



Livermore-Amador Symphony

Dr. Arthur Barnes, Music Director

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday, August 11, 2012, 8 p.m. First Presbyterian Church, Livermore

Göran Berg and Kathy Boster, Music Directors

Conductor

“Coriolan” Overture, Opus 62	Ludwig van Beethoven	Göran Berg
An American in Paris Suite	George Gershwin (arr. John Whitney)	Kathy Boster
Fantasia on “Greensleeves”	Ralph Vaughan Williams	Göran Berg
Jupiter, the Bringer of Jollity—from <i>The Planets</i>	Gustav Holst (arr. Vernon Leidig)	Göran Berg
— Intermission — (15 minutes)		
Bacchanale—from <i>Samson and Delilah</i>	Camille Saint-Saëns (arr. Merle J. Isaac)	Göran Berg
Romance—from <i>Pastoral Suite</i> , Opus 19	Lars-Erik Larsson	Göran Berg
Hungarian Dances, Nos. 5 and 6	Johannes Brahms (arr. William Ryden)	Kathy Boster
Berceuse and Finale—from <i>The Firebird Suite</i>	Igor Stravinsky (arr. Merle J. Isaac)	Kathy Boster

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

The Livermore-Amador Symphony Youth Orchestra, 2012

Directors Göran Berg and Kathy Boster	Alan Pulido* 9 Jackie Senechal* 10 Selena Shang* 12 David Wang 8 David Xu 7	Andy Ly* 11 Derek Zakaria* G	Alto Saxophone Charles Jin 11	Harp Anna Lorenz* G
Violin Ethan Ha* 10 concertmaster Dana Anex* 10 Lalitha Balachandran* 11 Maya Balachandran* 7 Yash Chitgopekar 8 Chitra Dassapa 8 William Han 9 Daniel Huang* 11 Timothy Huang* 8 Sterling Jeppson* 10 Summer Jeppson* G Diane Jo 8 Kaytki Joshi 8 Kristina Lim 9 Ashleigh Nguyen* 11 Lauren Nguyen 8 Mimi Nguyen 8 Kevin Patel* 10	Viola Lalitha Balachandran* 11 Ashley Bowers* 9 Christy Bryant 10 Caroline Cho 10 Girish Kowligi G Joshua Pineda 8 Luke Shimanuki 9 Fernanda Van Atta* 10 Cello Alex An* 10 Stephen Brown* 12 Laura Di Simone 8 Bronwyn Hagerty* G Alyssa Horning* G Annie Hsu* 11 Quentin Kim* 10 Mayzin Kung 7	String Bass Ben Drake* 8 Jonah Kane* 9 Logan Kane* 11 Nathaniel Mayne* 12 Arjun Sethi 7 Sashank Sreedar 10 Flute Kristina Brown* 10 Jack Ellsworth 8 Jennifer Jo 10 Casey Kim* 9 Tiffany Nguyen* 11 Oboe Whitney Estrada 12 Clarinet Julia Gneckow* 9 Grace Park 8 Tyler Staton 9	Trumpet Aidan Dang* 10 Chris Hil* G Joshua Park* 10 Gavin Tranter G French Horn Kristen Hayden* 12 Josh Lee* 11 Trombone Austin Horning* 11 Tuba Christian Johansson* 8 Demetris Wagner* 11 Jonah Wagner 8 Percussion Peter Lalor* 10 Shruthi Sukir* 9 Steven Wang* 11	Piano Shruthi Sukir* 9 Steven Wang* 11 Mentors from the Livermore-Amador Symphony <i>Violin</i> Phillida Chemenais <i>Oboe</i> Larry George <i>Clarinet/Percussion</i> Kathy Boster <i>Trombone</i> Diane Schildbach Marc Schildbach Karl Topp
* returning player				
6–12 school grade in autumn 2012				
G high-school graduate				

“Coriolan” Overture, Opus 62

Beethoven

Ludwig van Beethoven’s “Coriolan” Overture, which was completed and premiered in 1807, was written to accompany Viennese playwright Heinrich von Collin’s 1804 play about the Roman General Coriolanus. Many erroneously think that Beethoven wrote it to accompany Shakespeare’s play of the same name, *Coriolanus*.

Collin’s play has since been lost to obscurity, but the overture remains as a magisterial musical analogue of the crux of the plot; the main C-minor theme represents Coriolanus’ resolve and war-like tendencies (he is about to invade Rome), while the more tender E-flat major theme represents the pleadings of his mother to desist. The contrast between the two themes gives an indication of the General’s internal struggle.

An American in Paris Suite

Gershwin, arr. Whitney

Written by George Gershwin in 1928, “An American in Paris” is a symphonic tone poem inspired by the time Gershwin had spent in Paris; it evokes the sights and energy of the French capital in the 1920s.

Gershwin arrived in Paris in March 1928 to study with renowned musical pedagogue Nadia Boulanger. He met with Boulanger, and at her request he played ten minutes of his music. Boulanger replied that she had nothing to teach him. Undeterred, Gershwin based “An American in Paris” on a melodic fragment called “Very Parisienne”, written in 1926 on his first visit to Paris. Gershwin’s purpose was to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere. Themes suggesting Parisian life are contrasted with the uniquely American sound of the blues to suggest the excitement of Paris yet express homesickness for New York City.

Gershwin’s music (with his brother Ira’s lyrics) was used heavily in the 1951 film *An American in Paris*, starting Gene Kelly and Leslie Caron. The finale of the film is a sixteen-minute ballet using the suite as accompaniment.

Fantasia on “Greensleeves”

Vaughan Williams

Like many others of his generation, Ralph Vaughan Williams was intrigued by folk music. Between 1903 and 1913 he collected over 800 folk songs from the English countryside. “We were dazzled,” he said. “We wanted to preach a new gospel, to rhapsodize on these tunes... We simply were fascinated.” One of the tunes he discovered, “Greensleeves,” had been registered in 1575 at Stationer’s Hall in London as “The Ballad of My Lady Greensleeves”; it was even rumored to have been written by Henry VIII himself. In the late 19th century the words of the carol “What Child Is This?” were fitted to the melody.

An occasion for Vaughan Williams to rhapsodize came during the summer of 1912, when he was making arrangements for the Stratford repertory company’s production of Shakespeare’s *The Merry Wives of Windsor*. Vaughan Williams uses strings, two flutes, and harp to suggest an Elizabethan atmosphere well-suited to the poignant major/minor alternations of the “Greensleeves” melody. The Fantasia has three sections, with the harp’s rhythmic chords suggesting the accompaniment of a lute. For the middle section, Vaughan Williams realized that a lively folk song he collected in Norfolk called “Lovely Joan” would be an ideal companion to the stately “Greensleeves”.

Jupiter, the Bringer of Jollity from The Planets

Holst
arr. Leidig

The Planets, Opus 32, is a seven-movement orchestral suite by the English composer Gustav Holst, written between 1914 and 1916. Each movement of the suite is named after a planet of the solar system and its corresponding astrological character as defined by Holst (with the exception of Earth, which is inert astrologically; Pluto, long considered a planet, wasn’t discovered until 1930).

One of the better-known movements, “Jupiter, the Bringer of Jollity” evokes both a sense of fun and, according to Holst, “the more ceremonial type of rejoicing associated with religious or national festivities.” Beginning with a vigorous tune against rapidly moving strings and woodwinds, the movement quickly brings forth several celebratory themes. The central section segues into a stately, ceremonial melody reminiscent of Elgar—in fact,

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Göran Berg, and Kathy Boster would like to thank
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Göran Berg is artistic director of
the Sycamore Strings Academy in Livermore.

Holst also set this melody as a separate hymn, “I Vow to Thee, My Country.” The hymn ends on an unresolved chord, and the joyous motifs of the first section return, drawing to a brilliant finish.

From its premiere to the present day, the suite has been enduringly popular, influential, widely performed, and frequently recorded.

Bacchanale from Samson and Delilah

Saint-Saëns
arr. Isaac

Camille Saint-Saëns’ grand opera *Samson et Dalila* (*Samson and Delilah*), with libretto by Ferdinand Lemaire, is based on the biblical tale of Samson and Delilah. Samson is presented as an inspiring leader and Delilah as a manipulative, merciless avenger. The opera premiered in Weimar on December 2, 1877, conducted by Franz Liszt.

The pivotal “Bacchanale” (Act 3, scene 2) with its percussion-driven dance (which precedes Samson’s destruction of the Philistine temple) is often performed separately as an orchestral piece.

Saint-Saëns creates an exotic-sounding piece by employing an unusual scale based on the Arabic *Hijaz* mode, whose unique sound comes from the augmented interval between the second and third degrees of the scale, and much use of percussion to evoke the barbarism of the Philistines.

Romance— from Pastoral Suite, Opus 19

Larsson

When Swedish composer Lars-Erik Larsson began working as a composer-conductor for his country’s radio service in 1937 it meant, among other things, that his activities as a composer of serious, large-scale concert music had to be dramatically curtailed; such pieces had no place in a radio studio at that time unless they happened to be established masterworks of their genre. But Larsson was not content merely to supply incidental music to radio dramas and compose short theater works: he pioneered a new kind of radio entertainment, called the “lyrical suite”, in which poetry readings and new music walked hand in hand. His 1938 *Pastoralsvit* (*Pastoral Suite*) for orchestra, Opus 19, is made up of extracts from one of these lyrical suites, and has three movements.

For the second movement of the suite, Larsson provides an E-flat major, *adagio* “Romance” for strings alone. Its lovely melody is colored by inclusion of C-flat in the first bar. After a throbbing, ultimately impassioned central episode, this tune comes back in E major, wonderfully fortissimo, *molto largamente*, eventually returning to the original key.

Hungarian Dances, Nos. 5 and 6

Brahms, arr. Ryden

The *Hungarian Dances* by Johannes Brahms are a set of twenty-one lively dance tunes based mostly on Hungarian themes, completed in 1869. These dances were composed for piano four-hands — that is, with two pianists at one keyboard. Brahms only orchestrated three of his dances, Nos. 1, 3, and 10, but all of the dances have been transcribed for orchestra by other composers, notably among them, Antonín Dvořák.

The Hungarian dance in general often started with a well-known folk melody. The typical ensemble—violin, hammered dulcimer, and bass—would start with the melody and continue by improvising variations. Musicians in different regions of Hungary followed their own unique styles. The character of each folk tune has, within it, qualities that lend themselves to improvisation and a spontaneous playfulness, all retained beautifully by Brahms in his formal rendering of these folk tunes.

Berceuse and Finale from The Firebird Suite

Stravinsky
arr. Isaac

Igor Stravinsky’s *L’oiseau de feu* (*The Firebird*) is adapted from a Russian fairy tale of Prince Ivan’s encounter with “a fabulous bird with plumage of fire.” The prince is drawn into an enchanted garden and palace by the exotic bird, who is a sort of benevolent spirit. The bird then bestows Ivan with a magic feather so that he may be protected in the face of danger. He falls in love with a beautiful captive princess, but must break the spell of the evil ogre Kashchei (who presides over the palace) before he may claim his bride. Kashchei sets his guardian monsters on the prince. Afraid of being turned to stone by the evil ogre, Ivan uses the magic feather, and the firebird intercedes before they can harm him. The firebird’s spell sends the villain and his creatures into a deep slumber. In the “Berceuse and Finale”, the firebird frees all who have been turned to stone, and Ivan wins the hand of a lovely princess.

program notes compiled by Kathy Boster

Livermore-Amador Symphony Association’s Competition for Young Musicians

Recordings due: October 7, 2012

Competition: October 28, 2012

For more information visit www.livamsymph.org
or contact JoAnn Cox at (925) 447-1947