



Livermore-Amador Symphony

Dr. Arthur Barnes, Music Director

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday, August 6, 2011, 8 p.m.

First Presbyterian Church, Livermore

Göran Berg and Kathy Boster, Music Directors

Overture to <i>Don Giovanni</i>	Wolfgang Amadeus Mozart
Selections from <i>Rodeo</i> "Saturday Night Waltz" and "Hoedown"	Aaron Copland
Scene No. 1 from <i>Swan Lake</i>	Pyotr Ilyich Tchaikovsky
Adagio for Strings	Samuel Barber
Waltz No. 2 from Suite for Variety Orchestra (transcribed for strings)	Dmitri Shostakovich
Pomp and Circumstance March No. 1 in D Major, Opus 39	Edward Elgar

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

The Livermore-Amador Symphony Youth Orchestra, 2011

Directors Göran Berg and Kathy Boster	David Xu 6 Sherry Xu 9	String Bass Ben Drake 7 Jonah Kane* 8 Logan Kane* 10 Shingo Lavine* 8 Nathaniel Mayne* 11	Tenor Saxophone Kathy Boster M Nicole Kellersberger M	Percussion Lynn Tran* 11 Demetris Wagner* 10 Kathy Boster M
Violin Dana Anex 9 Natalia Custodio 11 Lucy Guan 9 Ethan Ha 9 Daniel Huang* 10 Timothy Huang 7 Bryce Hwang* 10 Sterling Jeppson* 9 Summer Jeppson* G Jaewon Kim* 9 Young Sun Angel Kim 11 Melissa Likens G Ashleigh Nguyen* 10 Kevin Patel 9 Alan Pulido* 8 Laura Schildbach* G Jacqueline Senechal* 9 Selena Shang* 11 Keyang Sun 11	Viola Ashley Bowers 8 Angela Kim 9 Fernanda Van Atta 9 Geoffrey Wiederecht 8 Audrey Horning M	Flute Kristina Brown* 9 Naomi Chan 10 Cynthia Chen 7 Casey Kim* 8 Tiffany Nguyen* 10 Rachel Reichenbach* 10	Trumpet Aidan M. Dang* 9 Christopher Hil* 12 Joshua Park 9 Tommy Tsai 10	Harp Anna Lorenz 12
	Cello Alex An 9 Stephen Brown* 11 Aria Dang* 11 Bronwyn Hagerty* G Alyssa Horning* 12 Annie Hsu* 10 Sean Hsu 7 Minsu Kim 9 Quentin Kim* 9 Calvin Lowe* 11 Andy Ly* 10 Daniel Morgan 11 Derek Zakaria* 12	Oboe Alex Curtis* G Larry George M	French Horn Kristen Hayden* 11 Josh Lee* 10 Rachel Sowa* 11	Piano Grace Kim 11 Shruthi Sukir 8 Steven Wang* 10
		Clarinet Julia Gneckow 8 Sean Lee 10	Trombone Gillian Bishop 11 Austin Horning 10 Chad Martin 12	Organ Janet Holmes C
		Alto Saxophone Hansen Shi 10	Tuba Christian Johansson 7 Demetris Wagner* 10 Betsy Hausburg M	* returning player 6-12 school grade in autumn 2011 C LASYO colleague G high-school graduate M mentor from the Livermore-Amador Symphony

Overture to *Don Giovanni* Wolfgang Amadeus Mozart

Before *Don Giovanni*, overtures in classical opera rarely foreshadowed the drama to come in the opera. This overture, however, provides more than a hint of what is to follow. The darkly dramatic opening is only a faint, however; the music soon hurries off, portraying the energy and exuberance of Don Giovanni himself, interrupted by suggestions of the conflict that he inevitably brings upon himself.

To German audiences, *Don Giovanni* was not the comic opera that Mozart obviously intended when he entered it into his catalogue of compositions. Instead, it morphed into a moral lesson, a veritable musical sermon on the consequences of unfettered depravity. Even today, *Don Giovanni* continues to defy simple classification. Its music is light and often comedic; yet the situations the music depicts are incongruously serious.

Selections from *Rodeo* Aaron Copland “Saturday Night Waltz” and “Hoe-Down”

In the spring of 1942, Agnes de Mille, the American dancer and choreographer, asked Aaron Copland to write music for a new ballet set on a western ranch. Having already composed one cowboy ballet, *Billy the Kid*, in 1938, Copland was reluctant to accept the assignment. But de Mille persuaded him by promising that her work would strike a different tone: no legendary figures, no high drama—just a simple and universal story in a pastoral American setting.

“Saturday Night Waltz,” the third movement, hints at the sound of country fiddlers tuning up, as well as at the cowboy tune “Old Paint.” The fourth and final dance, “Hoe-Down,” has long been the most popular portion of *Rodeo*. Here Copland quotes two square-dance tunes, “Bonypart” and “McLeod’s Reel,” to help impart a lively rural atmosphere. (One might also recognize the “Hoe-Down” as the theme to the Beef Industry Council and Beef Board’s inaugural mid-1990s marketing campaign, “Beef: It’s What’s For Dinner.”)

Scene No. 1 from *Swan Lake* Pyotr Ilyich Tchaikovsky

The *Swan Lake* Suite is, in truth, a ballet without dancing. During Tchaikovsky’s lifetime it was quite common to take a popular ballet, like *The Nutcracker*, and transform it into a symphonic suite to be performed not by costumed dancers but by the members of a symphony orchestra, as in tonight’s presentation. The fairy-tale-like story of *Swan Lake* tells of a handsome prince who falls in love with a beautiful maiden who, under the spell of an evil magician, spends her days with her companions, transformed into swans (at Swan Lake).

The first scene, which you will hear tonight, introduces the characters as beautiful swans swimming gracefully on the lake.

Adagio for Strings Samuel Barber

Barber’s “Adagio for Strings” has been his most enduring work, and many consider it to be the most popular, most frequently performed work of the 20th century. Barber composed the “Adagio” while traveling Europe with Minotti. In 1938 it was premiered by Arturo Toscanini conducting the NBC Orchestra in a live radio broadcast. Millions of American listeners immediately identified with the piece.—The United States was striving to recover from the Great Depression, and the threat of Nazi power was forcing Europe into another worldwide conflict. Many considered the premier of the “Adagio” to be the most crucial moment in American orchestral history because its fitting somberness realistically illustrated the outlook of an economically injured country facing the threat of another gruesome war.

The recording of the 1938 world premiere was selected in 2005 for permanent preservation in the National Recording Registry at the United States Library of Congress. Since the 1938 recording, it has

Livermore-Amador Symphony Association’s
Competition for Young Musicians

Recordings due: October 2, 2011
Competition: October 23, 2011

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frequently been heard throughout the world, and it was one of the few American pieces to be played in the Soviet Union during the Cold War.

The “Adagio” has been played for somber occasions throughout the world, such as over the radio at the announcement of Franklin D. Roosevelt’s death, at the funerals of Albert Einstein and Princess Grace of Monaco, and in 2001 at London’s Royal Albert Hall to commemorate the victims of the September 11 attacks, replacing the traditional upbeat patriotic songs. In addition, it was included in the opening ceremonies of the Vancouver 2010 Winter Olympics, and appears in numerous movie and television soundtracks, from *Platoon*, *The Elephant Man*, and *Lorenzo’s Oil* to *The Simpsons* and *South Park*.

Waltz No. 2 from Suite for Variety Orchestra (transcribed for strings) Dmitri Shostakovich

Jazz reached Russia in 1922—a slightly belated arrival, given the fact that the new music from America had been a craze in western Europe since the end of World War I—and it had taken root in Russia by 1925, the same year in which Shostakovich, on the verge of graduating from the Leningrad Conservatory, produced his First Symphony. For some years the new music was very popular. During the 1920s and into the early 1930s, the Soviet government honored and celebrated many innovations in the arts, especially those that, like jazz, seemed to encourage enthusiasm in the Russian people, who were prospering under their new government. Following the success of his first jazz suite (1934), Shostakovich composed a second suite in 1938, but jazz was starting to be viewed as “foreign” by the Communist government; the government was also starting to realize that the artists and musicians were being overly inquisitive. Moreover, jazz was so explicitly a creation of musicians in the United States—a society which Soviet government promised to overthrow—that the music had come to be regarded with suspicion.

The Waltz No. 2, from Suite for Variety Orchestra (which is probably a reworking of the 1938 jazz suite), reminds one of the works of Kurt Weill, with its ironically cheerful minor theme. This has made it a good match for numerous Hollywood soundtracks and television commercials. The piece opens with a melancholy saxophone solo and also features solo work by the clarinet.

Pomp and Circumstance March No. 1 Edward Elgar in D Major, Opus 39

Back as the LASYO concert finale by popular demand!

The best known of a set of marches written for orchestra by Elgar, March No. 1 had its premiere, along with the more reserved second March, in Liverpool on October 19, 1901, played by the Liverpool Orchestral Society conducted by Alfred Rodewald.

In the United States, “Land of Hope and Glory,” the trio section of March No. 1, is sometimes known simply as “Pomp and Circumstance” or as “The Graduation March,” and is played as the processional tune at virtually all high school and college graduation ceremonies. It was first played at such a ceremony on June 28, 1905, at Yale University, where the Professor of Music Samuel Sanford had invited his friend Elgar to attend commencement and receive an honorary Doctorate of Music degree. Elgar accepted, and Sanford made certain the graduates and officials marched out to Elgar’s “Pomp and Circumstance” March No. 1. The tune soon became *de rigueur* at American graduations, used primarily as a processional at the opening of the ceremony (although it is still used now only as a recessional at Yale).

program notes compiled by Kathy Boster

LASYO coordinator Betsy Hausburg,
Göran Berg, and Kathy Boster would like to thank
the Bothwell Arts Center;
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and the board of directors of the
Livermore-Amador Symphony Association.

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