



Livermore-Amador Symphony

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

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday, July 22, 2017, 8 p.m.
First Presbyterian Church, Livermore

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

Welcoming remarks by Betsy Hausburg

Escualo, Tango

Astor Piazzolla
arranged by Don Adkins

L'Arlésienne Suite No. I

3rd movement — Adagietto

Georges Bizet
arranged by George Dasch

Suite for Variety Stage Orchestra

7th movement — Waltz No. 2

Dmitri Shostakovich
arranged by Paul Lavender

solos: Ashley Bowers, viola; Audrey Kane, cello

Symphony No. 7, Opus 92

2nd movement — Allegretto

Ludwig van Beethoven

Tango for Strings

Michael McLean

Symphony No. 88, Hoboken I/88

Finale — Allegro con spirito

Joseph Haydn

Overture to *Egmont*, Opus 84

Beethoven

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

The Livermore-Amador Symphony Youth Orchestra, 2017

Directors

Don Adkins

Göran Berg

Violin I

Ingrid Nordberg
concertmaster

Brendan Hwang
assistant concertmaster

Tegan Borg

Annabelle Chung

Brian Kwong

Michelle Ng

Aria Roach

Adam Zhu

Violin 2

Anushka Bora

Miriam Brown

Thomas Chang

Chris Chyu

Nicholas Chyu

Madison Glock

Christopher Gonzalez

Saara Kriplani

Isabella Lau

Emily Lu

Karen Lydick

Nitya Marepally

Michael Ng

Meenakshi Singhal

Kailey Wong

Viola

Charles Brown

Cindy Chang

Andrew Helton

Emma Laurence

Arjun Nimmakayala

Cello

Asim Biswal

Shirley Chang

Evan Chin

Audrey Kane

Pratyush Rallapally

Kayli Shimanuki

Danielle Tien

Jalene Wong

Bass

Elijah Kane

Matthew Laurence

Flute

German Ellsworth

Gurleen Parmar

Keerthana Ravi Shankar

Oboe

Charles Gu

Chloe Jeon

Katy Kim

Clarinet

Joseph Kim

Bassoon

Lora Pope

Horn

Josiah Troup

Trumpet

Miriam Brown

Evan Chen

Skyler Ferguson-Rosa

Percussion

Ian Sylvester

Thank You, Adult Participants and Mentors!

Sarah Berman, bassoon

Ashley Bowers, viola

Christine-Ann Immesoete, horn

Cyndy Salmon, clarinet

Program Notes

Astor **Piazzolla** (1921–1992) is one of the most successful Argentinian composers of the 20th century. His innovative use of the tango resulted in the creation of many pieces that suggest the dance while embracing music that reflects other 20th-century trends such as the meter changes and dissonant harmonies found in “**Escualo**.”

Georges **Bizet** (1838–1875) wrote incidental music for the play **L’Arlésienne** (*The Girl From Arles*), a story about a village girl’s life which ends in disaster. Sophisticated audiences did not like the provincial setting of the story and the play soon closed. Bizet quickly organized some of the music in concert form. The Adagietto was played during a scene where a woman is reunited after many years with the man she loved as a girl, but could not marry.

In his youth, Dmitri **Shostakovich** (1906–1975) worked in the Soviet Union as a piano player for silent movies. He was familiar with a wide variety of popular styles and enjoyed writing light pieces such as the **waltz** performed this evening. His fatalistic style, however, still shows through in music which projects a serious, Soviet approach to dancing.

Ludwig van **Beethoven** (1770–1827) considered the **7th symphony** to be his best. The energetic outer movements have earned this symphony the label “Apotheosis of the Dance.” The slow second movement, a welcome break from all of the energy of the other movements, shows both the obsessive and the romantic sides of the composer.

As a student composer, Michael **McLean** (b. 1952) was not attracted to the highly dissonant style that was being taught in school. One of the styles he turned to was

the tango. Once out of college, he wrote and recorded more than a dozen tangos. Years later, this **tango** is another in a long line of popular dances written by McLean.

During his lifetime, Joseph **Haydn** (1732–1809) was considered to be the greatest composer, even better than Beethoven and Mozart. His 104 symphonies have earned him the title of “Father of the Symphony.” The last movement of his **88th symphony** demonstrates why audiences loved him: a folksy and memorable approach to melody with just enough surprises to keep the listener slightly off balance.

Egmont is a play about a Dutch nobleman fighting against the Spanish occupation. **Beethoven** wrote incidental music to be performed during the play. The overture begins with the oppressive Spanish Inquisition followed by a large section of conflict. After a hesitation when Egmont is hanged, the Dutch resistance bursts out in triumph.

program notes by Don Adkins

Livermore-Amador Symphony Association’s Competition for Young Musicians

Recordings due: September 10, 2017

Competition: October 1, 2017

See livermoreamadorsymphony.org/competition
or contact Jutta Massoud

(juttamassoud@comcast.net or 925.525.6070) or
Denise Leddon (denise@leddon.net or 925.699.2738).

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