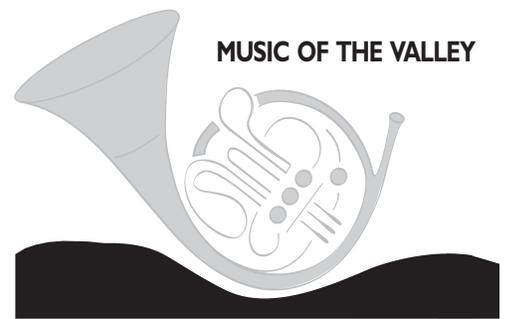


Livermore-Amador Symphony

Arthur P. Barnes, Music Director

February 14, 2009, 8 p.m.

Bankhead Theater, Livermore



A Midsummer Night's Dream
Opus 21 (Overture) and Opus 61
Overture
Scherzo
Intermezzo
Nocturne
Wedding March

Felix Mendelssohn Bartholdy
(1809–1847)

Cello Concerto No. 1 in C Major
1st movement, Moderato

Joseph Haydn
(1732–1809)

Bronwyn Hagerty, cello

————— INTERMISSION —————

Symphonie Espagnole, Opus 21
1st movement, Allegro non troppo

Édouard Lalo
(1823–1892)

conducted by H. Robert Williams, assistant conductor

Annie Sandholtz, violin

Symphony No. 1, "Nordic," Opus 21
Andante solenne
Andante teneramente con semplicità
Allegro con fuoco

Howard Hanson
(1896–1981)

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PERCUSSION
Peter Curzon

HARP
Dan Levitan

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* *Livermore High School student and
winner of a scholarship from the LAS youth outreach program*

SYMPHONY-LOGO QUILT

The Livermore-Amador Symphony Guild will hold a drawing for a logo quilt after the concert. The colorful quilt was designed and created by Sandee Harvey. Tickets for the drawing will be available at \$1 each or six for \$5 in the lobby during intermission. Thank you for your support.

Overture and Incidental Music **Felix Mendelssohn**
from *A Midsummer Night's Dream* **(1809–1847)**

Felix Mendelssohn was the only musical prodigy of the 19th century whose stature could rival that of Mozart. Still, his parents resisted any entrepreneurial impulses and spared young Felix the strange, grueling lifestyle that was the lot of many child prodigies.

He and his sister Fanny received piano lessons, he also studied violin, and they both joined the Berlin Singakademie. Carl Friedrich Zelter, director of the Singakademie, became Mendelssohn's first composition instructor.

Mendelssohn's incidental music for *A Midsummer Night's Dream*, Opus 61, was completed 16 years after he wrote the Overture, Opus 21. The consistency of style and musical unity between them belie the disparate dates of composition. The overture, although composed by an incredibly musically gifted youth of 17, shows the maturity and compositional depth that the incidental music reveals even though it was composed much later, when Felix was the music director of Prussia's King Friedrich Wilhelm IV's Academy of the Arts and of the Leipzig Gewandhaus Orchestra.

A Midsummer Night's Dream had always been a favorite of Felix and his sister Fanny. The commission for the remaining music came from the king, for a Potsdam production of the play, one of several commissions for theatrical music Mendelssohn received in his post at the king's arts academy. The producer of the play was Ludwig Tieck, one of the translators of the definitive German version of the play, the same version the Mendelssohns had enjoyed and absorbed thoroughly as their own.

The incidental music consists of 14 sections, including the overture. There are vocal sections and instrumental movements. The vocal selections include the song "Ye Spotted Snakes" and the melodramas "Over Hill, Over Dale," "The Spells," "What Hempen Homespuns," and "The Removal of the Spells." The melodramas served to enhance Shakespeare's text. The remaining sections are primarily cues. The music combines the traditional forms and structures of Classical music with the feeling and expression of the Romantic era. Throughout the sections, Mendelssohn sprinkles themes and motives pulled from the earlier overture to create coherence.

The instrumental movements—"Scherzo," "Intermezzo," "Nocturne," and the "Wedding March"—are, as in the case this evening, usually excerpted with the overture for orchestral concert performance. The "Scherzo" appropriately introduces the fairy world of Act 2 with rapid, running passages in the woodwinds, similar to the string passage in the opening of the overture, both set in a minor mode. The rest of the orchestra joins the woodwinds in a Classical sonata

form movement. Several small motives are repeated, up and down, then down and up the scale, to form the development section. The "Intermezzo" represents the confusion encountered as the eloping young woman Hermia awakens in the forest, with a swirling melody buffeted about by the orchestra. Rustic players enter jauntily, represented by the bassoons and ending the "Intermezzo" in a major key. A German Romantic horn melody is the theme of the "Nocturne." The music evokes the dreams of the play's couples as mischievous Puck puts right his previous mistakes. The "Wedding March" opens with that oh-so-familiar trumpet fanfare, fitting for the Duke of Athens' wedding. Two trio sections are separated by the opening theme; the final occurrence of the main theme includes twittering flutes and strings, suggesting the fairies' part in the matchmaking. The finale returns to the overture for most of its sparkling material, ending with the same four woodwind chords that begin the entire work.

Cello Concerto No. 1 in C Major **Joseph Haydn**
1st movement **(1732–1809)**

Of the three Viennese classical masters, Haydn—who otherwise had much less interest in the concerto than either Mozart or Beethoven—was the only one to write works for cello and orchestra. The most likely explanation for this is that, as Kapellmeister to Prince Nikolaus Esterházy, Haydn worked closely with many excellent instrumentalists in the prince's orchestra. Concertos were welcome additions to the programs of the twice-weekly musical "academies," for which so many of Haydn's symphonies were written. (It should be noted that many of Haydn's early symphonies also contain extended, almost concerto-like, instrumental solos.)

The Concerto in C Major, the first of Haydn's two cello concertos, was written about two decades before the D-major work. For many years, this concerto was thought to be lost; only its first two measures were known from the handwritten catalog Haydn had kept of his own works. Even more frustrating, this catalog contained not one but two almost identical opening measures for concertos in C major. In 1961 Czech musicologist Oldřich Pulkert discovered a set of parts in Prague that corresponded to one of the two incipits. It was published and, of course, immediately taken up by cellists everywhere. As for the other C-major incipit, it could have been a simple mistake (Haydn could have notated the theme from memory and didn't remember it exactly) or a discarded variant.

On stylistic grounds, scholars have dated the C-major concerto from between 1762 and 1765; it is certainly an early work, from the first years of Haydn's tenure at Eszterháza (1761–1790). It belongs to that transitional period between the Baroque and Classicism, whose greatest representative, Carl Philipp Emanuel Bach (1714–1788), had a strong influence on the young Haydn. The continuity of the rhythmic pulse and the numerous identical repeats of the first movement's main theme are definitely Baroque features, whereas the shape of the musical gestures points to the emergence of a new style that would later be known as Classicism.

2009–2010

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The original cello part shows that the soloist was expected to play along with the orchestra during *tutti* passages, reinforcing the bass line. The solo part is extremely demanding, with rapid passagework that frequently ascends to the instrument's highest register. (The second-movement *adagio*, in which the winds are silent, calls for an exceptionally beautiful tone, and the last movement for uncommon brilliance and stamina.) Surely the first cellist of Haydn's orchestra, Joseph Weigl, must have been one of the outstanding players of his time.

Symphonie Espagnole, Opus 21

1st movement

Édouard Lalo premiered his *Symphonie Espagnole* in 1875, at a time when many French composers were also inspired by the Spanish idiom. Emmanuel Chabrier premiered his rhapsody "España" in 1883, and Maurice Ravel would premier his "Rapsodie Espagnole" in 1908. A month following the premiere of Lalo's work, Georges Bizet premiered his opera *Carmen* at the Opéra-Comique. However, Lalo's own national identity as it relates to his *Symphonie Espagnole* is debatable. Although his last name implies a Spanish heritage, Lalo considered himself culturally French.

Musically, Lalo was inspired by a wave of French nationalism following the Franco-Prussian War, with French music touted using the slogan "ars gallica." Lalo's interest in nationalist idioms was not specific to Spain; in 1878 he premiered his "Fantaisie Norvégienne," and his *Concerto Russe* for violin was premiered in 1879. The *Symphonie Espagnole*, however, was far more popular than these pieces. Along with his own Spanish heritage, Lalo's interest in the Spanish is given more weight because he composed the *Symphonie Espagnole* for Spanish violin virtuoso Pablo Sarasate. Sarasate also premiered Lalo's F-major violin concerto in 1874.

The title *Symphonie Espagnole* is slightly perplexing, as the piece is actually a violin concerto in five movements. Formally, however, it is a kind of hybrid of concerto and symphony, resulting in a character piece featuring solo violin. The ambiguous title was likely intentional, as it immediately conjures the exotic and formally progressive. The first movement is the most assertively "symphonic" of the five, particularly in the way it develops most of its material from the opening fanfare. The beginning also introduces the rhythm of a duplet followed by a triplet, and this two-plus-three (and sometimes three-plus-two) pattern lends a Spanish quality to the music. The violin enters in the fourth measure—with the fanfare motto—and is rarely silent after that. This is high-wire solo material, memorable not so much for its pyrotechnics as its genuine melodic invention and rhythmic flair.

Symphony No. 1, "Nordic" Opus 21

Howard Hanson was among the first 20th-century American composers to achieve widespread prominence. In contrast to the angular Stravinskian and Americana-influenced

**Édouard Lalo
(1823–1892)**

sounds that dominated American concert music prior to World War II, Hanson wrote in an unabashedly Romantic idiom influenced by his Nordic roots. Of particular importance to the composer was the music of Sibelius; however, he also acknowledged the influence of other composers such as Palestrina and Bach.

After completing boyhood studies on the piano, Hanson studied music at the Institute of Musical Art in New York City and at Northwestern University, where he earned a degree in 1916. In 1921 he became the first American to win the Prix de Rome, which provided him the opportunity to study with Ottorino Respighi, whose colorful orchestral language was clearly an influence on Hanson's own.

It was in Rome that he completed his Symphony No. 1 ("Nordic"), which he premiered there in 1923. The premiere of this same symphony in the United States the next year was highly successful and caught the attention of George Eastman, the wealthy patron whose contributions made the establishment of the Eastman School of Music in Rochester, New York, possible. Eastman appointed Hanson, at the young age of 28, to the position of director of the school. Under the composer's guidance over the course of more than four decades, Eastman became one of the world's preeminent educational institutions. During his tenure there, Hanson continued to compose prolifically; he also embarked on a career as a conductor, in which capacity he proved himself one of the great champions of American music.

Hanson's most characteristic works are undoubtedly his seven symphonies. They include Symphony No. 2 ("Romantic"); Symphony No. 5 ("Sinfonia Sacra"); and his Symphony No. 4, the first symphony ever to receive a Pulitzer Prize. To listen to Howard Hanson's symphonies is to feel America digesting the Romantic era. Hanson lived until 1981, and although he wrote the "Nordic" Symphony in 1922, the music is clearly about an older time as experienced by a newer country. Hanson's simple diatonic language; his strong, clean-shaven orchestration; and his tendency toward uncomplicated heroism is never pretentious, always sincere, and very American.

Program notes compiled by Jeff Pelletier

Program booklet edited by Eva Langfeldt

BUDDY WACHTER BANJO MUSIC

Compact discs featuring banjo virtuoso Buddy Wachter are on sale in the lobby at \$15 each. Two different recordings are available. Mr. Wachter, who was a soloist with the Symphony last December, is donating one-third of the sales proceeds to the Symphony.

NEXT CONCERT:

**From Spanish Gypsies to Danish Kings
Saturday, March 28, 2009, 8 p.m.**

WINNERS OF THE 2008–2009 COMPETITION FOR YOUNG MUSICIANS

Bronwyn Hagerty

Cello

Inspired by Yo-Yo Ma, Bronwyn first picked up the cello at age 6. She took lessons using the Suzuki method from teacher Jana Taylor Hunn of Modesto and later studied with Gay Dunn of Pleasanton. Currently she studies with LAS principal cellist Ken Windler. Bronwyn first performed as a soloist in the 6th grade in the Livermore School District's Solo and Ensemble Festival. She has been chosen for the Command Performance of this competition four years in a row, most recently playing Concerto No. 1 in A Minor by Camille Saint-Saëns.

Bronwyn plays in the Sycamore Strings Academy orchestra and advanced chamber group under Göran Berg, the Academy's artistic director. She also has participated in local pit orchestras for Valley Dance Theatre productions of *The Nutcracker* and VDT's *Révérance* and for last summer's production of *Beauty and the Beast* by Tri-Valley Repertory Theater. She enjoys playing for weddings and at churches, and even played at her grandfather's funeral in 2006. Bronwyn has been a member of the Livermore-Amador Symphony for over a year and plans to continue playing in the orchestra until college.

The daughter of John and Lenore Hagerty and a sophomore at Livermore High School, Bronwyn serves as principal cellist of the school orchestra. With that orchestra, she has traveled to Santa Rosa, San Francisco, and Anaheim for music competitions and performances. At LHS she belongs to the Tri-M Music Honor Society and also serves as historian for the French Club. In addition to her music, Bronwyn is an accomplished artist and writer; she has won multiple awards at the Alameda County Fair, and in 2004 she won the Sonia Anderson Cordill Award, for most outstanding entry, in the Livermore Library's book writing and illustrating contest. Bronwyn takes honors classes in school and maintains a grade point average of 4.2. When not playing cello, Bronwyn enjoys reading, drawing, and teaching herself piano.

Annie Sandholtz

Violin

Annie began her study of the violin at age 5 under the tutelage of Linda Duncan of Provo, Utah; by the age of 12 she had graduated from the Suzuki repertoire. She also has studied with Lois Stout of Alpine, Utah, and Debbra Schwartz of Berkeley. Prior to moving to California in the summer of 2007, Annie competed in the Utah State Solo and Ensemble Festival, in which she received superior marks at the regional and state levels.

Annie served as concertmaster of the Timpanogos Preparatory Orchestra and assistant concertmaster of the Timpanogos Chamber Orchestra (both based in Alpine, Utah). After moving to California, she auditioned for the Berkeley-based Young People's Symphony Orchestra, which is the oldest youth orchestra in the Bay Area; she became concertmaster—a role she continues to enjoy. Her exposure to the full range of orchestral music—from the chamber music of Bach and Handel to the multi-textured work of Tchaikovsky and Gershwin—has given her a deep appreciation for many styles and genres. She especially loves playing quartets and in small ensembles with friends and with her mother, who is a violist. Last year, Annie was excited to learn about Berkeley's unique Junior Bach Festival and was pleased to take part, performing in a trio.

A senior at Livermore High School and the daughter of Kurt and Carrie Sandholtz, Annie has a great love of reading and scholarship and carries a 4.0 grade point average. Another of Annie's loves is soccer, at which she excelled as a varsity center midfielder. Though she gave up sports in 2007 to focus on music, her athleticism is apparent in the strength, finesse, and expressiveness of her playing. Annie is a National Merit Semifinalist and was recognized by Sandia National Laboratories as the outstanding young woman in science at her high school. She plans to attend Brigham Young University, starting this fall, and major in music.

GIFTS and GRANTS

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