



Livermore-Amador Symphony

Lara Webber, Music Director & Conductor
Arthur P. Barnes, Music Director Emeritus

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday, August 6, 2016, 8 p.m.
First Presbyterian Church, Livermore

Don Adkins and Göran Berg, Music Directors
Betsy Hausburg, Coordinator

Welcoming remarks by Betsy Hausburg

Overture to *The Magic Flute*, K620 W.A. Mozart

Symphony No. 4 in E Minor, Op. 98 J. Brahms
II Andante moderato

Carnival of the Animals, Op. posth. C. Saint-Saëns
piano solos: Franklin Ho, Jason Hale

- I Introduction and Royal March of the Lion
- III Swift Animals
- IV Tortoises
- V The Elephant (*bass solo*: Elijah Kane)
- VI Kangaroos
- VIII People with Long Ears (*violin soli*: Adam Zhu, Brendon Hwang)
- IX The Cuckoo in the Depths of the Woods
- XI Pianists
- XII Fossils
- XIII The Swan (*cello solo*: Eric Cho)
- XIV Finale

Suite for Strings, "From Holberg's Time," Op. 40 E. Grieg

- 1. Prelude
- 2. Sarabande
- 5. Rigaudon

Star Wars Medley J. Williams

Aladdin Suite, Op. 34 C. Nielsen

- 1. Oriental Festival March
- 2. Aladdin's Dream / Dance of the Morning Mist
- 7. African Dance

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

Program Notes

Overture to *The Magic Flute* (1791)

Wolfgang Amadeus Mozart (1756–1791)

The last year of Mozart's life was full of hope and success. His operas were being performed throughout Europe, extremely lucrative commissions were being offered out of London and Prague, and concert life in Vienna had been revived after the last few years of economic depression. Mozart was hindered in pursuing projects involving travel due to the illness of his wife, so he remained in Vienna and focused on composing. He wrote a remarkable amount of music including two operas and his *Requiem*. Unfortunately, his life was cut short during an epidemic of a disease known as "barracks fever." Many people recovered from this disease, but Mozart's health was always fragile due to the effects of a childhood bout with scarlet fever, and he died before he could complete the *Requiem*.

Mozart was an active Mason, an organization that believed in and promoted the tenets of Enlightenment which were often the basis for radical political statements such as the United States Declaration of Independence. The Masonic Lodge followed rituals that drew upon ancient Egyptian themes, creating an environment that distanced itself from the outside world and thus encouraged fresh intellectual discussion. Mozart incorporated these rituals into the last opera he completed, *The Magic Flute*. The opera was in the form of *singspiel*, which is German opera with spoken dialogue instead of sung recitative. *The Magic Flute* was extremely popular and financially successful.

The overture begins with three solemn chords which represent the three knocks on the door which begin the masonic ritual. The piece is in the key of E-flat major (3 flats), which is considered to be the masonic key. The use of trombones was typical of sacred works during this time and gives the overture, as well as the opera, a greater sense of solemn ritual at the appropriate times. The three knocks reappear in the middle, this time as three groups of three. The majority of the overture is high-spirited because this is, after all, an opera that is not only serious but also full of magic, comedy, and exuberance.

Symphony No. 4 in E Minor, Opus 98 (1884-85)

Johannes Brahms (1833–1897)

Brahms wrote his last symphony during two summers in the tiny Alpine town of Mürzzuschlag, a locale so high that the fruit grown there hardly had a chance to ripen each summer before winter set in again. Always in the habit of writing disparaging remarks about his own music to friends, Brahms sent the first movement to Elisabeth von Herzogenberg with the note: "Might I venture to send you a piece of mine and would you have time to take a look at it and write me a word? ... The cherries never get ripe for eating in these parts, so don't be afraid if you don't like the taste of the thing, I'm not all eager to write a bad No. 4."

The composer was deeply concerned that the less-understanding public would not appreciate the symphony at all but was resolute to "eat up the broth I have cooked for myself." A rehearsal was arranged with Hans von Bülow's orchestra in Meiningen. Von Bülow was enthralled

and wrote Brahms: "Number 4 is stupendous, quite original, individual, and rocklike. Incomparable strength from start to finish." The anti-Brahms critics were delighted to point out that the symphony demonstrated few ideas. Even some of his friends such as the influential critic Edward Hanslick were ambivalent about the work, finding it to be too intellectual. Although she had reservations about the first movement, Elisabeth von Herzogenberg had a more supportive reaction to the second movement: "It is all melody from first to last, increasing in beauty as one presses forward; it is a walk through exquisite scenery at sunset, when the colors deepen and the crimson glows to purple."

Carnival of the Animals (1886)

Camille Saint-Saëns (1835–1921)

Saint-Saëns was an extraordinarily gifted composer and performer who had a long and productive life. He was mainly responsible for the creation of a French nationalistic style through the founding of the Société Nationale de Musique in 1871, where young French musicians were trained and encouraged to follow a different path than other nationalities. He often represented France at international cultural events, including a trip to San Francisco and the Panama-Pacific International Exhibition in 1915. He hung out with his friend John Philip Sousa and conducted the Boston Symphony in his Symphony No. 3. He wrote the grand cantata *Hail, California!* for the exhibition in tribute to French-American relationships as Europe experienced the beginnings of World War I.

Carnival of the Animals was composed while he was working on his Symphony No. 3. His friend Charles Lebœuf was hosting a private concert on Shrove Tuesday at the end of Mardi Gras, and Saint-Saëns wrote a light, humorous piece that would be appropriate for this situation. Saint-Saëns and early music specialist Louis-Joseph Diémer performed the piano parts. Saint-Saëns did not wish this music to go public because of the possibility that it would overshadow all of his serious work. It was only played at a few private events except for *The Swan* for solo cello and piano, which was published at the insistence of his friends. Franz Liszt, who considered Saint-Saëns the greatest organist in the world, was at one of these events. Saint-Saëns eventually agreed to the publication of the entire work following his death by specifying this in his will.

The different movements feature different animals, including humans such as unimaginative pianists, braying critics, and composers (like Rossini and Saint-Saëns himself) of music that has been played so much that it seems like an old fossil. The animals are heard to roar, strut about the barnyard, scamper, dance the can-can and a dance written by Berlioz, hop about, swim, call out from the forest, flutter and glide across the water. This suite ends with a rousing finale where several of the ideas are brought back.

Holberg Suite (1884)

Edvard Grieg (1843–1907)

After graduating from the Leipzig Conservatory of Music, Grieg returned home to Norway and began working as a conductor, teacher, and performer. His compositions turned toward the creation of a Norwegian

nationalistic style as he utilized the musical language found in Norwegian folksongs and dances. This type of music lent itself to shorter, more intimate pieces such as the “miniature” forms of songs, dances, and short piano pieces. These pieces were designed to be played and sung by amateur musicians whose household sound system was a piano and family members who enjoyed making music. This music was extremely popular internationally because of its contemporary sounds, accessibility, and its exotic, Norwegian character. Because of the positive effects of his compositions in promoting everything Norwegian, the government granted him a stipend sufficient to allow him to stop his other musical jobs and focus on composition. Grieg was now a national hero.

The comedies written by Danish dramatist Ludvig Holberg (1684–1754) were so popular in Europe that he was called the “Molière of the North.” Norway considered him one of their own because of the time he had spent in Bergen, Grieg’s hometown. With the bicentenary of Holberg’s birth approaching, Grieg was commissioned to write several pieces in his honor; a grand cantata was performed and forgotten but the *Holberg Suite* lived on.

Grieg decided to use the Baroque dance suite as a starting point for the piece since Holberg was a contemporary of composers J.S. Bach and G.F. Handel, both born in 1685. Grieg referred to the suite, which is also called *From Holberg’s Time*, as “my powdered-wig piece.” The work is made up of five movements: an opening toccata-like prelude, three baroque-style dances, and a melodic instrumental aria. Tonight’s performance features the prelude and two of the dances. Although the Baroque period gives structure to the suite, the composition has all the hallmarks of Grieg’s late Romantic style, including a few touches of the traditional Norwegian Hardanger fiddle. The piece was originally written for solo piano, but Grieg quickly transcribed it for string orchestra, which led to it becoming one of his most popular pieces.

Star Wars Medley (1977)

**John Williams (b. 1932)
arranged by James H. Burden**

The first of the *Star Wars* movies was released in 1977. From the opening written dialogue disappearing into the galaxy to the ceremony in the throne room at the end, there was no doubt that this grand space opera offered a reality that fully engaged audiences. One of the reasons for this attraction was the music: a grand, sweeping, romantic score for full orchestra. This type of orchestral score had been written for earlier Hollywood movies, such as Erich Korngold’s score for *The Adventures of Robin Hood*, but the music for *Star Wars* was wedded to a movie that was seen by many as a significant cultural marker. John Williams won an Academy Award for best original score.

The different characters had their own themes: the heroism of Luke Skywalker in the opening theme, the lush music of Princess Leia, the sinister Imperial March for Darth Vader, the threat of the Death Star, the mysterious powers of Yoda, and the final triumph of the throne-room award ceremony. The success of the movie and its music was anticipated by 20th Century Fox Films, which hired James Burden to create the medley for both orchestra and concert band so it could be released immediately after the

movie to take advantage of the buzz. The life of this medley has been prolonged by the use of many of the same themes, especially the opening title theme, in the latest *Star Wars* iteration.

Aladdin Suite Op. 34 (1919)

Carl Nielsen (1865–1931)

Carl Nielsen was Denmark’s most talented musician but, because he rarely traveled, his music was not well known outside of his country. It wasn’t until the advent of long-play records revolutionized the distribution of classical music in the 1950s that his compositions became widely known. He was a modern composer who did not join with the extremely dissonant composers but pursued different approaches to tonality. He loved melody and had a sense of clarity that recalled classical composers such as Haydn. His four symphonies are significant works that are regularly performed around the world.

Nielsen was commissioned to write music for the Royal Danish Theater’s 1919 production of Adam Oehlenschläger’s dramatic fairy tale *Aladdin and the Magic Lamp*. He wrote 80 minutes worth of music that was to be played from the orchestra pit by a full ensemble. His music ran into trouble from the beginning. The producer of the show decided to use the pit as a part of the set and crammed the orchestra under the main staircase on-stage. He also severely cut the music and had the dances played out of sequence despite Nielsen’s careful attention to their progression. Nielsen separated himself from the production by demanding that his name not be associated with it.

Nielsen often conducted excerpts of *Aladdin* in concerts which were extremely popular. His publisher put together a suite of the more popular parts after Nielsen’s death. There are seven movements in the suite, including several dances. Although the music is fairly conventional to our ears, there are harmonic oddities and exotic ideas that would have caught his audiences by surprise. The *Oriental Festival March* sets the location of this exotic play. *Aladdin’s Dream / Dance of the Morning Mist* would have accompanied the ending of a scene and covered the set change into the next day. *African Dance* is one of three exotic dances in the suite and brings the entire piece to an exciting finish.

program notes by Don Adkins

Livermore-Amador Symphony Association’s Competition for Young Musicians

Recordings due: September 18, 2016

Competition: October 9, 2016

For more information,
visit www.livermoreamadorsymphony.org/competition
or contact JoAnn Cox at (925) 447-1947.

Jason Hale and Franklin Ho are students at
New World Music Academy in Pleasanton.

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

The Livermore-Amador Symphony Youth Orchestra, 2016

Directors

Don Adkins
Göran Berg

Violin I

Adam Zhu
concertmaster
Brendan Hwang
assistant concertmaster

Miriam Brown
Alex Chen
Yash Chitgopekar
Robathan Harries
Lauren Nguyen
Ingrid Nordberg
Kevin Patel
Anna Renton

Violin 2

Maya Balachandran
Tegan Borg
Katie Carmichael
Thomas Chang
Chris Chyu
Madison Glock
Noah Ho
Saara Kriplani
Isabella Lau
Shifa Leduc-Akbar
Noa Josephine Marvit
Elizabeth Paik
Olivia Sally
Mathilde Schwartz-Ketchner
Malvika Singhal
Meenakshi Singhal
Talia Sriram
Anna Tang
Annie Tang

Viola

Natasha Bashore-Walker
Ashley Bowers
Charles Brown
Miranda Harries
Ellen Kim
Emma Laurence
Arjun Nimmakayala
Thomas Renton
Hadi Zeid

Cello

Ariadne Bashore-Walker
Shirley Chang
Eric Cho
Artemisia Harries
Audrey Kane
Kenneth Kim
Anthony Ling
Katrina Makarewicz
Aaron Noriega

Bass

Quillan McElderry
Elijah Kane
Matthew Laurence

Flute

Jack Ellsworth
Christine Mok
Daphne Cheng
Emily Kuo
Morgan Mayhew
Yunchai Sung

Oboe

Chloe Jeon

Clarinet

Theodore Dean
Hanbin Kim
Tyler Staton
Claire McQuinn

Bassoon

Sarah Berman

Horn

Jeremy Lawton
Jack Curtner
Emily Moulton

Trumpet

Evan Chen
Miriam Brown
Dallin Harwood
Skyler Ferguson-Rosa

Trombone

Kevin Ginn

Tuba

Robert Huntington

Percussion

Jake Carmichael
Kaylee Cherry
Morgan Mayhew

Piano

Franklin Ho
Jason Hale

**Thank You,
adult participants
and mentors!**

Mentors

Bob Bryant
trumpet

Lee Carpenter
percussion

Peter Chatterjee
oboe

Larry George
oboe, English horn,
C and Eb clarinet

Forrest Jones
trombone

Chris Lawton
trombone

April Nissen
percussion

Diane Schildbach
trombone

Marcus Schildbach
trombone

Lynn Stasko
bassoon

Bob Williams
horn

Beth Wilson
flute and percussion