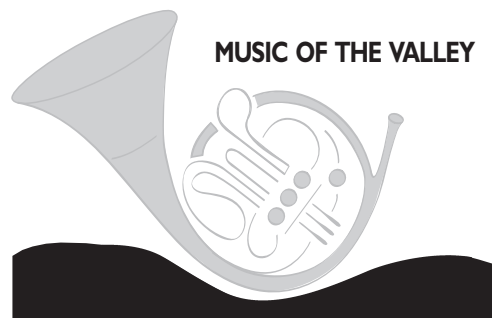


# Livermore-Amador Symphony

Arthur P. Barnes, Music Director

February 13, 2010, 8 p.m.

Bankhead Theater, Livermore



## Concerto No. 2 for Clarinet and Orchestra, Opus 74

First movement: Allegro

Frank Shin, clarinet

Carl Maria von Weber

(1786–1826)

## The Young Person's Guide to the Orchestra

Benjamin Britten

(1913–1976)

Themes—A, B, C, D, E, F

Variations—A: Flutes and Piccolo, B: Oboes, C: Clarinets, D: Bassoons, E: Violins, F: Violas, G: Cellos,

H: String Basses, I: Harp, J: Horns, K: Trumpets, L: Trombones and Tuba, M: Timpani and Percussion

Fugue

Bob Williams, narrator

## Concerto for Cello and Orchestra, Opus 104

First movement: Allegro

Curtis Kim, cello

Antonín Dvořák

(1841–1904)

————— INTERMISSION —————

## Scheherazade, Opus 35

Nikolai Rimsky-Korsakov

(1844–1908)

I The Sea and Sinbad's Ship: Largo e maestoso, Allegro non troppo

II The Kalandar-Prince: Lento, Andantino, Allegro molto, Con moto

III The Young Prince and Princess: Andantino quasi allegretto

IV Festival at Baghdad/The Sea/The Ship Breaks against a Cliff Surmounted by a Horseman:

Allegro molto, Vivo, Allegro non troppo maestoso

Kristina Anderson, violin solo

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Bob Williams

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Kristina Anderson

*Concertmaster*

Kathi Allee

Norman Back

Phillida Cheminai

Judy Eckart

Jamie Klang

Jutta Massoud

Doug Morrison

Lana Patterson

### SECOND VIOLIN

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Virginia McFann

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Nick Dargahi

*Principal*

Naomi Adams

Jim Aikin

Sharon Greene

Joanne Lenigan

Aaron Urton

Dave Walter

### STRING BASS

Robert Cooper

*Principal*

Elizabeth Foort

Alan Frank

Nick James

Patty Lay

Joe Taylor

### FLUTE

Marianne Beeler

Lisa Maher

Nan Davies

### PICCOLO

Nan Davies

### OBOE

Eva Langfeldt

Larry George

### ENGLISH HORN

Larry George

### CLARINET

Lesley Watson

Kathy Boster

### BASSOON

Bruce Shay

Lynn Stasko

### HORN

Christine-Ann

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Richard Lamb

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Bob Williams

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Hank Finn

### TROMBONE

Chuck Smith

Diane Schildbach

### BASS TROMBONE

Mark Hil

### TUBA

Betsy Hausburg

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**Clarinet Concerto No. 2, Op. 74 Carl Maria von Weber**  
*First movement* (1786–1826)

Carl Maria von Weber's short life of 40 years was during the early years of the Romantic movement in Germany. He lived at the same time as Beethoven, Schubert, Mendelssohn, and many other giants of the time. Weber was known early on as a composer of piano music and, in his later years, as the pioneering composer of German Romantic opera. His operas (*Der Freischütz*, *Oberon*, and *Euryanthe*) were the benchmarks for other German operas, in that they presented real people—not gods, nobles, or heroes—as the protagonists. In addition to being instrumental in the development of German opera, Weber perhaps deserves equal credit for planting the seeds from which instrumental concerti grew into a fully Romantic flowering.

Born in 1786, Weber was next after Mozart to write widely proclaimed works for the solo clarinet. They include two compositions with piano accompaniment (the “Grand Duo Concertant,” and “Theme and Variations”), two compositions for clarinet and string quartet (the clarinet quintet and a set of variations), and three works for clarinet and orchestra (the concertino and two concertos). We will hear the first movement of the second concerto this evening.

The Clarinet Concerto No. 2 in E-flat, Opus 74, is a spritely yet majestic piece and fully utilizes all the sonorities and technical capabilities of the instrument—the opening two notes of the solo clarinet part span an interval of three octaves, showing off the range and compass of the instrument.

It is apparent that Weber responded very personally to the sound of the clarinet—it seemed to be the instrument of the orchestra that most embraced both his own Romantic aspirations and his exuberant brilliance. It is quite fitting, then, that Weber's music for clarinet ranks among his very best.

**The Young Person's  
Guide to the Orchestra**

**Benjamin Britten**  
(1913–1976)

Benjamin Britten was born on November 22, 1913, at his family's home in Lowestoft, Suffolk, England. This could be looked upon as a providential coincidence, as it just happened to be the saint's day of St. Cecilia, the patron saint of musicians. As a youth, Britten studied piano and then viola with local private teachers. His mother was a talented amateur singer, and Britten was drawn to composing at a young age. However, with no formal guidance, he didn't show his prowess as a young composer until he was taken under the wing of British composer Frank Bridge.

Eventually Britten enrolled at the Royal College of Music, where he honed his skills as a fine pianist. However, his studies of composition did not sufficiently challenge him, and he left the RCM without ever completing his degree.

Britten moved to the United States in the late 1930s but achieved little success here and returned to England in 1942. This was a very difficult time for Britten; being a conscientious objector to the war, he wrote much music, such as his

*War Requiem*, that explored the human condition. Britten's music makes use of both classical and postmodern styles and is often considered more “listenable” for audiences than that of other composers of his period. His dramatic and concert works are strikingly similar in their themes of innocence lost (*Billy Budd*, 1951; *The Prodigal Son*, c. 1964), conflicts between the outsider and society (*Peter Grimes*; *Death in Venice*, 1973), or the struggle between morality and lurking evil (*The Rape of Lucretia*, 1946; *The Turn of the Screw*, 1954).

In 1945, just after the premiere of his opera *Peter Grimes*, Britten was asked by the British Ministry of Education to compose the music for a film to be called *Instruments of the Orchestra*, which would familiarize young people with the makeup of a modern orchestra. He went to work on this assignment early the following year, turning to the variation form that figures so prominently in his catalog of works and taking his theme in this case from the “Rondeau” Henry Purcell composed in 1695 for a play by Mrs. Aphra Behn called *Abdelazer, or The Moor's Revenge*.

The piece begins with the full orchestra playing the theme by Purcell. Britten then briefly introduces each section of the orchestra: Woodwinds, brass, strings, and percussion each play their own variation on the theme.

Next, Britten ingeniously introduces each instrument by providing wonderful variations that both showcase that instrument's particular characteristics and demonstrate how it is used within the orchestra. Britten starts with the woodwinds and works right through to the various percussion instruments.

In the final section, Britten pieces his orchestra back together in a grandiose style, beginning with the piccolo, moving through the other instruments, and finishing with a glorious statement of the original Purcell theme by the brass as the woodwinds and strings exult in the fugue theme and the percussion link the two contrapuntally, bringing the piece to a resounding, triumphant close.

**Cello Concerto, Opus 104**  
*First Movement*

**Antonín Dvořák**  
(1841–1904)

At heart, Dvořák, one of seven children of a butcher/innkeeper in a small village in Bohemia, was a country boy. Bohemia was full of music, and young Antonín took violin lessons and played the fiddle with his father in the village band. But there was no question about his father's plan for young Antonín's future; he was to go into the innkeeping business. Since many German travelers came to Bohemia, his father sent him to live with an uncle in a nearby town and learn German to help him speak with foreign guests at the family inn.

There he met a friend of his uncle's who was a musician. The friend taught Dvořák viola (which became his favorite instrument), piano, and organ, and when he was 16, Dvořák went to study music in Prague. He played violin and viola in Prague's National Opera Orchestra until, at 31, he won a prize for composition. Before long he became famous as

a composer and was able to make a living composing and teaching composition at the Prague Conservatory.

In 1892 Dvořák came to America to be the head of the National Conservatory of Music. Although brief, Dvořák's stay in this country had a profound effect on musical America. Ever the musical nationalist, Dvořák, in a controversial statement, advised American composers to find their inspiration in Indian, African-American, and other folk sources. Although several of his most honored works were created while he resided in the United States—among them the “American” string quartet and the symphony “From the New World,” in addition to the cello concerto—even these pieces pulsate with the national feeling and climate of his native Bohemia.

A prime motivator for Dvořák's cello concerto was Victor Herbert—the same Victor Herbert who later won renown as the composer of some of the best-loved operettas of the early 20th century. In the early 1890s, Herbert was a cellist in the orchestra of New York's Metropolitan Opera, and in 1894 he appeared as soloist with the New York Philharmonic in the premiere of his own Second Cello Concerto. Dvořák attended that performance and was deeply impressed by the musical potential afforded by the combination of solo cello and orchestra. Thus having been sparked, Dvořák proceeded to produce the work that has become the cornerstone of the repertory for cello and orchestra. And it goes almost without saying that the concerto has an unmistakable Slavic folk quality. Many of its pages exhibit a genuine nostalgia that can be attributed only to Dvořák's homesickness for the Bohemian countryside he loved so deeply. Indeed, he spent his American summers in the town of Spillville, Iowa, where there was a fairly large community of immigrants from Bohemia.

**Scheherazade**                      **Nikolai Rimsky-Korsakov**  
**Opus 35**                                      **(1844–1908)**

Rimsky-Korsakov was born on March 18, 1844, in Tikhvin, Russia, and died on June 21, 1908, in Lyubensk. He was formally educated as a naval officer and was known for his disciplined demeanor; strong ethical standards; and deep sense of Russian nationalism, especially in regard to its musical culture. He was part of the group of composers known as “The Five,” which, in addition to himself, comprised César Cui, Mily Balakirev, Modest Mussorgsky, and Alexander Borodin. Rimsky-Korsakov's genius lay not only in his compositional prowess but also in his amazing ability to orchestrate. In addition to his own incredibly lush and pictorial music, he also orchestrated the performance versions of Mussorgsky's “Night on Bald Mountain” and Borodin's *Prince Igor*.

*Scheherazade* was composed during the summer of 1888. Rimsky-Korsakov describes in his autobiography his intent behind the creation of *Scheherazade*:

“I had in view the creation of an orchestral suite in four movements, closely knit by common themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and patterns of Oriental character. My aversion

to ascribing too definite a program to the work led me subsequently (in the new edition) to remove even those hints of it that had been contained in the headings of each movement. [Tonight's program listing retains the composer's interesting original headings.] I intended these hints to lead the hearer's imagination only delicately in the direction my own imagination had followed, leaving more-specific and detailed ideas to the will and mood of each listener.”

*Scheherazade* is based on the collection sometimes known as the *Arabian Nights' Entertainments*, a group of ancient Persian/Indian/Arabian tales that was published in Arabic during the mid-15th century. From this extensive work, Rimsky-Korsakov found himself particularly drawn to the stories of Sinbad—mostly likely because of his own seafaring past.

The following note prefaces the score of *Scheherazade*: “The Sultan of Schahriar, persuaded by the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saves her life by interesting him in tales she tells him during 1,001 nights. Pricked by curiosity, the Sultan puts off his wife's execution from day to day and at last gives up his bloody plan. Many marvels are told Schahriar by the Sultana Scheherazade. For her stories, she borrows from the poets their verses, from folk songs the words, and she strings together tales and adventures.

The program I had been guided by in composing *Scheherazade* consisted of separate, unconnected episodes and pictures from *The Arabian Nights*: the fantastic narrative of the Prince Kalandar, the prince and the princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introduction to movements I, II, and IV and the intermezzo in movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of movement IV serves the same artistic purpose.”

For most of us, the purely musical qualities of *Scheherazade* may be what make this such a popular staple in classical music's Romantic repertoire. But the music is vividly reinforced by the pictorial and human associations: adventures on sea and land, heroes and far-off places, the reminiscence of young love, and the amazing sounds and excitement of an Oriental bazaar—all woven together by the narrator-heroine extolled through the sinuous lines of the solo violin part. It is no wonder that *Scheherazade* has been relished around the world for more than a century.

*Program notes compiled by Jeff Pelletier*  
*Program booklet edited by Eva Langfeldt*

**NEXT CONCERT**  
**MARCH 27, 2010**  
**Enigma, Romance, and Scandal**



## WINNERS OF THE 2009–2010 COMPETITION FOR YOUNG MUSICIANS

### Frank Shin

Clarinet

Frank (Woo Sik) Shin has been a student of the clarinet for 9 years, under the tutelage of Joseph Bonfiglio. At age 13, Frank entered his first competition, held by the California Band Directors' Association (CBDA), where he won second place. Since this successful result, he has been invited to play in the CBDA Honor Band Wind Symphony each year. In these honor bands, he has had the opportunity to play under the batons of many prominent conductors from various colleges and universities. Frank is eagerly looking forward to being invited to play with the 2010 CBDA Wind Symphony, which will have Dr. Mark Scatterday of the Eastman School of Music as the guest conductor. Frank is the only clarinetist in California to hold the honor of being a six-year member of the CBDA.

In addition to the clarinet, Frank plays the piano. He has studied with Deborah Choi and currently studies with Dr. Jonathan Jou. Frank has earned the Advanced Certificate of Merit by completing all of the theory and piano examinations of the Music Teachers' Association of California. Though Frank especially loves to play music from the Romantic era, he performs a wide variety of piano repertoire, ranging from Baroque to contemporary. Each year he gives piano recitals at the First Congregational Church of San Jose.

The son of Chang-Hyun and Veronica Shin, Frank is a senior at Foothill High School, where he serves as the principal clarinetist and concertmaster of the school wind ensemble as well as drum major of the marching band. He has been leading the marching band since he was a sophomore, when he became the assistant drum major and the field-show conductor. With the band, Frank has traveled to Hawaii, Arizona, and across California for music clinics, performances, and competitions. As the senior drum major, he led the marching band in its win at the Northern California Band Association Championships last fall.

Frank states that he takes challenging advanced placement courses and that he maintains high grades. In college he plans to continue his music studies and have a double major in music and psychology.

### Curtis Kim

Cello

Cellist Curtis Kim began his music education at the age of 5, when he started playing the piano and the violin. However, the first time he heard the captivating sound of the cello, he knew immediately that he wanted to change instruments. So, in the fourth grade, he transferred to the cello, under the tutelage of Kyeong Hwa Kim. Now, as a 17-year-old high school junior, Curtis is the principal cellist in three orchestras: Foothill High School Orchestra, California Philharmonic Youth Orchestra (CPYO), and the Silicon Valley Volunteer Orchestra (SVVO), which gives benefit concerts to raise money for various charitable organizations and causes.

Curtis won the first-place music award at the Pleasanton Cultural Arts Council's Youth Excellence in Arts Awards in 2009, and at the state competitions of the California Music Educators Association he has received the superior/command performance rating two years in a row. This past summer, as principal cellist for the CPYO, he performed in such historically magnificent venues as Carnegie Hall. In 2008 he was soloist with the CPYO as winner of its solo competition. Other competitions he has won include a California Music Teachers' Association Solo Competition, a *Korea Times* competition, and the Silicon Valley Youth Competition. Curtis also has been soloist many times with his high school orchestra.

In order to bring the joy of music to other youths, Curtis and his sister Esther, the children of Andrew and Jenny Kim, have created "Touch of Music," a nonprofit organization through which they teach underprivileged children the cello and the violin on a weekly basis.

Curtis enjoys staying fit and active by engaging in sports such as snowboarding, basketball, football, and paintball; he also enjoys hanging out with his friends. He states that he has an eclectic taste in music, from the works of Dvořák and Penderecki to the riffs in metal rock and the powerful lyrics of rap. In the academic realm, Curtis has a great interest in science and is considering a career in medicine, but he plans to include the playing of music as an important part of his life always.

## 2010–2011 COMPETITION FOR YOUNG MUSICIANS

Sunday, October 3, 2010: Recordings Due

Sunday, October 24, 2010: Competition

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