challenging opportunities for musicians, and a cultural resource for the for the community. Under the musical direction of Joshua Cohen, CVOA brings creative musical programming and exciting, quality entertainment to the East Bay and Castro Valley audiences.

Its mission is to:

- (a) to provide greater educational opportunities for the playing and enjoyment of music, and to foster musical growth for individuals and for the community;
- (b) to provide the means to bring together music players;
- (c) to promote love and appreciation of classical, chamber and orchestral music through education and performance;
- (d) to provide opportunities for public performances, and
- (e) to provide music scholarships to local musicians.



# POST CONCERT RECEPTION

In order to maintain safe distancing and covid protocols, our reception after the concert this afternoon will be held at the West entrance to the theater (to your left from the theater).

## DIRECTOR'S NOTE

It is an ... interesting ... process to put together an orchestral concert; it starts many months before you walk into a concert hall and hear 30+ musicians, the conductor, perhaps some soloists take the stage and hopefully, by the time it's over you are suitably impressed, or at least entertained!

We actually got started a little late with this concert: our scheduled piano soloist had to back out from the concert several months ago. Then there was a snafu with the music for the other pieces. Then, there was the little issue of getting different orchestra sets from the publishers; then there was getting the additional musicians to cover all the different parts for the pieces that we will be playing this afternoon. Then there were people in the orchestra having to miss rehearsals until they tested negative for COVID (they all did). Then there was...

I am deeply thankful for all those in the orchestra and on the board and a few others who helped make this concert possible. You'll find some of their names in the program. And I think you will be suitably impressed with the results!

We continue our thoughts for what's happening in Ukraine: The Verbytskyi Symphony (the second piece on the program), is a Ukrainian composer who also happened to write the Ukrainian National Anthem (...although it didn't become that until about 100 years after he wrote it!). The local composer, Joshua Idio (no relation) wrote a wonderful opener, "Destiny for a New" which was written in 2020 in the hopes of an early end to the COVID pandemic, but now elicits our general hope for a new future! And the Dvorak 8th Symphony, written just before his travels to the "New World" (America, in 1892), and writing his 9th symphony of the same name, to take on a position as director of the National Conservatory of Music in New York City.

So I'm calling this program "Something Old, Something New, and Something Almost New (World) since the Dvorak 8th Symphony was written just before the 9th "New World" Symphony. (ya see what I did there?...)

*Josh Cohen*

# THE CONCERT

## ***Destiny for a New***

Joshua Idio

## **Symphony No. 2 in C Major**

Mykhailo Verbytskyi

— Intermission —

## **Symphony No. 8 in G Major**

Antonín Dvořák



# MUSIC DIRECTOR, JOSHUA COHEN



Joshua Cohen has been a part of the music scene in and around the San Francisco Bay Area for many years. He performs on violin, bass, mandolin, domra (among other instruments) and studied music at California State University at Hayward (now East Bay) with Daniel Kobialka, Nate Rubin and Denis DeCoteau.

Mr. Cohen has performed with the Oakland East Bay Symphony, the California Symphony, Oakland Lyric Opera, Holy Names Orchestra, Livermore Symphony, San Jose Lyric Theater, Awesome Orchestra Collective, Alameda Civic Light Opera, Diablo Valley Opera, Contra Costa Musical Theater, Altarena Playhouse, and others. He can also be found playing in various string quartets, jazz and Klezmer ensembles, and directing music events. He has served on the boards of the Oakland Lyric Opera, the California Symphony, ProMusica Alameda and has been involved in developing projects with San Francisco, Oakland and Berkeley Symphonies as well as being the founding director of the Castro Valley Orchestra.

When he has a little free time, Joshua is a principal with Qibits Associates (computer networking security) and has worked in technical and development roles with companies such as Lucent Technologies and Cisco Systems.

Josh lives in Alameda with his wife Genevieve (a flutist and disaster management specialist), where they are an active part of their community.

# CASTRO VALLEY ORCHESTRA

## VIOLINS

Chris Cooper, Concertmaster  
Wesley Siegel  
Jody Reguero  
Hung Lam  
Emanuel Alva  
Anita Engles  
Sherrie Yeung-Kong  
Agnes Lingat  
Erin DeBakcsy  
Alan Silverman  
Judy Cruces  
Patricia Brewer

## VIOLAS

Dorthea Gonsalves  
Nicholas Kish  
John Eckstrom  
Arabella DeBakcsy

## CELLOS

Mary Asnicar  
Jane Lo  
Allison Mitchell  
Dillon Morales  
Anna-Sophia DeBakcsy

## BASSES

Andy Moyce  
Carol Dearmont  
Anne Chinn-Shaul

## PIANO

Toni DiCapua

## TIMPANI/PERCUSSION

Annette Granger  
Kevin McNair

## FLUTES

Beverly Johnson  
Melanie Work  
Genevieve Pastor-Cohen,  
piccolo

## OBOES

Mark Johnson  
Nicholas Virgil

## CLARINETS

Michael Wilson  
Jane Kraut  
Toni DiCapua  
Harry Hwang  
Edmund Bascon

## BASSOONS

Richard Hodges  
Adam Williams

## HORNS

Lea Casini  
Daniel Grumet  
Anrienne Chambers  
Daniel Bao

## TRUMPETS

Bret Klein  
Keita Hasagawa  
Bill Lulofs

## TROMBONES

Kyla Dickerson Santana,  
tenor  
Jeff Mertens, bass

## TUBA

Earl Pittman



# PROGRAM NOTES

## ***Destiny for a New*** (2016, revised 2020)

Joshua Idio (b. 1995)

One of humanity's most admirable qualities is our ability to live through disappointment, sickness, and loss, accepting its pain and scars, but at the end of the day refusing to let these wounds define us or the path of our future. Often, our best companions in that spirit of beautiful optimism are composers - those other-worldly individuals who are able to absorb so much misery and somehow spin from it the sounds of hope.

*Destiny for a New*, by Filipino-American composer Joshua Idio, represents that spirit. Formulated in the dread year 2016, and revised in the dismal grips of the 2020 pandemic, this piece might well have emerged as a grim rumination on the darker aspects of humanity and the frail grasp we have on existence. Instead, it is an exuberant celebration of the path forward, an exhortation to live and forge ahead that is equal parts Aaron Copland and John Williams in its infectious determination to rise from the snares of circumstance and sally forth, *to adventure!*

~Dale DeBakcsy

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## **Symphony No. 2 in C Major**

Mykhailo Verbytskyi (1815-1870)

*Ukraine has not yet perished.*

When Mykhailo Verbytskyi first set those words to music in 1864, he could hardly have realized that he was composing what would become in 1917 the Ukrainian national anthem, a source of potent nationalist sentiment so profound that it was banned first by the Russians, and then by the Soviets shortly after the formation of the Ukrainian People's Republic. Only with Ukraine's declared independence in 1991 was Verbytskyi's song free to be sung publicly again, some 130 years after its composition.

It is that song which has kept Verbytskyi firmly in the hearts of Ukrainians, and in the minds of music lovers the world over. But Mykhailo Verbytskyi was no one-hit wonder. An accomplished composer, Verbytskyi composed 133 known works, including

(depending on whom you ask) either nine or twelve symphonies, an operetta, and multiple choral pieces. These latter were largely composed in line with his day job as a priest, a vocation he fell into after being orphaned at the age of 10 and adopted by his uncle, a Greek Catholic Bishop. He attended a theological seminary in Lviv where he studied both theology and composition, and where he also developed a love for the guitar that would lead him one day to publish a well-received textbook on guitar technique.

By the time Verbytskyi came of age musically, Ukraine already had a solid tradition of composers emerging from liturgical conventions into more secular orchestral forms, including Maksym Berezovsky (1745-1777), Dmytro Bortnianski (1751-1825) and the Ukrainian folk music collector Mykola Markevych (1804-1860). But it was Verbytskyi and his contemporary Semen Hulak-Artemovsky (1813-1873), composer of the first Ukrainian language opera, who successfully fused native melodies with Germanic orchestral techniques, ultimately leading to the full flowering of Ukrainian national music under the pen of Mykola Lysenko (1842-1912). Lysenko's 1885 *Prayer for Ukraine* stands as much as the spiritual anthem of the nation as Verbytskyi's *Ukraine Has Not Yet Perished* stands as its political anthem.

Verbytskyi also incorporated the Ukrainian folksong "Minsk" in the symphony played by the 2nd violins in measures 33 and 89 (and elsewhere).



This brief symphony represents in miniature a nation coming to grips with itself, proud in its ability to tap into and master the elements of the towering European classical music tradition, while also taking joy in the native musicality of its people. It is Europe, and not Europe; a secular orchestral work written by a man who spent the final decades of his life as a simple if celebrated parish priest. And in dwelling so solidly in the tense midst of politics, tradition, and identity, it is a glittering gem of what we have come to know about Ukraine.

~Dale DeBakcsy (with additional notes from Patricia Brewer)



# Symphony No. 8 in G Major (1889)

Antonín Dvořák (1841-1904)

Antonín Dvořák was heading towards the apex of his career in 1889 as he sat down to compose his Eighth Symphony. Vaulted to international fame just fifteen years before by none other than musical luminary Johannes Brahms, his subsequent 1878 publication of the *Slavonic Dances* demonstrated that he was not only a favorite of the artistic elite, but that his inventive mixing of classical structures with Bohemian elements held the potential for popular success as well.

In 1884, he embarked on the first of nine visits to England, where he basked in the adoration of the British musical public. The London Philharmonic Symphony commissioned his grandly romantic Seventh Symphony in 1885, and it was quickly recognized as a masterpiece in the monumental lineage of Beethoven and Brahms. When it came time in 1889, however, to compose his Eighth Symphony on the occasion of his election to the Bohemian Academy of Science, Literature, and the Arts, he decided to turn from the stormy waters of his Seventh and compose a piece in celebration of light, lyricism, and the folk tunes of his native Bohemia.

After an opening dip in the gloomy waters of G minor, the first movement gives way to the famous "bird call" motif, placing the flute squarely at the center of attention. This movement also features textures and motions that presage the innovative directions Dvořák would take in his next, and most renowned, symphony. The second movement highlights, again, the flute and its companion the oboe, playing a theme over an infectious descending C Major scale that stalwartly withstands various orchestral storms before sunlight ultimately breaks through at movement's end.

The third movement brings us an enchanting  $\frac{3}{8}$  time waltz that would not have been out of place amongst the *Slavonic Dances*, full of such charming swagger with a touch or melancholy that, were the whole symphony just made up of this movement repeated four times, I don't think any of us would complain. The fourth movement, meanwhile, after some time spent amongst trumpet fanfare, melts into an elegant cello theme that itself gives way to a masterful musical blunderbuss of variations showing Dvořák at his most inventive and exuberant. Indeed, it seems to celebrate his new elevation in musical standing, as yet unaware that even greater success was waiting just around the corner - in a little country called the United States of America, where a whole New World would await him.

# DONATIONS

The Castro Valley Orchestra Association (CVOA) is our California registered, non-profit, 501(c)3 organization formed specifically to support the Castro Valley Adult School Orchestra. Your donations enable the orchestra to continue its mission to provide these opportunities for students and the community and to provide orchestral concerts and other events in the community.

Donations can be made online to the *Castro Valley Orchestra Association* on the orchestra's webpage: [www.cvorchestra.org](http://www.cvorchestra.org) - there is a button on the bottom of the page!), or check made out to "Castro Valley Orchestra Association" and mailed to:

CV Orchestra Association  
20283 Santa Maria Ave,  
Box 20674  
Castro Valley, CA 94546

% Castro Valley Adult and Career  
Education  
4430 Alma Ave, Castro Valley, CA

Donations can also be given to any board member. Please consult your tax advisor or accountant as to your individual tax circumstances.

# ACKNOWLEDGEMENTS

The orchestra, Association, and Director would like to acknowledge and thank the following:

Sherrie Yeung-Kong for managing our post-concert reception  
Beth Cutter and Meighen Eberly, Director and Assistant  
Principal of CVACE  
The Staff of CVACE

Sean Cooper and the staff and crew of the Center for the Arts:  
all the technical support, ushering staff, and volunteers  
And, of course, you, our audience!

Without all of your support and encouragement, we would not exist!



# ARE YOU INTERESTED IN PLAYING WITH THE CASTRO VALLEY ORCHESTRA?

The orchestra, directed by Maestro Josh Cohen is a class of the Castro Valley Adult and Career Education School ([www.cvadult.org](http://www.cvadult.org)). It has been rehearsing and performing in Castro Valley since the orchestra's founding in 2002. Many of the players in the group have been with the orchestra for many years, and the camaraderie that has developed makes our weekly rehearsals and the three to four public concerts a year challenging and enjoyable for everyone. We are always on the lookout for new players!

If you play an orchestral instrument at an intermediate to advanced level, you can audition to become a member of the orchestra. Please contact Maestro Cohen at [maestro@cvorchestra.org](mailto:maestro@cvorchestra.org) or through the Adult School's website ([www.cvadult.org](http://www.cvadult.org)). We would love to include you in our ensemble. The three Adult School sessions each year run from September through June, with concerts normally in November, March, and late May; with an occasional additional holiday performance.

Come play great music with a fun group!

# ARE YOU INTERESTED IN VOLUNTEERING WITH THE CASTRO VALLEY ORCHESTRA?

You don't have to play an instrument to become involved with us! The orchestra always needs people interested in helping out, and there are many ways one can get involved--some take only a little time, and other tasks or programs can be done for those who can commit to a little more.

Some of the things we'd love to get some help with are:

- Write a monthly article for our blog and media
- Help maintain our website
- Create and maintain an audience database
- Invite new audience members
- Arrange presentations by our conductor or players with local civic organizations
- Arrange transportation for those who have none
- Run a pre-concert lunch for audience members
- Run a school outreach program
- Run a fundraising campaign
- Run a crowdfunding campaign
- Join our board

Have a good idea for the orchestra? We'd love to hear about it and make it happen!

So when you are ready to step up and help the orchestra, contact any of our board members, or you can email [CVOA@cvorchestra.org](mailto:CVOA@cvorchestra.org) and let us know how you'd like to help.



# CASTRO VALLEY ORCHESTRA ASSOCIATION BOARD OF DIRECTORS

Genevieve Pastor-Cohen, President Pro Tem

Doris Marx, Secretary Pro Tem

Wesley Siegel, Treasurer

Josh Cohen

Mia Sagen

Agnes Lingat

Beverly Johnson

ARE YOU INTERESTED IN THE  
FUTURE OF THE CASTRO VALLEY  
ORCHESTRA?

The Board of Directors of the Castro Valley Orchestra is looking for people interested in ensuring the future of the orchestra. We especially need people who have some experience in managing volunteer organizations, marketing and fundraising, but even enthusiasm and vision are appreciated! If you want to take a leadership role with us, please talk to any of our board members or write to [cvoa@cvorchestra.org](mailto:cvoa@cvorchestra.org)

## SAVE THE DATE!

### WINTER CONCERT

SATURDAY, DECEMBER 10, 2022

CENTER FOR THE ARTS, 2PM