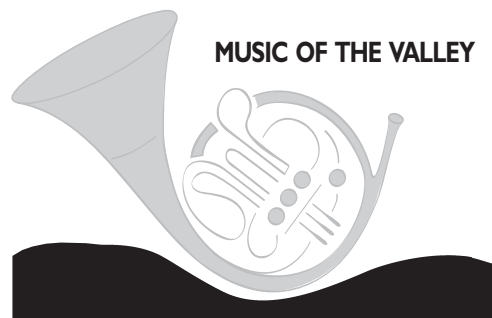


Livermore-Amador Symphony

Arthur P. Barnes, Music Director

March 28, 2009, 8 p.m.

Bankhead Theater, Livermore



Overture to *Così fan tutte*
K. 588

Wolfgang Amadeus Mozart
(1756–1791)

Concerto for Flute and Orchestra
(originally for violin)

Aram Khachaturian
(1903–1978)

Allegro con fermezza
Andante sostenuto
Allegro vivace

transcription by Jean-Pierre Rampal
(1922–2000)

Jeff Pelletier, flute

————— INTERMISSION —————

Carmen Suite No. 2

Marche des Contrabandiers
Habañera
Nocturne
Chanson du Toréador
La Garde Montante
Danse Bohème

Georges Bizet
(1838–1875)

with string players from the Las Positas College Orchestra

King Christian II Suite

Elegie
Musette
Nocturne
Serenade
Ballade

Jean Sibelius
(1865–1937)

CONDUCTOR

Arthur P. Barnes

ASSISTANT CONDUCTOR

H. Robert Williams

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Kristina Anderson
Concertmaster

Kathi Allee
Norman Back
Feliza Bourguet
Phillida Cheminai
Judy Eckart
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Barbara Gurnari

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* *Livermore High School student and
winner of a scholarship from the LAS youth outreach program*

**Overture to *Così fan tutte* Wolfgang Amadeus Mozart
K. 588 (1756–1791)**

Wolfgang Amadeus Mozart showed such a prodigious talent for music in his early childhood that his father, Leopold, also a composer, dropped all other ambitions and devoted himself to educating him and exhibiting his accomplishments. Between ages 6 and 15, Mozart was on tour internationally more than half the time. By 1762 he was a virtuoso on the clavier—an early keyboard instrument and predecessor of the piano—and was also as talented on organ and violin. He produced his first minuets at the age of 6 and his first symphony just before his ninth birthday, his first oratorio at 11, and his first opera at 12. His final output would total more than 600 compositions.

Così fan tutte (1790) is the third in the great trilogy of operas composed by Mozart with Lorenzo da Ponte as his librettist, the others being *The Marriage of Figaro* (1786) and *Don Giovanni* (1787). *Così*, the most lighthearted comedy of the three, has long made audiences squirm as its two pairs of lovers are manipulated into betrayal, the men through courting the other's beloved in disguise, the women through eventually yielding to temptation.

The title, really untranslatable, is usually read as “Women Are Like That” or “So Do They All,” and the overture is a short and delightful introduction to the story, which deals with the mutability of the male/female relationship. The overture is one of Mozart's most tightly written movements, anticipating the opera itself by moving like clockwork to its inevitable conclusion, in which a final admonishment from the orchestra seems to warn us that we, too, are only human.

**Concerto for Flute and Orchestra Aram Khachaturian
(originally for violin) (1903–1978)
transcription by Jean-Pierre Rampal
(1922–2000)**

The Armenian composer Aram Khachaturian was born in Tbilisi, Georgia, in 1903 and died in Moscow in 1978. From his earliest infancy, he was immersed in an atmosphere of regional folklore and celebration. In Russia he was long considered one of the leading figures in Armenian music, an attitude that obscured the fact that he had succeeded, as Tchaikovsky had done before him, in pouring a profoundly personal musical style into the molds of popular music and classical forms.

Amazingly, Khachaturian did not begin to study music until he was 19, when he went to Moscow to live with his brother. He studied cello, theory, and composition at the music school operated by the composer Mikhail Gnessin and then, from 1929 to 1934, attended the Moscow Conservatory, where he studied with Nikolai Miaskovsky.

Among Khachaturian's best-known works are “Sabre Dance” from the ballet suite *Gayane*, composed in 1942; the *Masquerade* and *Spartacus* suites; his Piano Concerto of 1936; and Violin Concerto of 1940.

It is this latter concerto that, following a conversation between Khachaturian and the eminent flutist Jean-Pierre Rampal, was successfully reworked by Rampal and turned into the flute concerto presented this evening. Rampal's transcription remains amazingly faithful to the original, with only sparse modifications and a newly composed cadenza in the first movement. The orchestral accompaniment throughout the concerto remains unchanged.

Khachaturian and his family spent the summer of 1940 near Moscow, and during a period of two and a half months, he composed the Concerto for Violin and Orchestra. Khachaturian noted of the process, “I worked without effort; sometimes my thoughts and imagination outraced the hand that was covering the staves with notes. The themes came to me in such abundance that I had a hard time putting them in some sort of order.”

The reasons for the popularity of the piece are evident even from the opening bars of the first movement, Allegro con fermezza. The listener is struck less by the concerto's classical form than by the sweeping melodies juxtaposed with sheer technical velocity and a substantial cadenza. Even more beautiful, perhaps, is the slow second movement, with its melancholic opening in the bassoon and clarinet passed off to the flute and developed throughout the movement to the penultimate ending. The final Allegro vivace perfectly illustrates the apt inclusion of *orchestra* in the work's title. This movement provides a veritable pyrotechnic feast for orchestra and soloist alike. The music whirls back with renewed vigor for a spectacular virtuoso finale—an exhilarating Armenian dance that leaves everyone breathless.

***Carmen* Suite No. 2**

**Georges Bizet
(1838–1875)**

Much of Bizet's success as a composer came posthumously, and *Carmen* is no exception. It was his final opera, and performances were still running at the time of his early death. The opera's later success was unlike any Bizet ever experienced during his life. Sadly, the collection of music left behind by Bizet was inadequately managed, and much of his music was censored or forged or has completely vanished. Some surviving works weren't published until the latter half of the 20th century, and others remain unpublished altogether. Six of his 17 operas have never been performed, and some of the remaining 11 exist only in fragments.

It is no secret that Bizet was an inconsistent composer, with enough good compositional moments to receive some commissions and recognition but too few great pieces to be truly famous. He generally struggled financially, but some years were more comfortable than others. Bizet managed to make ends meet during periods of financial trouble by arranging other composers' works; he often worked as a rehearsal pianist. He received a handful of significant commissions, including one for *Carmen* in 1872.

Bizet also had great trouble following through with his plans for operas. His letters are riddled with ideas for

his “next opera,” many of which were never begun. Perhaps the surprise of *Carmen* comes from the fact that it was completed at all; one scholar counts some 30 unfinished scores at Bizet’s death.

Bizet finished *Carmen* in mid-1874. The promiscuous content was quite controversial, however, and angry performers and directors constantly postponed rehearsals, forcing Bizet to revise the score. The opera premiered in March 1875 to rather cool reviews, but the second performance was better received. It went on to run for 45 performances. Had the opera been the grand failure many painted it to be, it’s unlikely *Carmen* would have had such a run.

Bizet fell ill shortly after the premiere and died the night of the 33rd performance. His friend and colleague Ernest Guiraud compiled two orchestral suites posthumously. Guiraud was quite familiar with *Carmen*; it was he who had supplied the sung recitatives for the opera.

The first suite focuses on the instrumental aspects (interludes and entr’actes) of the opera, but the second suite consists of the most-popular vocal ensemble pieces and arias, replacing voices with solo instruments.

King Christian II Suite

**Jean Sibelius
(1865–1957)**

Jean Sibelius was born to a middle-class family in a small town less than a hundred miles north of Helsinki. As was considered proper at that time, the family spoke Swedish (Jean learned Finnish later in school) but was definitely Finnish in outlook. His father died when Jean was 2, and almost all influences on him after that were female. At that time, Finland was theoretically an autonomous grand duchy of the Russian Empire. In practice, however, the Russians were exerting more and more control over Finland.

Although not exactly a child prodigy in the sense of a Mozart or a Mendelssohn (his first composition was at age 10, and he began violin at 14), Sibelius was nevertheless an accomplished musician, with prospects of becoming a violin virtuoso, and transferred from Helsinki University Law School to the Academy of Music when he could no longer repress the urge to devote his life to music. After graduating, he traveled to Berlin and Vienna before returning to Finland and building a house in the country, where he lived for the rest of his very long life. Nature was always a strong influence on him, and to many, his music evokes the grandeur and wildness of the Finnish countryside very forcefully. Later in life he became, like Rossini, something of a recluse; after 1929 he composed and conducted no music at all.

The *King Christian II Suite* (1898) is a collection of movements extracted from the incidental music composed for the historical play of the same name by Adolf Paul (1863–1942). The story tells of the tragic love and life of a 16th-century Danish monarch who spent the last 27 years of his life in prison. Sibelius extracted the “Elegy,” “Musette,” “Nocturne,” “Serenade,” and “Ballade” for the suite. Strings

were added to the woodwind passage in the “Musette,” and the fugue of the “Ballade” was shortened. Of the incidental music to *King Christian II* not included in the suite, only the “Fool’s Song” retains a measure of popularity.

Program notes compiled by Jeff Pelletier

Program booklet edited by Eva Langfeldt

JEFF PELLETIER

Flute Soloist

Jeff Pelletier’s background in music started in Maine with teachers Kathy Iovieno and Joan Curtiss. As a youth, he won the Bangor Symphony Competition and was principal flutist in the All-State Orchestra as well as being principal flutist in both the Portland Youth Symphony and Mid-Maine Youth Orchestra. After high school, he went on to study with Carl Bergner and, most notably, Julius Baker, former principal flutist with the New York Philharmonic. Jeff has performed in master classes with Geoffrey Gilbert, Sam Baron, Jim Walker, Frances Blaisdell, Robert Willoughby, Robert Stallman, Leone Buyse, Carol Wincenc, and Christopher Millard.

Former principal flutist with the Livermore-Amador Symphony, Silicon Valley Symphony, and Ohlone Wind Orchestra here in the Bay Area, Jeff now resides in Vancouver, British Columbia, and is studying with the acclaimed Lorna McGhee as he completes an Artist Diploma at the University of British Columbia.

Jeff has appeared in concerts and as a soloist throughout the United States and Canada. In addition to being the founder and artistic director of the wind quintet Ventos (www.ventos.org), Jeff is the flutist with the Vancouver Chamber Players and plays flute and piccolo with the Kamloops Symphony. He also performs with the Tempest Flute Ensemble, the Vancouver Inter-Cultural Orchestra, and the Erato Ensemble. Jeff serves as an ArtsWay Ambassador for the University of British Columbia—a program that provides high quality classical music to adult care facilities throughout the Vancouver area.

2009–2010

COMPETITION FOR YOUNG MUSICIANS

October 4, 2009: Recordings Due

October 25, 2009: Competition

NEXT CONCERT:

Along the Rhine

Saturday, May 16, 2009

doors open, 6:45 p.m.

prelude talk, 7–7:30 p.m.

by Joshua Cohen, guest conductor for Schumann’s Symphony No. 3, and Anthony Doheny, soloist in Bruch’s Violin Concerto No. 2

concert begins, 8 p.m.

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Spring 2009

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HORN

Mark Williams

Diana Cefalo

TRUMPET

David Kratochvi

Andrew Wood

TROMBONE

Curtis Azevedo

BARITONE

Jon Lytle

PERCUSSION

Ryan Docena

* Performing the *Carmen* suite with the Symphony

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