

Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

December 1, 2012, 8 p.m.

Bankhead Theater, Livermore

Celebrating 50 Seasons

Prelude Talk at 7 p.m. by Arthur P. Barnes, LAS conductor and music director;
Tom Darter, composer; and Peter Curzon, LAS percussionist and music committee member



Celebrations: Fanfare, Chorale, and Dance for Orchestra Opus 126 (2012) *world premiere*

commissioned by the Livermore-Amador Symphony Association

Tom Darter
(b. 1949)

Violin Concerto in D major Opus 77 (1878)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Stuart Canin, soloist

Johannes Brahms
(1833–1897)

INTERMISSION

City of Livermore proclamation, presented by Mayor John Marchand

Symphony No. 1 in C Minor Opus 68 (1876)

Un poco sostenuto

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Allegro non troppo, ma con brio

Johannes Brahms

CONDUCTOR

Arthur P. Barnes

ASSISTANT CONDUCTOR

Robert Williams

FIRST VIOLIN

Kristina Anderson

Concertmaster

Norman Back
Stephanie Black
Phillida Cheminais
JoAnn Cox
Judy Eckart
Ethan Ha*
Julie Mae
Jutta Massoud
Doug Morrison
Gianni Song

SECOND VIOLIN

Ursula Goldstein

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Feliza Bourguet
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Judy Beck

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Dora Scott

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Aaron Urton

Principal

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Ariadna Dang*
Sharon Greene
Joanne Lenigan
Andy Ly*
Paul Pappas
Sharon Schumacher
Eve Tieck

STRING BASS

Nick James

Principal

Elizabeth Foort
Alan Frank
Ray Hoobler
Patricia Lay
Nathaniel Mayne*

FLUTE

Marianne Beeler
Nan Davies

PICCOLO

Nan Davies

OBOE

Eva Langfeldt

Larry George

CLARINET

Lesley Watson

Kathy Boster

BASSOON

Doug Stark

Lynn Stasko

CONTRABASSOON

Jim Bernhardt

HORN

Christine-Ann

Immesoete

Jim Hartman
Bryan Waugh
Robert Williams

TRUMPET

Michael Portnoff

Brian Maddox

TROMBONE

Diane Schildbach

Marcus Schildbach

BASS TROMBONE

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TUBA

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* *High school student*



Celebrations: Fanfare, Chorale, and Dance Tom Darter
Opus 126 (2012) *world premiere* (b. 1949)

“Celebrations: Fanfare, Chorale, and Dance” was commissioned by the Livermore-Amador Symphony to commemorate its 50th season. The dedication is as follows: “For Arthur P. Barnes, Alan M. Frank, and the Livermore-Amador Symphony, and for my daughters: Erika, Lisa, and Allana.”

The piece opens with a loud note on the timpani, which is allowed to ring. As the note fades out naturally, the same note, played by the tuba, rises in volume and takes over: The timbre of the timpani note seems to morph into the timbre of the tuba. This shift happens several times in the introduction, with different instruments taking over a timpani note as it fades out.

The three timpani notes from the introduction form the basis of the fanfare, which starts in bits and pieces in the timpani and pizzicato strings and then expands. The tuba joins the timpani, with woodwind accompaniment. In pairs, members of the brass section take up the theme. This builds to a full-throated rendition by the entire brass section, which is answered by the woodwinds, and then the entire orchestra plays together for the first time. Throughout the fanfare section, the basic theme changes slightly every time it appears.

As the fanfare winds down, segments of the chorale are heard, with changing keys and orchestration, in the woodwinds, with other woodwinds and the horns adding comments based on the fanfare theme. Then the strings enter with a full statement of all four phrases of the chorale. Finally, the brass section takes up the chorale in segments, again with changing keys and orchestration.

The introduction returns, with different instruments involved with the timpani this time. There is a short transitional section, essentially a fragment of a two-part invention. This leads to the first appearance of the dance, in the strings, with help from the bassoons. Woodwinds offer a second version of the dance, with help from the horns. A short call and response in the whole orchestra leads to a key change, and the first version of the dance reappears in the woodwinds.

At the climax of the piece, all the main elements are combined: As the strings take up the second version of the dance, playing in unison, the chorale reappears in the brass section (with help from the contrabasses) while the woodwinds play fragments of the fanfare. In the coda, a bit of the introduction reappears, combined with snippets of the fanfare in the brasses. Then there is a short reminder of the dance, a brief return to the call and response, and a quick final cadence.

program notes by Tom Darter

Violin Concerto in D Major Johannes Brahms
Opus 77 (1878) (1833–1897)

During the summers of 1877 and 1878, Johannes Brahms wrote three major works while residing in the beautiful countryside of Pörtschach on the Wörthersee (a beautiful lake in the Austrian mountains): the Symphony No. 2, the Violin Concerto, and the Violin Sonata No. 1. Many scholars have commented on the endearing nature of these three works, which share a certain life-breath and gentle ease. These qualities had not until then been hallmarks of Brahms’ major works, such as his Symphony No. 1.

In 1853 Brahms met Joseph Joachim, the formidable violin virtuoso and conductor who became his lifelong friend. Throughout their friendship, Joachim was unwavering in his support of Brahms’ compositions. He performed Brahms’ chamber works, premiering many of them, and even conducted Brahms’ symphonies. But it took 25 years of cajoling from Joachim before Brahms composed the Violin Concerto. Joachim was particularly fond of the Brahms Violin Concerto. He described the work, which Brahms dedicated to him, as one of “high artistic value” that roused in him “a peculiarly strong feeling of interest.”

The first movement is spacious and lyrical, warmly scored, often pastoral, with a moderate, waltz-like gait. The solo part is commanding, athletic, and wide-ranging yet is less a vehicle for display than one component of an organic symphonic argument; at times, the soloist seems almost incidental or ornamental. While retaining the dramatic interplay of contrasting performing forces, Brahms sought the cohesiveness of continuous thematic development—an approach to form typical of his instrumental music but not of a Romantic solo concerto.

Many in the first generation of violinists exposed to the concerto did not recognize its brilliance. Referring to the second movement, Spanish virtuoso Pablo de Sarasate complained that he had to stand on stage while the oboe played the only good melody in the whole piece. This comment illustrates the difference between the straightforward melodic concept of the Franco-Belgian virtuoso school and the more complex treatment employed by Brahms and his musical compatriots. Simple in structure, this movement contains some of the most profoundly beautiful music ever written for the violin.

The third movement is one of those stylized Roma-inspired finales for which Brahms had such affection, perhaps in tribute to Joachim, who was born in Hungary. Two new themes are introduced in later episodes, one marchlike, the other a sweet, lilting waltz. Brahms dramatically delays the final reprise of the main theme, but when it does return, it is extended with a striking accompanied cadenza for the violin. This cadenza was composed by LAS music director Arthur Barnes especially for tonight’s performance. In a long coda at a faster tempo, with new, wilder Roma-violin figuration, the concerto comes to a boisterous close.

Symphony No. 1 in C Minor
Opus 68 (1876)

Brahms

Johannes Brahms’ First Symphony was arguably the most eagerly awaited symphony in musical history. Brahms was already 43 and one of Europe’s most esteemed composers when he finally completed it in 1876 after two decades of labor. He had created masterpieces in every musical genre except opera—a field he never chose to enter—and, amazingly, the symphony. Brahms’ deep concern about creating a symphony under the looming shadow of Beethoven’s nine symphonies is often cited as the cause for his long vacillation.

Back in 1853, when he was only 20, Schumann had proclaimed Brahms “the young eagle” and prophesied: “If he will sink his magic staff . . . where the capacity of masses in chorus and orchestra can lend him its powers, still more wonderful glimpses into the mysteries of the spirit world will be before us.” Such flowery tributes imposed a burden such a sensitive and conscientious man as Brahms found hard to bear. The final illness and impending death of Schumann evidently prompted him to heed Schumann’s urging that it was time to produce a symphony.

Work began in 1855, and in 1862 Brahms sent a sizeable sketch of the first movement to Schumann’s widow, Clara. At this stage, it lacked its titanic slow introduction and began with an abruptness that startled her. In 1868 another teaser arrived, penned on a postcard from Switzerland sent to heal a recent quarrel. It contained the haunting horn call from the finale with a little fence-mending verse written underneath: “Thus blew the alphorn today: High in the mountains, deep in the valley, I greet you a thousand times over.”

Because Brahms was very secretive about the genesis of this work and, unlike Beethoven, usually destroyed his sketches, we don’t know much beyond these clues. Scholars believe the first movement was composed first (receiving its slow introduction very late in the process), the finale next, and then the two middle movements. Nervous about the response of the Viennese critics, Brahms had the symphony premiered in the musical backwater of Karlsruhe on November 4, 1876.

Though similarities are often cited between the broad hymnic

theme in the final movement of Brahms First Symphony and the main theme in the “Ode to Joy” finale of Beethoven’s Ninth Symphony, there are more important parallels to Beethoven’s *Fifth* Symphony. The choice of C minor as its tonality is one; others include the stormy, agonized character of its opening movement and key relationships between movements. The dramatic change from a moody minor key to a triumphant major key in the fourth movement is particularly significant. The sudden addition of three trombones to the orchestral ensemble at that moment is another important parallel to Beethoven’s Fifth Symphony.

The C minor symphony met with a good but not overwhelming reception. It was considered by some to be stern and ascetic, lacking in melody (!). One critic suggested posting signs in concert halls warning: “Exit in case of Brahms.” But Brahms’ vision was greater than that of his audiences, and some time was needed by listeners to

absorb the manifold beauties of this work. It is a serious and important essay (“Composing a symphony is no laughing matter,” according to Brahms), one that revitalized the symphonic sonata form of Beethoven and combined it with the full contrapuntal resources of Bach, a worthy successor to the traditions Brahms revered. It has become the most performed of Brahms’ symphonies and one of the most cherished pieces in the orchestral literature.

*Brahms program notes compiled by Jeff Pelletier
program booklet edited by Eva Langfeldt*

COMPOSER TOM DARTER

Tom Darter was born in Livermore. He started playing piano at the age of 5 and started composing at 15, as a sophomore at Livermore High School, encouraged by the music teacher Owen Goldsmith. His first composition, “Sketches for Woodwind Quartet,” was played the following year in a festival of contemporary music at San Jose State College. While in high school, Darter was also a member of the Livermore-Amador Symphony, playing trumpet and viola.



Darter attended Cornell University, where he received a B.A. *summa cum laude*, an M.F.A., and a Doctorate (D.M.A.), all in music composition with a minor in English. His main teachers were Karel Husa (composition, conducting, orchestration) and Robert Palmer (composition). He also had private composition lessons and classes with visiting composers Elliott Carter and Aaron Copland and enjoyed a one-semester one-on-one seminar in music history with Donald J. Grout. He played trumpet in the university’s symphony orchestra and also served as its student assistant conductor.

From 1972 to 1975, Darter was Instructor in Music Theory and Composition at Roosevelt University in Chicago, where he also served as the founding director of the Contemporary Music Ensemble. He became the founding editor of *Keyboard* magazine in 1975 and served in that capacity for ten years. From 1984 to 1988, he was a lecturer at the University of Southern California, where he taught the class “Advanced Electronic Studio Techniques” as part of the advanced studies program “Music for the Film Industry.”

Darter has arranged two albums for the Kronos String Quartet (*Monk Suite* and *Music of Bill Evans*), played keyboards on numerous Jerry Goldsmith film scores, and won several composition awards. Recent musical projects include: composing an original score for the Las Positas College production of *Metamorphoses*, in which he also acted; composing, performing, and recording the score for the award-winning short film *The Duty of Living*; writing music for 12 songs in the musical *Walking the Starry Path*, with book and lyrics by the eminent Bay Area playwright Evelyn Jean Pine, which had a staged reading last year in San Francisco; and editing his cycle of 12 rags, one in each major key, for possible publication (working title: “The Well-Tempered Rag”).

“Celebrations” marks the fourth time that the Symphony has performed the world premiere of a Darter composition. It previously commissioned him in 1971 (“Essay for Orchestra”) and 1976 (“Fresco for Orchestra”). LAS also gave the first performance of his “One-Step (at a Time) Rag” for piano and orchestra, which was commissioned by the Livermore Valley Performing Arts Center to celebrate the opening of the Bankhead Theater, with Darter as the piano soloist.

VIOLIN SOLOIST STUART CANIN

Stuart Canin, concertmaster of the San Francisco Symphony from 1970 to 1980 and concertmaster of the San Francisco Opera from 1970 to 1972, was born in New York City, where he studied the violin with famed pedagogue Ivan Galamian. In 1959 he surpassed



25 other violinists to capture first prize at the Paganini International Violin Competition in Genoa, Italy. One year later, he was honored by his native city with its highest cultural award, the Handel Medal, in recognition of his musical achievements.

Canin has served as concertmaster of the Casals Festival Orchestra in San Juan, Puerto Rico, and the Mostly Mozart Summer Festival Orchestra at Lincoln Center in New York City, and from 1995 to 1998, he was guest concertmaster of the Tokyo-based New Japan Philharmonic under Seiji Ozawa. As concertmaster of the San Francisco Symphony under Ozawa, Canin was featured as soloist with the orchestra on numerous occasions, including concerts in Moscow, St. Petersburg, Berlin, and Tokyo as part of the San Francisco Symphony tours. He has also appeared as soloist with such conductors as Leonard Slatkin, Josef Krips, Neville Marriner, David Zinman, Zdeněk Mácal, and Kent Nagano. As a recitalist and as soloist with other major European and American orchestras, Canin has concertized extensively throughout the two continents.

For many years, Canin was a chamber music artist at the Aspen, Colorado, Music Festival as well as the Spoleto Festival of Two Worlds in Spoleto, Italy, and Charleston, South Carolina. He has served as professor of violin at prestigious conservatories in this country and abroad, among them the Oberlin Conservatory of Music; the San Francisco Conservatory; and the Musikhochschule in Freiburg, Germany. He has given master classes at the Shanghai, China, Conservatory of Music at the invitation of the Chinese government and, while in China, appeared as soloist with the Shanghai Symphony. Canin had the signal honor of giving the first performance on the Jascha Heifetz Guarnerius violin after the death of the great violinist in 1987. The concert was given in San Francisco’s Palace of the Legion of Honor Museum and received the highest critical acclaim.

Canin recorded an album of the music of Swiss composer Frank Martin for New Albion Records. The album contains the violin concerto; the *Maria-Triptychon* for violin, soprano, and orchestra; and *Études for String Orchestra*. The Berkeley Symphony is the featured orchestra for the violin concerto and the *Maria-Triptychon*, and the New Century Chamber Orchestra performs the *Études*. For seven years, Canin, one of the founders of the New Century Chamber Orchestra, led the conductorless ensemble as music director and concertmaster. During his tenure, the orchestra made recordings of music by Shostakovich, Ginastera, and Alberto Williams. The Shostakovich was nominated for a Grammy award in 1997. In 2001, Canin was appointed concertmaster of the Los Angeles Opera Orchestra, a position he held until 2010.

Celebrate the 50th Season

ASILOMAR RETREAT April 19–21, 2013—Join us!

Orchestra players, Symphony Guild members, donors, families, and audience members are all invited to celebrate the 50th season of LAS at a weekend retreat next spring. LAS members and supporters will be based at Asilomar State Beach and Conference Grounds on the weekend of April 19–21, 2013. Participants will pay lodging and meal costs. Save the dates, and look for details from the Livermore-Amador Symphony Association in early 2013.

T-SHIRTS and BUMPER STICKERS

Are Available in the Lobby

T-shirts featuring the LAS 50th-season logo—as seen at the “Golden Sounds” Pops concert—are for sale in the lobby tonight. And bumper stickers are free; just help us with publicity by using them!

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Vienna Bonbon and Russian Drama

Lehar

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Shostakovich

Symphony No. 5

*plus solos by winners of the
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Sarasate

Zigeunerweisen

Young Sun (Angel) Kim, violin

Schumann

Concerto in A Minor

Vivian Sung, piano



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