

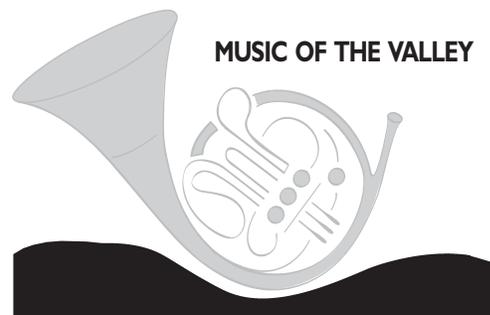
Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

February 12, 2011, 8 p.m.

Bankhead Theater, Livermore

A Musical Panorama—Plus Young Musicians



Karelia Suite, Opus 11 (1893)

Intermezzo
Ballade
Alla Marcia

Jean Sibelius
(1865–1957)

Dances (1904)

Danse Sacrée, Danse Profane

Claude Debussy
(1862–1918)

Anna Lorenz, harp

España Rhapsody (1883)

Emmanuel Chabrier
(1841–1894)

————— INTERMISSION —————

Overture to *William Tell* (1829)

Adagio — Allegro — Adagio — Allegro Vivace

Gioacchino Rossini
(1792–1868)

Robert Williams, conductor

Concerto No. 2 in D Minor, Opus 22 (1870)

1st movement, Allegro moderato

Henri Wieniawski
(1835–1880)

Da Eun Kim, violin

Masquerade Suite (1944)

1. Waltz
2. Nocturne
3. Mazurka
4. Romance
5. Galop

Aram Khachaturian
(1903–1978)

CONDUCTOR

Arthur P. Barnes

ASSISTANT CONDUCTOR

Robert Williams

FIRST VIOLIN

Kristina Anderson

Concertmaster

Norman Back

Jo Ann Cox

Judy Eckart

Angela Evans*

Nancy Ly*

Jutta Massoud

Doug Morrison

Tristen Thalhuber*

Vanessa Warner

SECOND VIOLIN

Ursula Goldstein

Principal

Stephanie Black

Mary Burchett

Lisa Burkhart

Jeana Ernst

Denise Leddon

Jackie McBride

Virginia McFann

Margaret Morrad

Nissa Nack

Breann Rosenkranz

Leslie Stevens

John Strader

VIOLA

Judy Summerlin

Principal

Frances Fischer

Chair

Lynda Alvarez

Bill Duffy

Audrey Horning

Laura Gilliard Miller

Hazelle Miloradovitch

CELLO

Nick Dargahi

Principal

Naomi Adams

Jim Aikin

Kara Holthe

Hildi Kang

Aaron Urton

Dave Walter

STRING BASS

Robert Cooper

Principal

Alan Frank

Nick James

Patricia Lay

Nathaniel Mayne*

FLUTE

Marianne Beeler

Lisa Maher

Nan Davies

PICCOLO

Nan Davies

OBOE

Eva Langfeldt

Jeanne Brown

ENGLISH HORN

Eva Langfeldt

CLARINET

Lesley Watson

Kathy Boster

BASSOON

Doug Stark

Lynn Stasko

Jennifer Wolfeld

HORN

Christine-Ann Immesoete

Jim Hartman

Bryan Waugh

Robert Williams

TRUMPET

Michael Portnoff

Anthony Anderson

Brian Maddox

TROMBONE

Chuck Smith

Jeff Smurthwaite

BASS TROMBONE

Mark Hil

TUBA

Betsy Hausburg

TIMPANI

April Nissen

PERCUSSION

Paul Kasameyer

Peter Curzon

Peter Lalor*

Walter Nissen

HARP

Anna Lorenz*

LIBRARIANS

The Horning Family
and Anne Les

livamsymph.org



Facebook is a registered
trademark of Facebook, Inc.

* Student recipient of a scholarship from the LAS youth outreach program

Karelia Suite Opus 11 (1893)

Jean Sibelius was born to a middle-class family in a small town less than a hundred miles north of Helsinki. As was considered proper at that time, the family spoke Swedish (Jean learned Finnish later in school) but was definitely Finnish in its outlook. His father died when Jean was 2. Although not exactly a child prodigy in the sense of a Mozart or a Mendelssohn (his first composition was at age 10, and he began violin at 14), Sibelius was nevertheless an accomplished musician, with prospects of becoming a violin virtuoso, and transferred from Helsinki University Law School to the Academy of Music when he could no longer repress the urge to devote his life to music. After graduating, he traveled to Berlin and Vienna before returning and building a house in the country, where he lived for the rest of his very long life. Nature was always a strong influence on him, and to many his music forcefully evokes the grandeur and wildness of the Finnish countryside. His life was somewhat like Rossini's, in that almost half of it was not devoted to music at all, as he became something of a recluse.

Karelia is the area that runs along the border between Finland and Russia, closest to St. Petersburg. Like many geographic areas of contention over the past centuries, it has been fought over, and it was controlled at different times by Finland, Russia, and Sweden. During the end of the nineteenth century, when Finland was a (theoretically autonomous) Grand Duchy of the Russian Empire, Karelia was an important part of Finland and one of the centers of Finnish nationalism: It was from Karelian folk sources that Elias Lönnrot had gathered the tales of the Kalevala—the inspirational source for Sibelius' *Lemminkäinen Suite* and *Kullervo*, his symphony for soprano, baritone, chorus, and orchestra, which he composed in 1892.

Early in 1893, the 27-year-old Sibelius received a commission from the student association in the Karelian city of Viipuri for music to be performed at a fall festival, accompanying a series of tableaux depicting important moments in Karelia's history. He composed the music that summer and soon performed several of these movements as an orchestral suite, varying his selection from time to time. The first performance was such a resounding success that Sibelius apparently claimed that not much of the music could be heard, since everyone was shouting or applauding. The *Karelia Suite* underwent further revision and did not reach the three-movement form we hear today until 1899.

The "Intermezzo," derived from the third tableau, depicts the Karelians in a procession to pay homage to a Lithuanian duke who was collecting tax tributes during the winter of 1333. The opening horn fanfares over rustling strings are wonderfully ethereal, presaging many Sibelian soundscapes that are so evocative of the Finnish landscape.

The "Ballade" movement was inspired by a scene in Viipuri castle in 1446 when a court singer entertained the nobleman Karl Knutsson Bonde. In the orchestral suite, the English horn carries the vocal line originally sung by a baritone soloist, a ballad to the tune of the old Swedish folksong "The Dance in the Flowering Grove." The movement is incredibly lush and traverses a set of variations on the opening theme heard in the winds.

Last, the "Alla Marcia" movement illustrates the conquest of Käkisalme by the Swedish general Pontus De la Gardie in 1580. At the premiere, a fireworks display recalling the military victory accompanied the movement's original opening section. It is splendidly energetic and colorful and shows the maturity that would imbue many of Sibelius' later works.

Danses Sacrée et Profane (1904)

During the first decade of the twentieth century, Debussy was the most controversial musical figure in Paris. Throughout the 11 years he spent as a student at the Paris Conservatory and for the rest of his career as a composer, Debussy was considered a revolutionary. He garnered fierce supporters and detractors alike. Debussy loved

Jean Sibelius (1865–1957)

to experiment with music, even though his unorthodox harmonies and sense of musical form antagonized both his teachers and fellow students and stirred up great controversy. Even the celebrated French composer Camille Saint-Saëns (1835–1921) could not reconcile himself to Debussy's music, even after Debussy was dead. He wrote in 1920 that Debussy's works resemble music no more than the palette used by an artist in his work resembles a painting.

However fierce the voice of the opposition may have been, the viewpoint of Debussy's admirers was clear: They welcomed the creation of a new art and the innovation of music by sonorous suggestion rather than formal composition. This innovation is apparent in the *Danses Sacrée et Profane* for harp and string orchestra, composed in 1904.

In 1903 the Pleyel Company, which had introduced the chromatic harp in 1897, commissioned from Debussy a work to be used as a test piece for this instrument at the Brussels Conservatory, and Debussy provided his *Danses Sacrée et Profane*. The *Danses* were written while Debussy was composing his most ambitious orchestral work, *La Mer* (The Sea), and a few years after his opera *Pelléas et Mélisande*.

The "Danse Sacrée" is full of his signature pastel transparencies and modal harmonies. It begins with a quiet but stately unison melody to which the harp responds with a theme of arpeggiated chords. Thereafter, the harp and strings traverse the exquisite landscape of parallel harmonies so typical of Debussy's music.

The "Danse Profane" (*profane* not in the sense of profanity or obscenity but used in the sense of a love of nature and earthly existence) is written in triple meter, lending this movement more rhythmic stability. It showcases a playful mood between the harp and strings more than in the first dance and harkens to the same kind of capricious interplay Debussy explores in *La Mer*.

España Rhapsody (1883)

In 1882 Emmanuel Chabrier and his wife visited Spain, going on a tour from July to December that took in numerous cities. This adventure spurred Chabrier's compositional creativity. In 1883 he wrote what became his most famous work, "España, rapsodie pour orchestre," a mixture of popular airs he had heard while on his trip and in his own imagination. It was dedicated to the conductor Charles Lamoureux, who conducted the first public performance, in November 1883 in Paris.

Chabrier's letters written during his travels are full of good humor, keen observation, and reactions to the music and dance he came across. In a letter to Edouard Moullé, the composer details his research into regional dance forms, giving notated musical examples. In a later letter to Lamoureux, Chabrier writes that on his return to Paris, he would compose an "extraordinary fantasia" that would incite the audience to a pitch of excitement and that even Lamoureux would be obliged to hug the orchestral leader, so voluptuous would be the melodies.

Although known primarily for two of his orchestral works, the "España Rhapsody" and "Joyeuse Marche," Chabrier left an important corpus of operas, songs, and piano music. He was admired by composers as diverse as Debussy, Ravel, Richard Strauss, Satie, Stravinsky, and the group of composers known as Les Six. Chabrier was especially friendly with the painters Monet and Manet and collected Impressionist paintings before Impressionism became fashionable. Chabrier's friends from the artistic avant-garde in Paris included Fauré and d'Indy as well as the painters Degas and Manet, whose Thursday soirées Chabrier attended.

Overture to William Tell (1829)

Gioacchino Rossini's 39 operas, written over a period of some 20 years, won for him prestige, wealth, and almost universal acclaim

Emmanuel Chabrier (1841–1894)

Gioacchino Rossini (1792–1868)

as the foremost dramatic composer of the day. His contribution to the history and development of grand opera was critical, and his unique comic idiom and fluid melodic style are utterly irresistible to the ear. Rossini was not only a brilliant composer but also a shrewd one. He knew what worked, and once he had perfected a formula—be it how to write an overture, mold an aria, or craft a finale—he tended to stick to it for some time. In fact, this even led to conventions other operatic composers looked to for use in their own compositions, as represented by the “Rossini code”—the formulaic way Rossini built an operatic scene, starting with a *tempo d’attacco* leading to the first aria, followed by a middle-section *tempo di mezzo*, a second aria, and finally a closing faster *cabaletta* section.

William Tell, Rossini’s last opera, was premiered in Paris in 1829. Rossini based his libretto on Friedrich von Schiller’s play *Wilhelm Tell* (1804), which tells a story of Swiss patriots struggling against Austrian imperial dominance in the thirteenth century. Rossini’s overture to *William Tell* is no less ambitious than the opera from which it comes (which lasts a full four hours, not counting intermissions). It is essentially a tone poem in four contrasting sections and is thus the only overture to depart from Rossini’s usual overture format: a slowish introduction followed by a sonata-form structure featuring, in the second group, the long and building crescendo for which he became famous.

The first section of the overture to *William Tell*, marked *andante*, is an intimate chamber-like opening for five cellos accompanied by double basses and sets the scene of pastoral serenity that is the backdrop of the opera. Composer Hector Berlioz praised the way this depiction of the Swiss countryside evoked “the calm of profound solitude, the solemn silence of nature when the elements and human passions are at rest.” There follows a violent storm, which, in turn, gives way to an idyllic episode featuring English horn and flute. The fourth section is the best known, featuring rousing trumpets in the finale that would become such a familiar part of popular culture in the twentieth century as the theme for *The Lone Ranger* television show.

Concerto No. 2 in D minor Henri Wieniawski Opus 22 (1870) (1835–1880)

Henri Wieniawski was a virtuoso Polish violinist and composer born in Lublin, Poland, on July 10, 1835. His prodigious talent was so remarkable that he was already performing concerts in Warsaw when he was only 8 years old. Almost at once, he began a career as a traveling virtuoso, giving some two hundred concerts in the years 1851 to 1853. In 1860 he finally settled in Russia, at the behest of the great Russian pianist Anton Rubinstein, the influential mentor of Tchaikovsky. Rubinstein described Wieniawski as “without doubt the greatest violinist of his time.” When Rubinstein founded the St. Petersburg Conservatory, in 1862, Wieniawski became professor of violin there. Wieniawski resumed touring, with Rubinstein as his accompanist, and toured Europe and America in the early 1870s, despite an increasingly serious heart condition that led to deteriorating health. He died in Moscow in 1880.

Wieniawski wrote two concertos for violin and orchestra, and they are doubtless his most ambitious works. Although not published

until 1870, the Concerto No. 2 in D minor was premiered by the composer on November 27, 1862, in St. Petersburg, with Rubinstein conducting. The initial *allegro moderato* opens with an orchestral *tutti* that states the movement’s two principal themes: the first agitated and impassioned, the second an expansive, lyrical melody that acts as the concerto’s unifying thread. The solo violin restates and develops these subjects. Wieniawski composed his concertos precisely to emphasize the characteristics of his own playing, and the Violin Concerto No. 2 is well established as a minor masterpiece of the Romantic literature, with staunch advocates for its place in the repertoire including Jascha Heifetz and Isaac Stern.

Masquerade Suite (1944) Aram Khachaturian (1903–1978)

The Armenian composer Aram Khachaturian was born in Tbilisi, Georgia, in 1903 and died in Moscow in 1978. From infancy, he was immersed in an atmosphere of celebration and regional folklore. In Russia he was long considered one of the leading figures in Armenian music, which overlooked that he had succeeded, like Tchaikovsky before him, in pouring a profoundly personal musical style into the molds of popular music and classical forms.

Amazingly, Khachaturian did not begin to study music until he was 19, when he went to Moscow to live with his brother. He studied cello, theory, and composition at the music school operated by the composer Mikhail Gnessin and then, from 1929 to 1934, attended the Moscow Conservatory, where he studied with Nikolai Miaskovsky.

Among Khachaturian’s best-known works are “Sabre Dance,” from the ballet suite *Gayane* (1942); the Piano Concerto (1936) and Violin Concerto (1940); and the *Spartacus* suite (1954) and *Masquerade* suite. The latter closes our program this evening.

Khachaturian’s inspiration for this work, the play *Masquerade*, was written in 1834–35 by the celebrated Russian writer Mikhail Yuryevich Lermontov. It is a sharp critique of the decadent, closed world of St. Petersburg’s contemporary upper-class society. The story, similar to that of Shakespeare’s *Othello*, tells of the suspicions of the jaded aristocrat Arbenin that his wife, Nina, is cheating on him. His suspicions are heightened by a supposedly trusted friend. Arbenin takes action and murders Nina, but he soon goes mad when he learns that she was innocent. The drama was not published until 1842, a year after Lermontov’s death, and not staged publicly until its premiere in Moscow, in 1862.

Moscow’s Vakhtangov Theater commissioned Khachaturian to write the score for its production of *Masquerade* in 1941, the centenary of Lermontov’s death. Khachaturian very much enjoyed creating for the stage and screen: His creative output includes 3 ballets, music for 8 plays, and soundtracks for 10 films. Three years after the Vakhtangov production, Khachaturian created a suite from the score, and conductor, composer, and Moscow Conservatory faculty member Sergei Gorchakov introduced it during a wartime broadcast from Moscow on August 6, 1944.

Khachaturian said the “Waltz” that opens the suite reflects Nina’s words after she returns home from the ball: “How beautiful the new waltz is! I whirled ever faster, as if intoxicated. A wonderful desire seemed to carry me and my thoughts to the very horizon; something between sorrow and joy gripped my heart.”

The “Nocturne” is melancholic, a bittersweet allusion to the drama’s tragic unraveling. The ebullient “Mazurka” is a moment of forced merriment during a ball scene. The “Romance” suggests Nina’s growing apprehension over her husband’s baseless jealousy. The raucous “Galop” acts metaphorically as a reflection of the characters in Lermontov’s cynical tragedy and functionally as the accompaniment for a clown act during another ball scene.

Program notes compiled by Jeff Pelletier

Program booklet edited by Eva Langfeldt

GRANTS

The Livermore-Amador Symphony Association and Guild gratefully acknowledge funding support from:

- Lockheed Martin/Sandia National Laboratories
- City of Livermore Tourism and Special Event Fund
- Lawrence Livermore National Security, LLC
- Livermore Cultural Arts Council
- City of Livermore Commission for the Arts
- Chevron Humankind
- Clorox Company Technical Center – Pleasanton
- Rotary Club of Livermore Valley

WINNERS OF THE 2010–2011 COMPETITION FOR YOUNG MUSICIANS

Anna Lorenz

Harp

Sixteen-year-old Anna Lorenz began her study of the harp eight years ago with Trudi Anderson and currently studies with Linda Wood Rollo. She plays frequently with the Castro Valley Chamber Orchestra and the Diablo Valley College Symphonic Band. As the regular harpist of the Kensington Symphony Orchestra, Anna has performed in all its season concerts for the past two years. In 2010 she was a member of the pit orchestra for Berkeley's Youth Musical Theater Company production of *Once Upon a Mattress* and accompanied the Cantabella Children's Choir in its Christmas concert. She is a founding member of Livermore Camerata Players, with which she plays harp and piano.



As a soloist, Anna has performed for the Walnut Creek Library Foundation Gala, the Opening Night Benefit for the Livermore Shakespeare Festival, and other public and private events, and was selected to play in master classes given by Susann McDonald in 2009 and Heidi van Heusen Gorton in 2010. Later this year, she will be featured as concerto soloist with the Castro Valley Chamber Orchestra and the Kensington Symphony and will play in master classes for harpists Ann Yeung and Yolanda Kondonassis. Anna gives private harp lessons in her home and finds that she very much enjoys teaching.

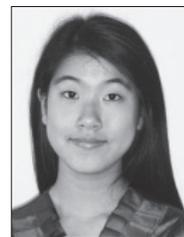
Anna also studies the piano. She was attracted to the piano as an infant, and went to it as soon as she was able to crawl. Her mother started giving her lessons when Anna was about 2 years old. At the age of 5 she played in her first recital, performing her own compositions. Anna continues to study piano with her mother and is also coached by pianist Daniel Glover. In 2008 and 2009, she participated as a soloist and in piano duos during the summer piano festivals at Crestmont Conservatory of Music. Each spring she performs a solo program in the auditions of the National Piano Guild.

Anna lives in Livermore with her parents, Thomas and Deborah, and her beloved cat. She is a home-schooled high school junior who particularly enjoys studying literature, languages, and art. Anna's other interests include singing, dancing, and swimming. She plans to continue her study of both the harp and piano after high school graduation and to pursue a career as a performer and teacher.

Da Eun Kim

Violin

At the age of 5, Da Eun Kim began studying violin in Texas, using the Suzuki method. In the past she was under the tutelage of Marla Rathbun of Poughkeepsie, New York, and Pat Burnham of Palo Alto. She currently studies with Wei He of Richmond. Da Eun first performed as a soloist at age 9 with the Stringendo Orchestra as the winner of the Stringendo Concerto Competition in New York. At age 10, she performed a solo recital, accompanied by pianist Silvia Buccelli. A past member of the California Youth Symphony and Stringendo Orchestra School, she is now a member of the San Francisco Symphony Youth Orchestra and is the second violinist of the Échappé Quartet at the San Francisco Conservatory of Music.



In 2010 Da Eun performed in Spangenberg Theatre in Palo Alto with the KAMSA Youth Symphony Orchestra. She received the Renee Smith Award, placing first in the music division of the Pleasanton Cultural Arts Council Youth Excellence in Arts Awards, and performed for the Livermore-Amador Symphony Guild and Junior Bach Festival. Recently she won first place in the String High Division of the Korea Times Youth Music Competition. She also played in a number of master classes led by Soovin Kim, the Koryo Quartet, and others. Da Eun does community service with orchestras such as the KAMSA Youth Symphony Orchestra. She recently performed at a benefit concert as a violinist in the group "A String of Fresh Air"; all proceeds went to the Korean American Adoptive Adoptee Family Network.

The daughter of Hoki Kim and Soo In Burm, 15-year-old Da Eun is a sophomore at Amador Valley High School, where she is concertmistress of the school orchestra. In addition, Da Eun is an active member of her school's math, linguistics, and science teams, participating in competitions such as the Bechtel Wondercup, Stanford Math Tournament, and North American Computational Linguistics Olympiad. She is currently the sophomore representative for the math team and vice president of the Classical Music Club.

2011–2012 COMPETITION FOR YOUNG MUSICIANS

Sunday, October 2, 2011: Recordings Due
Sunday, October 23, 2011: Competition

DONORS

The Livermore-Amador Symphony Association gratefully thanks its donor members.

ANGELS

Jeanette King
Bob Williams

PATRONS

David Boercker
Henrietta Fankhauser

BENEFACTORS

Claude and Margaret Burdick
Patricia Hansen
Bill and LaVergne House
Arne and Margo Kirkewoog
Lloyd and Pat Mann
Chuck and Virginia McFann
Sandra Nelson
James and Pat Scofield
Lynn and Joan Seppala
Jack and Linda Tinney
Patricia Wheeler

SUSTAINERS

David Alltop
Joan Green
Charlie and Ruth Nimitz
Ethan and Marguerite Platt
Marie Ross
Robert and Marion Stearns

SUPPORTERS

James Blink
Dick and Sharmyn Crawford
Mark and Judy Eckart
Doug and Sandee Harvey
Dick Hatfield and Sally Swanson
Art Langhorst
Eva Marion
Jeanette Perlman
Ronald and Anne White
Ted and Ayn Wieskamp

CONTRIBUTORS

Feliza Bourguet
Harry Briley
Murray and Kathleen Bullis
Eugene Burke and
Margaret Morrad
Robert and Adela Cook
William and Connie Cosby
Joan Dickinson
Dennis and Marcia Elchesen
Don and Nancy Faraudo
John Fletcher and Gail Shearer
Kirby Fong
Roger Grimm
Carol Guarnaccia
Bill and Alma Heaton
Janet Holmes
Paul and Ann Kasameyer
Donald and Mariam Miller
Alan and Jackie Mode
Marie Ruzicka

Thad and Cyndy Salmon
Jerry and Charlotte Severin
Virginia Shuler
Cal and Fran Thompson
Margaret Tracy

FRIENDS

Bill and Connie Bish
Jack and Anne Dini
Isabelle Dupzyk
Fred and Nancy Fritsch
Verlan and Janet Gabrielson
Glenn and Audrie Hage
Mitzi Kuhn
Fred and Audrey Lovell
Judy McMurry
Phyllis Rothrock
John and Helen Shirley
Robert Taylor
Helen Whitaker
Klaus Widmann