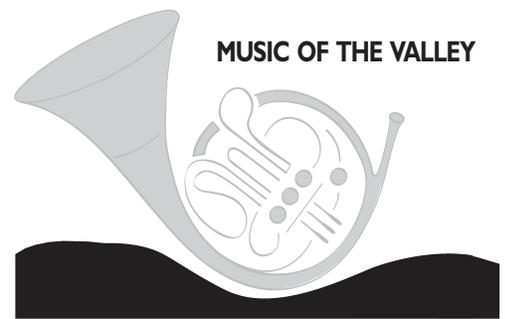


Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

May 15, 2010, 8 p.m.

Bankhead Theater, Livermore



St. Paul's Suite for String Orchestra

Jig: Vivace
Ostinato: Presto
Intermezzo: Andante con moto
Finale (The Dargason): Allegro

Gustav Holst
(1874–1934)

Concerto for Tuba and Orchestra

Allegro moderato
Andante sostenuto
Allegro ma non troppo

Alexander Arutiunian
(b. 1920)

Tony Clements, soloist

INTERMISSION

Presentation of student awards by Jean King

Symphony No. 1 in D Major

Langsam, Schleppend
Kräftig bewegt
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

Gustav Mahler
(1860–1911)

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Arthur P. Barnes

**ASSISTANT
CONDUCTOR**
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Concertmaster
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Norman Back
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* Livermore High School student and winner of a scholarship from the LAS youth outreach program

THE ROSE TRADITION CONTINUES! Everyone renewing their season tickets this evening will receive a rose. Forms for renewal are available in the lobby.



St. Paul's Suite for String Orchestra

Known primarily for his magnificent symphonic poem, *The Planets*, Gustav Holst embraced a wide variety of musical models, ranging from Edvard Grieg and Richard Wagner to the melodic simplicity of English folk music. Born in Cheltenham, England, in 1874, Holst served as an organist and choirmaster at Gloucestershire churches until neuritis in his right hand forced him away from the organs of western England. Instead of giving up music entirely, he turned to the trombone and composition. Holst studied composition at the Royal College of Music, where he would go on to teach for a few years. In October 1905, he was appointed as the director of music at the St. Paul's Girl's School in Hammersmith, a small town outside of London, where he worked until his death in 1934, while simultaneously holding other positions and teaching adult classes in the evenings. Interestingly, he was even briefly a lecturer at Harvard University in 1932.

Despite the arduous workload at St Paul's, Holst managed to compose a large body of music. He never begrudged the hours lost to composition, though, stating: "In spite of the obvious drawbacks of having to teach six hundred girls every week, I consider that I have learnt as much through my school teaching as I did as a trombone player in the orchestra."

St. Paul's Suite, another of Holst's better-known scores, was written in 1912–13 for the girls of St. Paul's, whom Holst hoped to challenge with something more interesting than the usual rudimentary material for academic instruction. His daughter, Imogen, herself an accomplished musician, later wrote that her father "must have had considerable faith...that the day would ever come when a school orchestra would be able to play the second movement up to time."

The opening jig is a compelling dance that accelerates toward the end, making it irresistible. The second movement, the one Imogen Holst found so potentially daunting for young students, is an ostinato with a violin solo. The third-movement intermezzo begins pizzicato before the solo violin presents the main theme; soon the strings together echo the violin's rising theme but give it, just momentarily, a strong flavor of Moorish North Africa, perhaps harkening back to Holst's visit to Algeria in 1908. The intermezzo contains solos for the viola, too, and the little pseudo-Algerian idea makes a comeback before the two solo instruments join together for a short duet. We skip back from North Africa to Hungary; the solo violin's theme shows up in the strings, and a serene, chamberlike passage concludes the movement. The finale combines two old English tunes: "The Dargason" and the well-beloved English folk tune "Greensleeves," which, in Holst's clever hands, serves as a counterpoint to "The Dargason."

Concerto for Tuba and Orchestra

Armenian composer and pianist Alexander Arutiunian was born in 1920 in Erevan, Armenia. Along with Aram Khachaturian, he is one of the best-known and respected Armenian composers. He studied piano and composition at the Komitas Conservatory in Erevan, graduating in 1941, and continued his studies at the Moscow Conservatory, finishing in 1948. He then went on to become artistic director of the Armenian Philharmonic Society between 1954 and 1990. In 1965 he began to teach composition at the Erevan Conservatory and was appointed professor in 1977. Since then he has received numerous awards for his compositions in Armenia, the U.S., and elsewhere.

Although Arutiunian's style has evolved smoothly and continuously, distinct periods are discernible in his music. His compositions from the 1940s and 1950s are characterized by thematic development and contain a high degree of emotional intensity. These works, includ-

Gustav Holst (1874–1934)

ing the "Festive Overture," symphony, and piano concertino, continue the tradition of Khachaturian in their combination of a highly colorful, decorative style with a tragic sense of pathos. His works from the 1960s and 1970s show an abandonment of dramatic elements in favor of a clearer, more Classical style. Stylistic synthesis characterizes his works of the 1980s and 1990s, such as the concertos for trombone and tuba (the latter of which we are treated to this evening) and the violin concerto *Armenia*–88, considered by many his masterpiece, in which a rhetorical Baroque style, a Classical form, and a Romantic harmonic palette are employed in an incredibly balanced combination.

The *Concerto for Tuba and Orchestra*, written in 1992, is very folklike and spritely—an unusual descriptor for tuba music, to say the least. The melodies are originals by the composer yet have the distinct flavor of Eastern European/Near Middle Eastern folk tunes.

Symphony No. 1 in D Major

Gustav Mahler (1860–1911)

Gustav Mahler was born in Kalischt, Bohemia, on July 7, 1860, and died in Vienna on May 18, 1911. He was one of the last great figures of the late-Romantic movement while simultaneously acting as one of the harbingers of 20th-century music. Mahler's achievement as a composer lay most exclusively in two areas: the symphony and the song with orchestral accompaniment. His nine symphonies are a huge testament to how far the symphonic traditions had evolved from the first Romantic symphonies of Beethoven (the 9th) and Schubert and are a staple in the canon of every major symphony today.

In the late 1880s, Mahler was building his reputation as a symphonic and operatic conductor; he had only limited time for composing. It took him from 1883 to 1888 to finish the First Symphony for its premiere and another 11 years to have it ready for publication. This symphony went through various incarnations. In November 1889, Mahler premiered his *Symphonic Poem in Two Parts* in Budapest, where he served at the time as director of the Royal Hungarian Opera. The five-movement composition appears to have been greeted with less-than-favorable reviews. Mahler set about revising the work, now calling it *Titan: A Tone Poem in the Form of a Symphony*. It was still five movements in two parts, but each movement now had a specific title. Mahler also provided some programmatic explanations, generally quite minimal except for those about the innovative fourth movement, the "funeral march" that had most puzzled the first listeners.

The program for Mahler's "Popular Concert" on October 27, 1893, in Hamburg included the following:

Titan: A Tone Poem in the Form of a Symphony

Part I. From the Days of Youth: Flower-, Fruit-, and Thorn-Pieces

1. "Spring without End" (Introduction and Allegro comodo)
The introduction presents the awakening of nature from a long winter's sleep.
2. "Blumine" (Andante)
3. "Under Full Sail" (Scherzo)

Part II. Commedia humana

4. "Stranded!" (A Funeral March "in the manner of Callot")
5. "Dall' Inferno [al Paradiso]" (Allegro furioso)

Mahler conducted this five-movement *Titan* two times, in Hamburg in 1893 and in Weimar the following year. In 1896, however, he decided to drop the second movement, a lilting andante he had originally written as part of the incidental music to accompany Joseph Viktor von Scheffel's poem "Der Trompeter von Säkkingen"

("The Trumpeter of Säkkingen"). The work was now, as it is currently known, the Symphony in D Major.

"Blumine" was gone (it sometimes appears as a separate piece on concerts), as were the two-part format and all the titles and other extramusical clues given above.

The first movement begins with an eerie introduction, the first two notes of which later morph into a birdcall, as well as the first two notes of the main theme. It is punctuated by a distant fanfare and a wailing oboe cry. The allegro section begins with the melody of the song "Ging Heut Morgen übers Feld" ("I Walked this Morning across the Field") in the cellos, the heart and soul of the symphony that serves not only as the main theme of this movement but also as the basis of the themes of the second and final movements.

The second movement, the scherzo, has the rhythm of the "Ländler," an Austrian folk dance. Although it conforms to the classic minuet and trio structure, Mahler spins out the first section far beyond the standard repeat structure. The trio recalls the birdcall theme from the first movement.

The third movement, a funeral march, opens with the timpani and a lonely double bass introducing the main theme: none other than the nursery rhyme "Frère Jacques" in the minor mode.

The following may serve as an explanation for movement 3: The inspiration for this piece of music came to the composer from the satirical picture, known to all Austrian children, "The Hunter's Funeral Procession," from an old book of fairy tales. The beasts of the forest accompany the dead woodman's coffin to the grave, with hares carrying a small banner, a band of Bohemian musicians in front, and the procession escorted by music-making cats, toads, crows, and more, with deer, foxes, and other four-legged and feathered creatures of the forest in comic scenes.

The movement leads directly to the stormy finale, which, as noted above, was titled "Dall' Inferno al Paradiso" ("From Hell to Heaven") in the original program notes. It opens with one of the most threatening passages in classical music, which is subsequently taken up in the main body of the allegro. In the finale, Mahler ties together the themes from the earlier movements, even those from the discarded "Blumine" movement, as a gentle, even comforting, second theme. The resolution occurs in a coda of heroic proportions, including a triumphant, full-voiced reprise of the distant fanfare from the opening of the symphony.

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

STUDENT AWARDS

Each year up to four graduating high school seniors are presented with an award from funds administered by the Symphony Association. Chosen from a group of outstanding applicants, each has made significant contributions to school and community musical activities.

JOHN H. GREEN MEMORIAL AWARD

*This award is given in memory of John H. Green,
son of the late Tot and John W. Green.*

The John H. Green Memorial Award this year goes to flutist **Paige Anaya**. Paige has been active in the Granada High School Marching and Symphonic Bands as well as the Orchestra Winds all four years of high school. In addition, she played in the Las Positas Orchestra for the past three years. Each year in high school, Paige was selected to play a command performance at the Livermore School District's annual Solo and Ensemble Festival. She has studied flute with Karen Stasko Veca for seven years. After graduation Paige will attend Biola University and participate in the Biola Conservatory of Music while earning her degree in liberal studies and an elementary teaching credential.

BILL KING MEMORIAL AWARD

*The award is given in memory of Bill King,
son of Jean and Walter King, who loved music and played cello
and trombone at Jackson and East Avenue Middle Schools.*

Frank (Woo Sik) Shin is selected as the recipient of the Bill King Memorial Award. Frank is a clarinetist and pianist and studies with Joseph Bonfiglio and Jonathan Jou, respectively. As one of this year's winners of the Competition for Young Musicians, Frank soloed with LAS, playing the first movement of Weber's Clarinet Concerto No. 2. He has also appeared as a soloist with the Pleasanton Community Concert Band along with Mr. Bonfiglio. Frank has been a member of the Foothill High School Marching Band and Wind Ensemble throughout his four years of high school. He has also been selected to play in the All-State Band (four years) and the Northern California Honor Band (three years) and was named the Foothill High Artist of the Month this past December. He plans to play his instruments throughout his life.

SYMPHONY ASSOCIATION STUDENT AWARDS

*Each year the Livermore-Amador Symphony Association
gives one or two awards to high school seniors
in recognition of their musicianship and musical contributions
to their school and community.*

The recipient of one of the LAS Association Awards is Amador High School senior **David Kang**. A violinist, David was a finalist in the LAS Competition for Young Musicians in 2008 and was selected to play a command performance at the California Association for Music Education's Solo and Ensemble Festival in 2009. He has played in the school orchestra all four years of high school, the last two years as concertmaster. He has also been a member of the Oakland Youth Orchestra the past four years and was concertmaster of the Korean Parents Association Orchestra his sophomore and junior years. Micah Naler is David's violin teacher. Although David will work toward a degree in pharmacy, he expects to continue playing his violin in the University of Iowa orchestra.

The other LAS Association Award recipient is **Keyon Taravati**. Keyon studies violin with Göran Berg and piano with Mary Beth Cheney. Concertmaster of the Livermore High School Orchestra all four years, Keyon also participated in string quartets and was selected to join the Tri-M Music Honor Society the last two years. This spring his performance at the Livermore School District's Solo and Ensemble Festival was chosen for a command performance. Keyon has also played in the pit for musicals and in the Toys for Tots benefit concerts. Keyon plans to attend UC Irvine with a major in biology, though he will continue playing the violin and piano. He eventually would like to go to dental school and become an orthodontist.

2010–2011

COMPETITION FOR YOUNG MUSICIANS

October 3, 2010: Recordings Due

October 24, 2010: Competition

LASYO

The Livermore-Amador Symphony Youth Orchestra is now accepting applications for the summer of 2010. Contact Betsy Hausburg at (925) 443-6953, or see livamsymph.org.

TUBA SOLOIST TONY CLEMENTS

Tony Clements is principal tubist for Symphony Silicon Valley, Director of Bands at Ohlone College, and conductor of the 30-member Tuba Union of the Bay Area. He has played with the San Francisco, San Diego, Oakland, and Sacramento Symphonies; the San Francisco Ballet Orchestra; San Francisco Opera Orchestra; Opera San Jose; Ballet San Jose; and many freelance orchestras in the Bay Area. He is fond of saying, "I've played *The Nutcracker* over 600 times."

Mr. Clements began his tuba studies at age 7 in Lindenhurst, New York, where he was taught by Julius Rubin, a freelance trombonist, and later by Bill Barber, who was a member of the Gil Evans Band. At the age of 14, he moved with his parents to Modesto. There he was mainly self-taught, as the nearest tuba teacher was 100 miles

away in San Francisco. At age 18, he and his tuba got on the train bound for Otterbein College in Ohio; he spent his freshman year under the tutelage of Gary Tirey, then returned to California, where he obtained the bulk of his musical training at Cal State, Northridge. He received his symphonic training with Mehli Mehta in the American Youth Symphony and Myung-Whun Chung and the Young Musicians' Foundation Debut Orchestra. His tuba teachers included Floyd Cooley, Tommy Johnson, Jim Self, and Roger Bobo.

Mr. Clements is president of the South Bay and Central Coast chapter of the American Federation of Musicians. He has spent summers playing at Disneyland and at Marriott's Great America, and he enjoys riding Harley-Davidson motorcycles.

GRANTS

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