



Livermore-Amador Symphony

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

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday July 31, 2021, 7:30 p.m., First Presbyterian Church, Livermore

Don Adkins and Göran Berg, Music Directors
Sammie Flanzbaum, Winds and Percussion Director
Betsy Hausburg, Coordinator

Welcoming remarks (Betsy Hausburg)

Deus Ex Machina (conductor: Sammie Flanzbaum)

The Mandalorian (conductor: Sammie Flanzbaum)

Concerto grosso, Op. 6 No. 9 (conductor: Göran Berg)

Preludio
Allemanda
Corrente
Gavotte
Adagio – Cadenza
Minuetto

solo trio: Isaiah Iny-Woods, violin 1; Brian Geng, violin 2; Sunny Moon, cello

Arabian Dances (conductor: Sammie Flanzbaum)

Fratres (Brothers) (conductor: Göran Berg)

violin soloist: Isaiah Iny-Woods

Symphony No. 6, "Pastoral", Op. 68 (conductor: Don Adkins)

I. Cheerful Feelings upon Arriving in the Country

Peer Gynt Suite No. 1, Op. 46 (conductor: Göran Berg)

Morning Mood
The Death of Åse
Anitra's Dance
In the Hall of the Mountain King

The Roosters Lay Eggs in Kansas (conductor: Sammie Flanzbaum)

"Sousa's Favorite Encore"

After the opening tune, we invite all audience members to sing the melody along with the LAYSO musicians!

Lyrics: **Oh The Roosters Lay Eggs in Kansas / The Roosters Lay Eggs in Kansas**

The Roosters Lay Eggs as Big as Beer Kegs / Oh the Roosters Lay Eggs in Kansas

Randall D. Standridge

Ludwig Göransson

arranged by Paul Murtha

Arcangelo Corelli

cadenza by Anna Renton /Isaiah Iny-Woods

Brian Balmages

Arvo Pärt

Ludwig van Beethoven

Edvard Grieg

Mayhew L. Lake

ed. Robert E. Foster

Violin 1

Claire Ahn
Lucie Bernard
Timothy Cheung
Carolina Flores
Brian Geng
Brandon Huynh
Isaiah Iny-Woods
Kaavya Jethwa
Christina Moon

Violin 2

Evan Collette
Sahithi Gade
Yaashi Jethwa
Harshita Krupadanam
Gabrielle Lee
Jayden Lee
Sophia Lee
Sue Yeon Park

Sabrina Tsai

Brianna Zhang
Viola
Charlie Brown
Kelly Hsieh
Andrew Helton
Sophia Huynh
Eliza Lloyd
Thomas Renton
Nicole Targosz

Cello

Sachin Balasubramanian
Marielle Bernard
Daniel Brown
Sydney Dang
Sora Kim
Daniel Koo
Aachita Krupadanam

Sunny Moon

Zoë Qian

Bass

Tom Hsieh

Flute

Jessica Ahn
Loanna Ahn
Athena Chan
Luke Ellsworth, *mentor*
Shambhavi Kumar

Piccolo

Amy Lea Yang

Oboe

Timothy Koo

Clarinet

Clara Flores
Justin Lee

Brady Lucas

Justin Wong

Saxophone

Roger Liu

Bassoon

Daniel Kang

Horn

Isaac Lloyd

Trumpet

Miriam Brown, *mentor*

Trombone/Euphonium

Joseph Brown
Kinsey Claudino
Simran Gandbhir

Percussion

Connor Huang
Anish Khavilkar

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

Deus Ex Machina
(2020)

This is a flexible arrangement, or flex, piece, the first of three on our program. As Standridge says, "Flex pieces are designed to provide quality music for a variety of situations and instruments." We are thankful that they are able to fit our unique LASYO ensemble.

The Mandalorian
(2020)

Another flex piece, the main theme of the popular *Star Wars* TV series "The Mandalorian" has been arranged by Paul Murtha for woodwinds, brass, and percussion.

Concerto grosso, Op. 6 No. 9
(1680s, published 1714)

Corelli's influence on later composers such as Vivaldi, Bach and Handel was extremely strong. We actually know more about his later impact on music rather than the details of his life. He wins the prize for the best-known composer with the fewest published works, all for strings only: four sets of trio sonatas and one set each of solo sonatas and concerti grossi. These three types of compositions became the most popular way to write instrumental music for the rest of the Baroque period.

The concerto grosso became, in Corelli's hands, a work for a solo trio (two violins and cello) contrasted with a larger string group. Contrasting multiple movements were put together to create a larger work with often extreme varieties of emotion. Audiences loved the unexpected changes that appeared in Corelli's concerto grossi and appreciated the new technical displays that were being presented by both the soloists and the ensemble.

Arabian Dances
(2009)

We explore Middle Eastern sounds in this flex piece that combines traditional melodies and rhythms with original music.

Fratres (Brothers)
(1977)

Arvo Pärt is an Estonian composer who moved to Berlin early in his career. Most of his music, including *Fratres*, utilizes a harmonic technique that Pärt explains: "Tintinnabulation is an area I sometimes wander into when I am searching for answers—in my life, my music, my work....I work with very few elements—with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of the triad are like bells. And that is why I called it tintinnabulation."

Pärt has published 17 different versions of this piece for different combinations of instruments. The version for solo violin and piano has a new, virtuosic part for the violin while the piano plays the original version. Tonight's performance features the solo violin while the piano part is replaced by the original string and percussion version. The music consists of nine sections of string music, each separated by an extremely simple percussion rhythm.

Symphony No. 6, "Pastoral", Op. 68
movement 1 (1808)**Ludwig van Beethoven**
(1770 – 1827)

Conflict was no stranger to Beethoven. Princely patrons, housekeepers, fellow musicians, even his relatives were often caught in the stormy side of his personality. The only stable and calm relationship Beethoven had was with nature. He liked to compose during long walks through the countryside near Vienna, a collection of fields and woods that quickly became familiar friends. Symphony No. 6 provides us with a picture of Beethoven in the embrace of nature, poised quietly as time stands still to enjoy the sunlight, a bird in search of food, or the quiet murmuring of a small brook.

Beethoven jotted down his views on program music on the sketches for Symphony No. 6: "Anyone who has an idea of

Randall D. Standridge
(b. 1976)

country life can make out for himself the intentions of the composer without many titles; also without titles the whole will be recognized as a matter more of feeling than of painting in sounds."

Peer Gynt Suite No. 1, Op. 46
(written 1874, published 1888)**Edvard Grieg**
(1843 - 1907)

In 1874 the famous Norwegian playwright Henrik Ibsen asked Grieg to write incidental music for the stage adaptation of his epic poem *Peer Gynt*. Grieg was happy to take on the project but soon found it to be a burden. He spent 18 laborious months writing pieces for the play: "It is a terribly difficult play for which to write music. *Peer Gynt* hangs over me like a nightmare. It is the most unmusical of subjects."

Peer Gynt is a reckless and irresponsible peasant who swaggers his way through a wide variety of exotic and fantastic adventures. His travels take him from Norway to North Africa and back. Everything he does is tainted by his inability to consider anyone's needs but his own.

"**Morning Mood**" is one of the best depictions of the sunrise in music and is familiar in part because of its use in numerous cartoons. In the play, Peer is in a grove of palms on the coast of Morocco. He is an affluent man who exclaims: "Ah, what a glorious morning it is. It touches the world with gold!" He is also cutting a reed pipe, which explains the bucolic, shepherd-pipe sound of the main melody.

"**The Death of Åse**": Peer, a wanted man in Norway, returns home where his mother, Åse, is dying. She blesses him, and he entertains her with stories. At one point, Peer turns to find her dead. This is the only scene where Peer acts unselfishly by putting himself in danger to see his mother. The music ends as gently as his mother's words: "Yes, Peer, it will soon be over. When you see my eyes cloud over, then you must close them gently."

"**Anitra's Dance**": Anitra, a Bedouin princess, has mistaken Peer for the Prophet. Eager to please him, she dances while Peer rests in the tent of an Arab chief, drinking and smoking. The music is a mazurka (which is not Arabian). The touch of triangle adds a bit of exotic color (for the 1800s) to the strings.

"**In the Hall of the Mountain King**": Norway is the setting for Peer's pursuit of the daughter of the hideous troll king. She and Peer ride into the royal hall, where they cause a huge uproar. When Peer refuses to marry her, he is tormented and threatened with death by the king's supernatural subjects. He barely escapes and eventually is found asleep in a mountain pasture.

The Roosters Lay Eggs in Kansas
(1936)**Mayhew L. Lake**
(1879–1955)

Mayhew Lake, a good friend of John Philip Sousa, composed a wide range of music ranging from marches and novelties to opera, and he composed music to accompany many silent films. Sing along with this piece for brass, woodwinds, and percussion as you hear the melody repeated over and over again, played solo on different instruments.

program notes by Don Adkins and Sammie Flanzbaum

Special Thanks

Thanks to the family of Evan Collette for their kind donation.

Thanks to Larry George for oboe and bass clarinet mentoring.

Thanks to Beth Wilson for allowing LASYO to borrow her piccolo and for mentoring Loanna Ahn on piccolo.

LAS Competition for Young Musicians

Entirely online this year.

Application and audition period October 3 to 17, 2021.

See livermoreamadorsymphony.org/competition

or contact Jutta Massoud

at juttamassoud@comcast.net or 925.525.6070.

