



# Livermore-Amador Symphony

Lara Webber, Music Director & Conductor

Arthur P. Barnes, Music Director Emeritus

## LASYO

### Livermore-Amador Symphony Youth Orchestra

Saturday, August 9, 2014, 8 p.m.

First Presbyterian Church, Livermore

Göran Berg and Kathy Boster, Music Directors

Betsy Hausburg, Coordinator

<b>Title</b>	<b>Composer</b>	<b>Conductor</b>
Overture to <i>The Marriage of Figaro</i> K. 492	Wolfgang Amadeus Mozart	Kathy Boster
Summon the Heroes	John Williams arr. Calvin Custer	Kathy Boster
Traumbilder ( <i>Pictures from a Dream</i> ), Fantasie for Orchestra	Hans Christian Lumbye	Göran Berg
Procession of the Nobles from <i>Mlada</i>	Nicolai Rimsky-Korsakov	Kathy Boster
Simple Symphony for String Orchestra I. Boisterous Bourrée	Benjamin Britten	Göran Berg
Concert-Polka for Two Violins Chitra Dassapa and Anna Renton, soloists	Hans Christian Lumbye	Göran Berg
Polovtsian Dances from <i>Prince Igor</i>	Alexander Borodin	Kathy Boster
Fantasia on a Theme by Thomas Tallis	Ralph Vaughan Williams arr. Jamin Hoffman	Göran Berg
Symphony No. 8, "Unfinished" 1st movement	Franz Schubert	Göran Berg
Themes from <i>Scheherazade</i>	Nicolai Rimsky-Korsakov, arr. Richard Meyer	Kathy Boster

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

## Program Notes

### Overture to *The Marriage of Figaro*

K. 492

Wolfgang Amadeus Mozart

*The Marriage of Figaro* is probably the most thoroughly comic of Wolfgang Amadeus Mozart's comic operas, yet it is more than just a farce. The source of this opera lies in a play of the same name by French dramatist Pierre-Augustin Caron de Beaumarchais. A sequel to an earlier work of Beaumarchais, it had appeared in Paris in 1784 and enjoyed great success, thanks to its risqué content. Mozart's librettist managed to tone down and simplify the play's dramatic structure, keeping the action moving at a brisk pace. Mozart's music, composed mostly during the winter of 1785–86, proved equally unflagging, and at no point during its four acts does *The Marriage of Figaro* lose its momentum.

That momentum, one of the opera's chief virtues, is established by Mozart's overture even before the curtain rises. Its opening subject, which begins as a running theme in the bassoons and strings, suggests not only the rapidity with which the plot develops but also something of the work's madcap humor. The music that follows is straightforward but in no way unsatisfying for its lack of complexity. It conveys what Mozart undoubtedly intended: high spirits and a delight in the eternal human comedy.

### Summon the Heroes

John Williams

arr. Calvin Custer

The 1996 Summer Games of the XXVI Olympiad, held in Atlanta, Georgia, marked the centennial of the modern Olympic Games as conceived by Baron Pierre de Coubertin. John Williams wrote *Summon the Heroes* as the official theme of the Olympiad. The musical sections of the composition relate the progression of events, physical efforts, and emotions that mark such a competition: A heroic brass "Fanfare" marks the official opening ceremonies. The significance of each athlete's long training and sacrifice is acknowledged in a solemn "Prologue" played by a solo trumpet. (Williams dedicated this composition to Tim Morrison, principal trumpet of the Boston Pops Orchestra.) The ensemble enters with excitement as the "Flags" introduce the athletes of the many nations. Finally, the majestic "Parade" presents the heroes of the events.

### Traumbilder (*Pictures from a Dream*),

Fantasia for Orchestra

Hans Christian Lumbye

Hans Christian Lumbye was a Danish composer of waltzes, polkas, mazurkas, and galops. In 1839, after hearing the music of Johann Strauss I, he composed in the style of Strauss, eventually earning the nickname "The Strauss of the North". From 1843 to 1872, he served as the music director and in-house composer for Tivoli Gardens, an amusement park in Copenhagen. Such was his popularity that many Danes revered him and considered Johann Strauss II as the "Lumbye of the South".

*Traumbilder* is arguably Lumbye's most famous composition, and can stand alone as a trademark of his musical inventiveness and fine orchestration. First performed at Tivoli in June 1846, this fantasia has also been among the surest successes of his catalog. Shortly after its first performance, audiences

were provided with explanatory text (written by close friend and fellow Danish composer Carl Nielsen). A young girl relives her favorite things in a dream at sunset—memories of an idyllic flowery meadow, a glittering ballroom, a church festival. Next she dreams of the Austrian Alps, where a zither plays (flute and piano tonight), and her heart is touched by an encounter with a young man, whom "Her Heart has Chosen". This meeting ends unresolved, and the young girl is deeply sad, until she suddenly wakes up from her dream and realizes how deeply "The Heart can be Moved in a Dream". Lumbye depicts all the many changing moods, using varied genres such as the waltz, chorale, galop, minuet, march, and polka. Musically speaking, *Traumbilder* is remarkable in its original version for using seldom-heard, distinctive folk instruments.

### Procession of the Nobles

Nicolai Rimsky-Korsakov

from *Mlada*

Nicolai Rimsky-Korsakov's *Mlada*, first produced in 1892, almost defies the effort to describe it. In form it is half-opera and half-ballet, and its libretto is unbelievably complex. Set a thousand years ago in an imaginary kingdom on the shores of the Baltic, *Mlada* tries to fuse Wagnerian opera with ancient Russian legend, and the result is an absolutely fantastic story. Princess Mlada, a role that is danced rather than sung, has been murdered by her rival Voyslava, who sets out to secure the love of Yaromir. The story involves magic, evil spirits, and trips into the underworld, and at the climax an entire village is submerged by an overflowing lake and Yaromir and Mlada are seen ascending on a rainbow.

*Mlada* isn't widely performed, with the only familiar music from it being the "Procession of the Nobles", the orchestral introduction to Act II. The music bursts to life with a rousing brass flourish, soon followed by the processional music, a noble tune for strings in E-flat major. This is music of color and energy, and in the opera it is punctuated by shouts from the crowd at the festival. A central section just as vigorous as the opening leads to a return of the march tune and a rousing close.

### Simple Symphony for String Orchestra

I. Boisterous Bourrée

Benjamin Britten

Edward Benjamin Britten was born in the county of Suffolk, England, on November 22, 1913, and died at Aldeburgh, Suffolk, on December 4, 1976. In the Queen's Birthday Honors of June 12, 1976, he had been named Baron Britten of Aldeburgh, making him the first musician to be elevated to the peerage. He composed the Simple Symphony between December 23, 1933, and February 10, 1934. The published score carries this note from Britten: "The *Simple Symphony* is entirely based on material from works which the composer wrote between the ages of nine and twelve. Although the development of these themes is in many places quite new, there are large stretches of the work which are taken bodily from the early pieces—save for the re-scoring for strings." Britten himself led the first performance in Norwich, England, on March 6, 1934.

The Boisterous Bourrée combines two themes, the first taken from the Suite No. 1 for Piano (1926), the second—the very English-sounding tune—from a song of 1923. The song turns out not quite as innocent in its breathing and phrase structure as it first appears.

## **Concert-Polka for Two Violins Hans Christian Lumbye**

Like *Traumbilder*, the Concert-Polka for Two Violins was composed by “The Strauss of the North”, Hans Christian Lumbye. The concert-polka ranks as one of Lumbye’s most important works. It was composed in 1863 for his two talented young sons, Carl, aged twenty-two and Georg, twenty, who performed it under the direction of their father at a public concert at Tivoli in May of 1863. The work, almost a little double concerto for two violins and orchestra, is characterized by its simultaneously dancing and concerto nature. The soloists’ contributions vary from parallel passages in thirds to more independent and imitative sections. The orchestra plays accompaniment, with just a few soloistic interjections from the first violins. Thanks to its light and simple nature, the composition has remained one of Lumbye’s frequently played works.

## **Polovtsian Dances Alexander Borodin from Prince Igor**

Trained as both a chemist and a musician, Alexander Borodin began working on the opera *Prince Igor*, based on a Russian epic from the twelfth century, in 1869. It recounts the story of the heroic Russian warrior, Prince Igor, who goes to war with the Polovtsi, a Tatar warrior tribe.

Nearly all of the music of the “Polovtsian Dances” is familiar to audiences today, not only because of the popularity of Borodin and company’s ballet but also because all of the music was used in the 1953 Broadway hit *Kismet*.

Borodin and his colleagues were intrigued with all aspects of indigenous music from the vast Russian steppe; whether any of the music of *Prince Igor* bore any relationship to authentic ethnic music is dubious, but a lot could be accomplished with some modal melodies, a good percussion section—and imagination.

The “Dances” comprise four main melodies, beginning with a whirling, modal melody on the clarinet and oboe, accompanied by plucked strings and percussion. Then comes the famous “signature tune” played by the oboe and later the English horn. The speed picks back up with a whirling clarinet solo with attendant percussion that introduce the next dance. The final dance, a grand “oriental” waltz, ends the set. All the themes return, however, at the ever more frenzied pace typical of such entertainments.

## **Fantasia Ralph Vaughan Williams on a Theme by Thomas Tallis arr. Jamin Hoffman**

Using a hymn by English composer Thomas Tallis (c. 1505–1585) as inspiration, Ralph Vaughan Williams’ “Fantasia on a Theme by Thomas Tallis” was written in 1910 for Three Choirs Festival, a long-standing music festival taking place in the cathedrals of Gloucester, Worcester, and Hereford. (Still an annual event, the 2014 festival was held from July 26 to August 2.)

The fantasia is by definition a free form, varying and developing a theme without a formal structure. In this work, Vaughan Williams seamlessly combines Tallis’ original tune with themes of his own invention while retaining motivic fragments from the Tallis melody. The phrasing is fluid and irregular, producing a soaring effect as the piece gradually crescendos to a dramatic climax. Vaughan Williams is especially interested in providing a

sense of antiphonal dialogue in the work, contrasting high strings with low, and solo passages, creating a sense of listening to monastic chant. One of the composer’s earliest works, it remains his most popular.

## **Symphony No. 8, “Unfinished” Franz Schubert 1st movement**

There is no great mystery about why Franz Schubert left his “Unfinished” symphony unfinished. He did not lose or destroy the missing movements, but simply lost interest in completing them. Schubert abandoned many works. He was a prolific and prodigal genius, quick to turn his attention from one manuscript to another, and posterity can count itself lucky that he finished as many masterpieces as he did. Having written two movements and sketched a scherzo, he cast the work aside and never returned to it, though he lived for a further six years and composed a great deal more music.

The harmonies of the “Unfinished” are undoubtedly among its most notable features. Symphonies, in Schubert’s time, were seldom written in B minor, though Tchaikovsky was later to compose in that key. But since Schubert considered B minor (and its B major counterpart) to possess a peculiar, and perhaps private, emotional intensity—he chose it also for some of his most despairing songs—then clearly his personal identification with it was strong enough to persuade him to override symphonic tradition.

In the opening theme, the B minor key immediately casts a shadow over the cellos and basses, and the rustling violins and wailing woodwind sustain the mood. Not until the sudden arrival of the famously ‘consoling’ G major second subject is there any hint of respite, but a sort of heroic despondency soon returns, much more violently, into the movement’s central section, where rasping trombones, pounding tympani, and shuddering tremoli add a demonic element to the claustrophobic gloom.

## **Themes from Scheherazade Nicolai Rimsky-Korsakov arr. Richard Meyer**

Scheherazade is the young bride of the Sultan. After one of his wives cheats on him, he decides to take a new wife every day and have her executed the next morning. But it all stops with Scheherazade—she marries the Sultan in order to save all young women from this fate. She tells the Sultan fascinating stories, leaving him in such suspense each night that he cannot execute her the next morning for fear of not hearing the end of the story. After 1,001 nights of these well-told tales, the Sultan relents.

Nicolai Rimsky-Korsakov wrote *Scheherazade* (a symphonic suite) in the summer of 1888. The piece opens with the Sultan, a big and burly theme filled with gravitas and ego, almost saying “Here I am, strong and powerful. What do you have to say for yourself?” Scheherazade responds in the voice of the solo violin, weaving effortlessly up and down the instrument, like the mesmerizing sounds of a snake charmer, as she starts to spin her tales.

The suite was adapted into a ballet in 1910 for the Ballets Russes in Paris.

*program notes compiled by Kathy Boster*



Chitra Dassapa (left) and Anna Renton, soloists in the Concert-Polka for Two Violins. They have studied violin with Göran Berg for eight years at Sycamore Strings Academy. This is their second year in LASYO.

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

## LASYO

coordinator Betsy Hausburg  
and conductors Göran Berg and Kathy Boster  
**would like to thank**  
the Bothwell Arts Center;  
East Avenue Middle School;  
First Presbyterian Church, Livermore;  
and the board of directors of the  
Livermore-Amador Symphony Association.

## Livermore-Amador Symphony Association's Competition for Young Musicians

Recordings due: October 5, 2014

Competition: October 26, 2014

For more information,  
visit [www.livermoreamadorsymphony.org/competition](http://www.livermoreamadorsymphony.org/competition)  
or contact JoAnn Cox at (925) 447-1947

## The Livermore-Amador Symphony Youth Orchestra, 2014

### Directors

Göran Berg  
Kathy Boster

### Violin

Ethan Ha  
*concertmaster*  
Tyler Aguilera  
Maya Balachandran  
Kristina Brown  
Miriam Brown  
Yash Chitgopekar  
Chitra Dassapa  
William Han  
Noah Ho  
Carlie Huang  
Kaytki Joshi  
David Jung  
Maxwell Koning  
Kristina Lim  
Rachel Mundaden  
Lauren Nguyen  
Ingrid Nordberg  
Kevin Patel  
Anna Renton  
Claire Salmonson  
Samarth Sandeep  
Jackie Senechal  
Caitlin Sim  
Ako Takeda  
Justin Tan  
Vince Tan

David Wang  
Kaitlyn Wang  
Sarah Zhang  
Adam Zhu

### Viola

Dana Anex  
Ashley Bowers  
Christy Bryant  
Emily Chong  
Della Lin  
Fernanda Van Atta  
Jeremy Waibel

### Cello

Laura Di Simone  
Audrey Kane  
Quentin Kim  
Anthony Ling  
Katrina Makarewicz  
Aaron Noriega  
Nitish Padavala  
Ivy Tang  
Joey Zhu

### String Bass

Elijah Kane  
Quillan McElderry  
Sashank Sreedar

### Flute

Kristina Brown  
Cynthia Chen  
David Davisson

Nicole Dayton  
Jack Ellsworth  
Casey Kim  
Morgan Mayhew  
Sydney Roberts  
Yunchai Sung

### Oboe

Karna Mendonca-Kamath

### Clarinet

Anastasia Goold  
Andrew Lawton  
Jessica Shaver  
Tyler Staton  
Nithya Swaminathan

### Bassoon

Sarah Berman

### Horn

Jeremy Lawton

### Trumpet

Dallin Harwood  
Joshua Park  
Sidharth Sreedar

### Trombone

D'Angelo Shepard

### Tuba

Brynli Toulze

### Percussion

Demetrius Wagner

### Mentors

Bob Bryant  
*trumpet*  
Larry George  
*oboe/English horn*  
Jim Hartman  
*French horn*  
Betsy Hausburg  
*tuba*  
Chris Immesoete  
*French horn*  
Chris Lawton  
*trombone*  
Patricia Lay  
*violin and bass*  
Jacqueline McBride  
*violin*  
Danielle Napoleon  
*clarinet*  
April Nissen  
*percussion*  
Cindy Salmon  
*clarinet*  
Lynn Stasko  
*bassoon*  
Bob Williams  
*French horn*  
Mark Williams  
*trumpet*