



# Livermore-Amador Symphony

Dr. Arthur Barnes, Music Director

## LASYO

### Livermore-Amador Symphony Youth Orchestra

Saturday, August 10, 2013, 8 p.m. First Presbyterian Church, Livermore

Göran Berg and Kathy Boster, Music Directors

Betsy Hausburg, Coordinator

Overture to *Die Fledermaus*

Johann Strauss II

**Conductor**

Göran Berg

Toccata

Girolamo Frescobaldi

Kathy Boster

Triumphal March from *Aida*

Giuseppe Verdi

Kathy Boster

Symphony No. 25, first movement

Wolfgang Amadeus Mozart

Göran Berg

Academic Festival Overture

Johannes Brahms

Göran Berg

Preludium from the *Holberg Suite*

Edvard Grieg

Göran Berg

Ohne Sorgen

Josef Strauss

Göran Berg

Ghosts of Brandenburg

Richard Meyer

Kathy Boster

American Salute

Morton Gould

Kathy Boster

Audience members and performers are invited to a reception in the breezeway  
after the concert, with food provided by LASYO parent volunteers.

### The Livermore-Amador Symphony Youth Orchestra, 2013

**Directors**

Göran Berg  
Kathy Boster

**Violin**

Katie Abhyankar  
Charlotte Armstrong  
Maya Balachandran  
Kristina Brown  
Miriam Brown  
Yash Chitgopekar  
Chitra Dassapa  
Daniel Gibbard  
John Gibbard  
Ethan Ha  
William Han  
Daniel Huang  
Timothy Huang  
Diane Jo  
Kaytki Joshi  
Kristina Lim  
Ashleigh Nguyen  
Lauren Nguyen  
Selena (Mimi) Nguyen

Kevin Patel

David Peck  
Alan Pulido  
Anna Renton  
Jackie Senechal  
Vince Tan  
David Wang  
Kaitlyn Wang  
Hajin Yi  
Adam Zhu

**Viola**

Ashley Bowers  
Caroline Cho  
Emily Chong  
Maxwell Gibbard  
Girish Kowlgi  
Anika Nicolas  
Joshua Pineda  
Fernanda Van Atta

**Cello**

Alex An  
Claire Armstrong

Stephen Brown

Richard Crago  
Laura Di Simone  
David Gibbard  
Quentin Kim  
Jessica Li  
Anthony Ling  
Joey Zhu

**String Bass**

Ben Drake  
Nathan Mayne  
Sashank Sreedar

**Flute**

Kristina Brown  
David Davisson  
Nicole Dayton  
Jack Ellsworth  
Jennifer Jo  
Casey Kim  
Sydney Roberts

**Oboe**

Ethan Epperly  
Whitney Estrada  
Karna Mendonca Kamath

**Clarinet**

Grace Park  
Tyler Staton

**Bass Clarinet**

David Davisson

**Bassoon**

Sarah Berman

**French Horn**

Jeremy Lawton

**Trumpet**

Miriam Brown  
Tara Joshi  
Joshua Park  
Siddharth Sreedar  
Gavin Tranter

**Trombone**

Logan Eppstein  
Austin Horning  
Chris Lawton—mentor

**Tuba**

Jonah Wagner

**Percussion**

Peter Lalor  
Sydney Roberts  
Demetris Wagner  
Steven Wang  
Christian Webb

**Harp**

Paul Kasameyer—mentor  
Steven Wang

**Piano**

## 1. Overture to *Die Fledermaus*

*Die Fledermaus*, or *The Bat*, is a Viennese operetta. Alas, there is no vampire in *The Bat*. In fact, the title refers to an event which occurred before the curtain rises. Dr. Falke, a notary, had gone to a costume ball dressed as a bat. He drank too much, and when he passed out, his friends laid him out on the sidewalk, so that he awoke in full costume to the derisive shouts of the school children. Ever since then, he had been jeered at as "Doctor Bat" wherever he went. The plot of the operetta pivots on Dr. Falke's wish to get even with Eisenstein, chief perpetrator of the joke. The work is full of mistaken identities as all the participants show up at a ball, in disguise, and each reveals what he or she shouldn't to the wrong person.

## 2. Toccata

Born in Ferrara, Italy, in 1583, Girolamo Frescobaldi was an organist in various churches in the country, ending up in Rome in the early 1600s. He was eventually appointed organist at St. Peter's Basilica, a position that he held intermittently until his death in 1634. Frescobaldi's two books of toccatas and partitas (1615 and 1627) are his most important collections. His toccatas could be used in masses and on liturgical occasions, or serve as preludes to larger pieces, substantial enough in length to stand alone. The *Secondo libro*, written in 1627, stretches the conception of the genres included in the first book of toccatas. Both books open with a set of twelve toccatas written in a flamboyant improvisatory style and alternating fast-note runs or *passaggi* with more intimate and meditative parts, called *affetti*, plus short bursts of contrapuntal imitation.

Interesting note: Some musical scholars attribute this piece to the Spanish composer and cellist Gaspar Cassadó (1897–1966), saying that the song's form and harmony didn't quite fit that of Frescobaldi. When asked about this, Cassadó, notoriously, would be vague, never revealing the piece's true origin.

## 3. Triumphal March from *Aida*

### Giuseppe Verdi

Giuseppe Verdi was born outside Busseto, Italy, in 1813. As a youngster, he studied counterpoint and operas while attending performances in Milan. He eventually moved back to Busseto to become the town's music master. He started composing operas in 1839, many of which are considered standard in the operatic repertoire.

The "Triumphal March" was composed for his 1871 grand opera *Aida*, where, in the second act, Radames leads the Egyptian army on its return following their victory over the Ethiopians.

## 4. Symphony No. 25, 1st mvt. Wolfgang Amadeus Mozart

The Symphony No. 25 in G minor, K. 183/173dB, was written by the then 17-year-old Wolfgang Amadeus Mozart in October 1773, shortly after the success of his opera seria *Lucio Silla*. It was supposedly completed in Salzburg on October 5, a mere two days after the completion of his Symphony No. 24, although this remains unsubstantiated.

Its first movement, which you will hear tonight, is widely known as the opening music in Miloš Forman's film *Amadeus*.

## 5. Academic Festival Overture

### Johannes Brahms

In May 1853, Brahms was introduced to violinist-composer Joseph Joachim, who invited Brahms to join him at Göttingen, where he would be taking some summer courses in philosophy and history at the local university. For two glorious months that summer, Brahms enjoyed reading, debates, pleasant walks, beer drinking sessions and songfests at the local "biergartens", and general student camaraderie.

It was in 1879 that the University of Breslau conferred upon him the degree of Doctor of Philosophy. Brahms was flattered and sent a postcard of thanks to the faculty. However, a subsequent letter from his friend Bernhard Scholz, Director of Music in Breslau, made it clear that the university expected him to express his gratitude in musical form. While vacationing at Bad Ischl during the summer of 1880, Brahms penned his musical "thank you"—the Academic Festival Overture.

With a masterful balance of serious and light-hearted elements, the emphasis is on the "festival" rather than the "academic" in an overture that brims with an irrepressible sense of fun that Brahms himself described as "a very boisterous potpourri of student songs." Indeed, excerpts from

## Johann Strauss II

four student "biergarten" tunes play a significant role in the orchestral texture in what is, perhaps, a fond backward look to the carefree summer days of 1853.

## 6. Praeludium from the *Holberg Suite*

### Edvard Grieg

A miniature masterpiece of musical historicism, Grieg's five-movement *Fra Holbergs Tid* (From Holberg's Time, in the composer's native Norwegian) is a tribute to the Baroque suite genre and its enduring vitality. Composed in 1884, it celebrated the 200th anniversary of the birth of Ludvig Holberg, a Danish-Norwegian playwright.

The suite was originally composed as a piano solo; Grieg's own arrangement for strings is equally idiomatic, especially in the transformation of the Praeludium's oscillating piano figures into a vigorous bow movement for the entire string orchestra. If there is more than a whiff of Handel in the exultant harmonies here, there are also bursts of Romantic virtuosity and delicate folk themes.

## 7. Ohne Sorgen

### Josef Strauss

This is a so-called *polka schnell*, or fast polka, and while its German title "Ohne Sorgen" can be translated as "Without Worry," a less respectful and more hip translation like "no sweat" actually better describes the music's carefree, fast-paced spirit. Josef Strauss was often depressed, more introverted than his well-known siblings, but nevertheless quite capable of writing joyous, festive music, as this madcap polka attests. It may not possess the debonair and often more subtle character of many of his waltzes and other dance music, but its thematic appeal and effervescent spirit still convey an infectious charm. It opens with rousing ensemble chords that seem to summon the main theme, a busy creation whose playful manner and lightness of expression convey both a sense of festivity and mischievousness. The middle section turns even more colorful and celebratory, Strauss using voices to shout out their merriment in a sort of laughing manner. The main theme and secondary material return to close out this rollicking piece in colorful style. This is a short polka, generally lasting approximately two minutes.

## 8. Ghosts of Brandenburg

### Richard Meyer

The Brandenburg concertos by Johann Sebastian Bach (BWV 1046–1051; original title: *Six Concerts à plusieurs instruments*) are a collection of six instrumental works presented by Bach to Christian Ludwig, margrave of Brandenburg-Schwedt, in 1721 (though probably composed earlier). They are widely regarded as among the finest musical compositions of the Baroque era.

Richard Meyer, currently the director of orchestras at Oak Avenue Intermediate School in Temple City, California, is a nationally recognized composer of works for young ensembles, with over 100 orchestra and band pieces in print (note from Miss Boster: His pieces are extremely well liked by students and teachers alike.) Maestro Meyer wanted to take Bach's monumental compositions and give them a modern twist—in the time signature, key signature, or voicing. In this multi-section piece, each section of the orchestra gets a leading role to carry a melody; and each melody is based on one of the thematic elements of the concerti.

## 9. American Salute

### Morton Gould

Musical artillery written literally overnight for a patriotic World War II radio broadcast, Morton Gould's "American Salute" is a short set of variations on the Civil War song "When Johnny Comes Marching Home." A sputtering, machine-gun fanfare subsides into a quiet woodwind statement of the theme over a staccato accompaniment that evokes Morse code. The theme is restated with different timbres more than varied, always with that quick, ostinato rhythm, until the brass section breaks out with its own bombastic, syncopated treatment halfway through. The frenzy subsides into a style reminiscent of "Taps", with the woodwinds and strings then interjecting a bit of humor before the full orchestra revs up with an energetic statement leading to a rapid-fire finale. The work was premiered in 1943 on the radio show, "Cresta Blanca Carnival," with Gould conducting. Gould himself did not consider this piece to be anything special. Late in his life, the composer stated that "it was just a setting. I was doing a million of those things." The composition has endeared itself to many, though, due to Gould's creativity in producing an inspiring orchestral work from a folk melody.

program notes compiled by Kathy Boster

### Livermore-Amador Symphony Association's Competition for Young Musicians

Recordings due: October 6, 2013  
Competition: October 27, 2013

For more information visit [www.livamsymph.org](http://www.livamsymph.org)  
or contact JoAnn Cox at (925) 447-1947

Göran Berg is artistic director of the Sycamore Strings Academy in Livermore.



LASYO coordinator Betsy Hausburg, Göran Berg, and Kathy Boster would like to thank the Bothwell Arts Center; East Avenue Middle School; First Presbyterian Church, Livermore; and the board of directors of the Livermore-Amador Symphony Association.