



Livermore-Amador Symphony

Lara Webber, Music Director & Conductor

Arthur P. Barnes, Music Director Emeritus

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday, July 22, 2017, 8 p.m.

First Presbyterian Church, Livermore

Don Adkins and Göran Berg, Music Directors

Betsy Hausburg, Coordinator

Welcoming remarks by Betsy Hausburg

Escualo, Tango

Astor Piazzolla
arranged by Don Adkins

L'Arlésienne Suite No. 1
3rd movement — Adagietto

Georges Bizet
arranged by George Dasch

Suite for Variety Stage Orchestra
7th movement — Waltz No. 2

Dmitri Shostakovich
arranged by Paul Lavender

solos: Ashley Bowers, viola; Audrey Kane, cello

Symphony No. 7, Opus 92
2nd movement — Allegretto

Ludwig van Beethoven

Tango for Strings

Michael McLean

Symphony No. 88, Hoboken I/88
Finale — Allegro con spirito

Joseph Haydn

Overture to *Egmont*, Opus 84

Beethoven

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

The Livermore-Amador Symphony Youth Orchestra, 2017

Directors

Don Adkins
Göran Berg

Violin I

Ingrid Nordberg
concertmaster
Brendan Hwang
assistant concertmaster

Tegan Borg
Annabelle Chung
Brian Kwong
Michelle Ng
Aria Roach
Adam Zhu

Violin 2

Anushka Bora
Miriam Brown
Thomas Chang
Chris Chyu
Nicholas Chyu
Madison Glock
Christopher Gonzalez
Saara Kriplani

Isabella Lau

Emily Lu
Karen Lydick
Nitya Marepally
Michael Ng
Meenakshi Singhal
Kailey Wong

Viola

Charles Brown
Cindy Chang
Andrew Helton
Emma Laurence
Arjun Nimmakayala

Cello

Asim Biswal
Shirley Chang
Evan Chin
Audrey Kane
Pratyush Rallapally
Kayli Shimanuki
Danielle Tien
Jalene Wong

Bass

Elijah Kane
Matthew Laurence

Flute

German Ellsworth
Gurleen Parmar
Keerthana Ravi Shankar

Oboe

Charles Gu
Chloe Jeon
Katy Kim

Clarinet

Joseph Kim

Bassoon

Lora Pope

Horn

Josiah Troup

Trumpet

Miriam Brown
Evan Chen
Skyler Ferguson-Rosa

Percussion

Ian Sylvester

Thank You, Adult Participants and Mentors!

Sarah Berman, *bassoon*
Ashley Bowers, *viola*
Christine-Ann Immesoete, *horn*
Cyndy Salmon, *clarinet*

Program Notes

Astor **Piazzolla** (1921–1992) is one of the most successful Argentinian composers of the 20th century. His innovative use of the tango resulted in the creation of many pieces that suggest the dance while embracing music that reflects other 20th-century trends such as the meter changes and dissonant harmonies found in “**Escualo**.”

Georges **Bizet** (1838–1875) wrote incidental music for the play **L’Arlésienne** (*The Girl From Arles*), a story about a village girl’s life which ends in disaster. Sophisticated audiences did not like the provincial setting of the story and the play soon closed. Bizet quickly organized some of the music in concert form. The Adagietto was played during a scene where a woman is reunited after many years with the man she loved as a girl, but could not marry.

In his youth, Dmitri **Shostakovich** (1906–1975) worked in the Soviet Union as a piano player for silent movies. He was familiar with a wide variety of popular styles and enjoyed writing light pieces such as the **waltz** performed this evening. His fatalistic style, however, still shows through in music which projects a serious, Soviet approach to dancing.

Ludwig van **Beethoven** (1770–1827) considered the **7th symphony** to be his best. The energetic outer movements have earned this symphony the label “Apotheosis of the Dance.” The slow second movement, a welcome break from all of the energy of the other movements, shows both the obsessive and the romantic sides of the composer.

As a student composer, Michael **McLean** (b. 1952) was not attracted to the highly dissonant style that was being taught in school. One of the styles he turned to was

the tango. Once out of college, he wrote and recorded more than a dozen tangos. Years later, this **tango** is another in a long line of popular dances written by McLean.

During his lifetime, Joseph **Haydn** (1732–1809) was considered to be the greatest composer, even better than Beethoven and Mozart. His 104 symphonies have earned him the title of “Father of the Symphony.” The last movement of his **88th symphony** demonstrates why audiences loved him: a folksy and memorable approach to melody with just enough surprises to keep the listener slightly off balance.

Egmont is a play about a Dutch nobleman fighting against the Spanish occupation. **Beethoven** wrote incidental music to be performed during the play. The overture begins with the oppressive Spanish Inquisition followed by a large section of conflict. After a hesitation when Egmont is hanged, the Dutch resistance bursts out in triumph.

program notes by Don Adkins

Livermore-Amador Symphony Association’s Competition for Young Musicians

Recordings due: September 10, 2017

Competition: October 1, 2017

See livermoreamadorsymphony.org/competition
or contact Jutta Massoud

(juttamassoud@comcast.net or 925.525.6070) or
Denise Leddon (denise@leddon.net or 925.699.2738).

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