



Livermore-Amador Symphony

Lara Webber, Music Director & Conductor

Arthur P. Barnes, Music Director Emeritus

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday, August 8, 2015, 8 p.m.

First Presbyterian Church, Livermore

Göran Berg and Kathy Boster, Music Directors

Betsy Hausburg, Coordinator

Title	Composer	Conductor
Overture Turkish March from <i>Ruins of Athens</i> , Opus 113	Ludwig van Beethoven	Göran Berg Kathy Boster
Irish Tune from County Derry	Percy Grainger	Kathy Boster
Changing of the Seasons <i>World Premiere</i>	Peter Chatterjee	Peter Chatterjee
Romance No. 2 in F Major Opus 50, for Violin and Orchestra <i>Anna Renton, soloist</i>	Beethoven	Göran Berg
Funeral March of a Marionette	Charles Gounod	Kathy Boster
Legende, Opus 141	Carl Stix	Göran Berg
Brandenburg Concerto No. 3 in G Major BWV 1048, 3rd movement	Johann Sebastian Bach	Göran Berg
Symphony No. 35, "Haffner" K 385, 1st movement	Wolfgang Amadeus Mozart	Göran Berg

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 and Turkish March from *Ruins of Athens*, Opus 113 Ludwig van Beethoven

In 1811, Beethoven was commissioned by the management of the brand-new Hungarian Theatre in the city of Pest (which later incorporated with its neighbor, Buda, to become Budapest) to provide music for the theater's grand opening.

In *The Ruins of Athens*, written by August von Kotzebue, Minerva, goddess of wisdom, wakes from a 2,000-year-long enchanted sleep to discover her beloved Athens occupied by the Turks, who have leveled the Parthenon. The Turks have also destroyed ancient Greek culture, particularly its enlightened approach to the world, but the munificent Emperor Franz rescues Greek art and reason, safeguarding them in the town of Pest, along the Danube.

Working with rare expediency, Beethoven completed the overture and incidental music—arias, choruses, marches, and melodramas—quickly while taking the cure at a Bohemian spa, even though the opening of the theater was postponed until February 1812. The music is extensive enough that these works become almost Singspiels, sort of proto-operettas mixing spoken dialogue and music. Everything about the opening seems to have come off splendidly, and Beethoven's music was enthusiastically received by both public and press.

The overture begins with an ominous *Andante con moto* in G minor, which the oboe leads into a bright and energetic *Allegro ma non troppo* in G major, the glory of Pest contrasted with the dire fate of Athens.

The "Turkish March," whose theme Beethoven had used previously in a set of piano variations, signals the approach of the marauding Turks towards Athens. The cymbals and triangle are now standard members of the percussion section, but in Ludwig van Beethoven's time they were considered exotic and unusual. More to the point, there was no "percussion section" as we know it today. Beethoven made good use of these instruments, along with the piccolo, also not a standard 18th-century orchestral instrument, in his Turkish march. Beethoven later used another variation of this music, complete with "Turkish" instruments, as part of the final movement of his Ninth Symphony.

Irish Tune from County Derry Percy Grainger

"Irish Tune from County Derry" has become one of the standard pieces of for both string and wind orchestras. The theme was noted by Miss J. Ross from New Town, Limavady County, Ireland, and was published in the *Petrie Collection of Ancient Music of Ireland*, published in Dublin in 1855.

Grainger's setting for wind band was written in 1918, when he already had made versions for mixed choir, piano, and chamber orchestra. Except for the final 16 bars, the tune is written with the accompaniment of no more than six voices at a time, yet creating a rich and full sound by keen instrumentation. In 1920, Grainger produced, with a version for wind orchestra and choir, another setting of the tune which is quite different from the first setting, especially harmonically.

Many people erroneously refer to this work by the title "Danny Boy," when in reality, the words were composed in 1910 to match the melody of this famous folksong.

Changing of the Seasons

Peter Chatterjee

Written in Boston during the harsh polar vortex of late 2014, Peter Chatterjee, a student of composition at Berklee College of Music, was inspired to compose a work with hints of spring. He hoped to lessen the dreariness of the cold winter he was experiencing. This evening's performance, with Chatterjee conducting, is the world premiere of "Changing of the Seasons."

Chatterjee, a graduate of Granada High School in Livermore, is an alumnus of LASYO who also is playing oboe tonight.

Romance No. 2 in F Major Opus 50, for Violin and Orchestra

Ludwig van Beethoven

Ludwig van Beethoven composed two single-movement romances for solo violin and orchestra—one in G major, op. 40, and a second in F major, op. 50. Like other works among his oeuvre, their opus numbers do not indicate the order of their composition. Published in 1805, the Romance No. 2 in F major was actually the first to be written, dating from the late 1790s and likely premiered in 1798, preceding the Romance in G major by roughly four years. Thus it has more in common with earlier pieces such as the first two piano concertos than the heroic works of the first decade of 19th century which the work's opus number would suggest are its neighbors. Though both are beautiful pieces in their own right, the two Romances are sometimes seen as "study pieces" leading to the grand Violin Concerto in D major written in 1806.

For the Romance in F major, Beethoven chose an orchestra of modest proportions, consisting only of two each of flutes, oboes, bassoons, and horns; and the usual strings. Its form is also quite straightforward and simple, making it less adventurous than its companion piece, yet this form imbues the work with a graceful elegance. A simple rondo, the Romance hardly deviates from the tonic key of F major. The refrain features a *dolce* melody, begun without announcement, given first by the soloist atop a simple chordal accompaniment. It is then repeated by the orchestra with an added vigor, culminating in dramatically descending fifths and marked by a stern rhythm. The first episode, still in F major, retains the lyrical quality of the refrain. However, this time the melody is more florid, with wide leaps and ornamental passages. The second episode, on the other hand, is more passionate, modulating into the key of F minor. Its turbulent demeanor, however, is suddenly quelled by a return of the refrain in the key of D-flat major. This appearance of the principal melody is only a false return, as the orchestra steps in to effect the modulation back to the tonic key of F major. The final statement of the refrain is moderately embellished and leads into a florid coda that brings the Romance to a quiet and gentle close.

Soloist Anna Renton is a three-year LASYO member who has taken lessons from Göran Berg for nine years at Sycamore Strings Academy.

Funeral March of a Marionette

Charles Gounod

Gounod was born in Paris, the son of a painter of considerable talent. His first teacher was his mother, who was a successful concert pianist. After studying at the Paris Conservatoire, Gounod won the Prix de Rome, and while in Italy he became enchanted with early church music. He wrote much liturgical

music and many songs, but he is best known for his opera, *Faust*. Orchestral excerpts continue to be popular as concert pieces, and parts of the opera have been worked into a ballet. The libretto took so many liberties with Goethe's *Faust*, on which the opera was based, that it has no appeal for lovers of Goethe, and the same thing could be said about Gounod's *Romeo and Juliet*, although this time, the aggrieved one is Shakespeare. Other popular works are a rather syrupy "Ave Maria," based on a Bach prelude in C, and the charming "Funeral March of a Marionette" selected for this LASYO concert.

"Funeral March of a Marionette" was meant to be part of a piano series, *Suite Burlesque*, which was never finished. It was written in 1872 and orchestrated in 1879. Audience members might remember it as the theme song for a Saturday morning children's radio show called "Let's Pretend" and as the theme song for "Alfred Hitchcock Presents," although the latter used a modified version.

As some have pointed out, this piece is a bit too fast for a march, certainly too fast for a funeral march. It is clearly meant to be a jaunty send-up of funerals. There is a storyline, or program. Two marionettes have been in a duel, and one of them is killed. His friends carry him to the grave. But part way there, they come upon a pub, and decide to rest, recall his virtues, get a bit drunk, but then, realizing it is a death, after all, they resume their march to the cemetery. The music is in three sections, the middle section taking on a more jubilant character before the final third returns to the somber opening theme.

Legende, Opus 141

Carl Stix

Who would have thought that it was the unknown Carl Stix who put in motion a series of events that led to the founding of the famed Vienna Symphony Orchestra?

The Viennese-born son of a theater employee, Carl Stix (1860–1909) was a conductor, composer, and oboist who began his career as an oboe player in the pit of the Imperial Opera in Vienna before turning to conducting from 1881 on. After engagements in Germany (in Regensburg and Hamburg), he did a stint at the German Theater in New York, followed by further engagements in Riga, Latvia, and Frankfurt am Main, Germany, then in Louisville, Kentucky.

He was part of a wave of German-speaking musicians from Central Europe, players and directors alike, who traveled back and forth between the Old Continent and New World to pursue their musical careers.

In 1899, the year when the passing of "The Waltz King" Johann Strauss II signaled the end of an era, Carl Stix returned to Vienna. Under the auspices of the "Wiener Musikbund," he founded the New Philharmonic Orchestra, a 50-piece ensemble that performed symphonies, overtures, and high-class musical entertainment at hotels and restaurants. This endeavor was part of a civic effort to make symphonic music accessible to the less privileged classes but soon proved not viable financially. After some music patrons came to the rescue, the ensemble was reorganized under the direction of Ferdinand Löwe as the still existing "Wiener Concert-Verein," which acquired its current name of "Vienna Symphony" in 1933.

Alternating with Karel Komzák, Stix continued to conduct popular concerts for the Vienna "Volksgarten" and in the "Grosses Musikverein Saal." In 1901 he was engaged for the first

exhibition of the Darmstadt Artists' Colony, another endeavor that ended in financial loss, but by 1902, he was again active in the United States.

As a composer, Stix excelled in the then popular operetta genre: the score of *Der Abenteurer (The Adventurer)* is available online, and other titles such as *Die Brieftaube (The Racing Pigeon)*, *Der Strassensänger (The Street Singer)* or *Die Liebesinsel (The Island of Love)* reflect the popular romantic taste of his era. Close to home, his operetta *O diese Götter! (O these gods!)* is held in the Stanford Music Library.

Eugene Ormandy, the legendary conductor of the Philadelphia Orchestra, arranged Stix's "Spielerei" ("Gimmick"), also called "Pizzicato Polka," op. 140, for strings. This work remained an audience favorite for a long time at the beginning of the 20th century, and was also performed by renowned conductor Andre Kostelanetz. Stix's overture "Lustspiel" was mentioned in a program of the Boston Pops.

Stix's "Legende," op. 141, was originally published by Johann André in Offenbach am Main in 1896 and called a "Serious Concert Piece" because of the addition of the organ to what is essentially a work for strings with harp, thus calling for a church setting. To make this gorgeous work widely available, Dominique Piana of Livermore, through her company Harpiana, published a new edition in 2011 that incorporates the organ part within the strings.

Brandenburg Concerto No. 3 in G Major

BWV 1048, 3rd movement Johann Sebastian Bach

The Brandenburg concerti of Johann Sebastian Bach reflect the lamentable musical realities of his time: composers, even successful and brilliant composers such as Bach, were at the mercy of the aristocracy. This is never more evident than when studying the Brandenburg concerti. The six pieces were written, in effect, as a musical job application or instrumental résumé. The intended employer was Margrave Christian Ludwig of Brandenburg-Schwedt. Bach was rewarded neither with a job, a fee, nor even a performance of the works. It appears that the score was never used and remained in the Margrave's library until his death in 1734. At that time it was sold for twenty-four groschen (about \$22) and not published until 1850, a year after its rediscovery in the Brandenburg archives.

The Concerto No. 3, composed in 1721, was originally written for three violins, three violas, three celli, and basso continuo (including harpsichord), thereby excluding winds from this work. It is purported that the third concerto was written during Bach's tenure in Weimar, due to its similarity to the "Italian Concerto" genre; Bach greatly favored and composed many pieces in this style while serving in Weimar. Since there are no winds and no obvious solo instrument, the roles of *ripieno* (full ensemble) and *concertino* (small group of soloists) are blurred and perhaps best interpreted by the listener. The outer movements are typical of a concerto grosso of the time; the second movement, however, is quite another situation: That movement comprises merely two chords.

Symphony No. 35, "Haffner"

K 385, 1st movement Wolfgang Amadeus Mozart

Music lovers owe an enormous debt of gratitude to Sigmund Haffner, Jr. Mozart and this respected Salzburg business-

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Program Notes—continued

man, son of the city's former mayor, had been friends since childhood. In the summer of 1776, Haffner asked Mozart to compose a serenade to be performed at the marriage of Haffner's sister. Mozart relocated to Vienna in 1781 and took up the whirlwind life of a freelance composer. In mid-July of the following year, his father, Leopold, passed on a second commission that Haffner had sent to him. The request was for a work to be performed at a celebration in honor of Haffner's impending elevation to the nobility. The timing proved awkward, since Mozart was deeply involved with several urgent projects.

Some doubt exists as to the nature of the piece he composed to meet Haffner's new commission: was it a six-movement serenade or a four-movement symphony? The eminent Mozart scholar Neal Zaslaw believes it to have been a symphony, and that is how both father and son referred to it in their correspondence.

Wolfgang composed the "Haffner" quickly, but apparently still not quickly enough to meet the deadline. A few months later, he asked his father to send it back so he could program it at a subscription concert in Vienna. To his embarrassment, the speed of its creation, plus the multiple distractions he had undergone while composing it, resulted in his not recognizing it when it arrived.

Launched by a stirring call to attention, the sweeping first movement has just one real theme, a marked departure for the period. Such is the ingenuity that Mozart brings to bear that any lack of a traditional, clear-cut companion melody stirs not a ripple of regret.

*program notes compiled by Kathy Boster,
except Stix "Legende" notes by Dominique Piana*

LASYO

coordinator Betsy Hausburg
and conductors Göran Berg and Kathy Boster
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Livermore-Amador Symphony Association's Competition for Young Musicians

Recordings due: September 27, 2015
Competition: October 18, 2015

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

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

The Livermore-Amador Symphony Youth Orchestra, 2015

Directors

Göran Berg
Kathy Boster

Violin

Ethan Ha
concertmaster
Tegan Borg
Kristina Brown
Miriam Brown
Katie Carmichael
Yash Chitgopekar
Christopher Chyu
Claire Fabre
Amrutha Hanumanthu
Courtney Hilton
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Elijah Kane
Matthew Laurence
Quillan McElderry

Flute

Kristina Brown
David Davisson
Nicole Dayton
German Jack Ellsworth
Casey Kim
Morgan Mayhew
Sydney Roberts
Yunchai Sung

Oboe

Peter Chatterjee
Karna Mendonca-Kamath

Bassoon

Sarah Berman
Lora Pope
Jeffrey Seidl

Clarinet

Serena Dolan
Aya Keller
Hanbin Kim
Kyra Kozak
Tyler Staton
Alexander To

Trumpet

Miriam Brown
Evan Chen
Derek Dayton
Tanaya Gondhalekar
Dallin Harwood

Horn

Jeremy Lawton
D'Angelo Shepard
Zac Williams

Trombone

Emma Rae Johnson
D'Angelo Shepard

Tuba

Duhita Gondhalekar

Harp

Shannon Zheng

Mentors

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cello
Bob Bryant
trumpet
Mary Burchett
violin
Larry George
oboe
Patty Lay
violin
Jacqueline McBride
violin
Danielle Napoleon
clarinet
April Nissen
percussion
Cyndy Salmon
clarinet
Diane Schildbach
trombone
Marcus Schildbach
trombone and tuba
Lynn Stasko
bassoon
Beth Wilson
flute and percussion