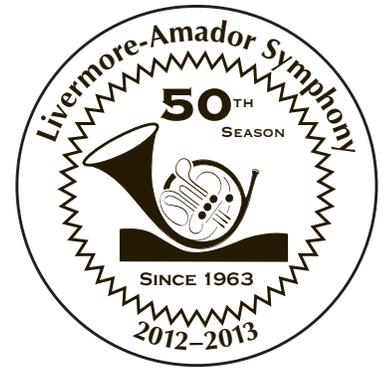


# Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

April 6, 2013, 8 p.m.

Bankhead Theater, Livermore



## Guest Conductor: Dawn Harms

Prelude Talk at 7 p.m. by Albert L. Campbell, organist;  
Peter Curzon, LAS percussionist and music committee member; and Dawn Harms, guest conductor

**Fanfare for the Common Man**  
(1942)

**Aaron Copland**  
(1900–1990)

**Overture to *La Forza del Destino***  
(1861, revised 1869)

**Giuseppe Verdi**  
(1813–1901)

**String Symphony No. 10 in B Minor**  
(1823)

**Felix Mendelssohn**  
(1809–1847)

### INTERMISSION

**Toccat, Trio, and Fugue over Psalm 150**  
(1953)

**Adriaan C. Schuurman**  
(1904–1998)

Albert L. Campbell, organ

**Symphony No. 3 in C Minor (“Organ”)**  
**Opus 78 (1886)**

**Camille Saint-Saëns**  
(1835–1921)

I. Adagio—Allegro moderato—Poco adagio  
II. Allegro moderato—Presto—Maestoso—Allegro

with Albert L. Campbell, organ

**GUEST  
CONDUCTOR**  
Dawn Harms

**SECOND VIOLIN**  
Ursula Goldstein

**CELLO**  
Aaron Urton

**ENGLISH HORN**  
Jeanne Brown

**BASS TROMBONE**  
Karl Topp

**ASSISTANT  
CONDUCTOR**  
Robert Williams

*Principal*  
Mary Burchett  
Jeana Ernst  
Susan Ivie  
Nancy Katz

*Principal*  
Naomi Adams  
Hildi Kang  
Andy Ly\*  
Paul Pappas  
Dave Walter

**CLARINET**  
Kathy Boster  
Cyndy Salmon

**TUBA**  
Betsy Hausburg

**FIRST VIOLIN**  
Kristina Anderson

*Concertmaster*  
Norman Back  
Feliza Bourguet  
Phillida Cheminai  
JoAnn Cox  
Judy Eckart

**STRING BASS**  
Nick James

**BASS CLARINET**  
Phil Pollard

**TIMPANI**  
April Nissen

*Concertmaster*  
Norman Back  
Feliza Bourguet  
Phillida Cheminai  
JoAnn Cox  
Judy Eckart  
Ethan Ha\*  
Sherry Lewis  
Jackie Maruskin  
Doug Morrison

**VIOLA**  
Judy Beck

*Principal*  
Alan Frank  
Ray Hoobler  
Patricia Lay  
Nathaniel Mayne\*

**BASSOON**  
Doug Stark  
Lynn Stasko

**PERCUSSION**  
Paul Kasameyer  
Jake Law  
Walter Nissen  
Beth Wilson

\* *High school student*

*Principal*  
Madison Burgess  
David Friburg  
Audrey Horning  
Laura Gilliard Miller  
Dora Scott

**FLUTE**  
Marianne Beeler  
Lisa Maher  
Nan Davies

**HORN**  
Christine-Ann Immesoete  
Jim Hartman  
Robert Williams  
Mary Ellen Smidebush

**PIANO**  
Jake Law  
Paul Kasameyer

**PICCOLO**  
Nan Davies

**TRUMPET**  
Michael Portnoff  
Brian Maddox  
Bob Bryant

**HARP**  
Anna Lorenz

**OBOE**  
Eva Langfeldt  
Larry George

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Diane Schildbach  
Marcus Schildbach

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**Fanfare for the Common Man  
(1942)**

**Aaron Copland  
(1900–1990)**

During his lifetime, Aaron Copland was well known as a composer, lecturer, pianist, conductor, and teacher. Copland's music is distinctively American, drawing frequently on cowboy songs, Mexican tunes, Shaker hymns, and jazz. Among his most popular scores are the ballets *Appalachian Spring*, *Rodeo*, and *Billy the Kid*; "Lincoln Portrait," which provides an evocative musical background to a reading of Lincoln texts; and tonight's "Fanfare for the Common Man," which the *New Grove Dictionary of American Music* describes as being "better known than [Copland's] name."

The "Fanfare," dating from 1942, was written for Eugene Goossens and the Cincinnati Symphony, which gave the first performance on March 14, 1943. The circumstances of its composition were described by Goossens himself:

*In the summer of 1942 I decided to carry out an experiment at our Cincinnati concerts similar to one I had previously essayed with some success at my concerts of contemporary music at Queens Hall, London, in 1921. I therefore wrote to a number of American composers of repute requesting them to compose patriotic fanfares for performances at the concerts of the Cincinnati Symphony Orchestra during the season of 1942–43. No fewer than eighteen composers immediately responded with fanfares for different combinations of instruments....*

In 1944 Copland's "Fanfare" was one of 10 collected by Goossens into a volume of those pieces composed for brass and percussion by composers including Henry Cowell ("Fanfare for the Forces of Our Latin American Allies"), Paul Creston ("Fanfare for Paratroopers"), Anis Fuleihan ("Fanfare for the Medical Corps"), Goossens himself ("Fanfare for the Merchant Marine"), and Howard Hanson ("Fanfare for the Signal Corps").

Given the patriotic sentiment required, Copland strove for what he described as "a certain nobility of tone, which suggested slow rather than fast music." The title followed from the composer's reaction to that of Walter Piston's "Fanfare for the Fighting French." As Copland recalled, "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war." A few years later, feeling it to be "worth further development," Copland used "Fanfare for the Common Man" in the finale of his Third Symphony.

**Overture to *La Forza del Destino*  
(1861, revised 1869)**

**Giuseppe Verdi  
(1813–1901)**

After having established himself as a renowned composer and writing his 23rd opera, *Un Ballo in Maschera* (finished in early 1858), Verdi informed friends that he had ceased to be a composer. It would prove to be his longest compositional hiatus to date, lasting more than two years, but Verdi soon had a creative breakthrough.

In December 1860, a commission from the directors of the Imperial Russian Theater in St. Petersburg reawakened Verdi's dormant interest in composing. He chose as the subject *Don Álvaro o la Fuerza del Sino* (*Don Elvaro, or the Force of Destiny*), a play by Spanish author Angel Saavedra, Duke of Rivas. He engaged one of his frequent collaborators, author Francesco Maria Piave, to prepare the libretto. In November 1861, he traveled to St. Petersburg for the rehearsals, but due to the sudden illness of the lead soprano and the lack of a suitable

alternative, the premiere was postponed for a year. The debut went smoothly the second time around, but Verdi was far from pleased with his newest creation. The opera as it is now known dates from a production at La Scala, Milan, in 1869. Among numerous changes, Verdi discarded the brief original orchestral introduction and replaced it with the sort of full-blown, plot-encapsulating overture he had regularly produced in earlier times. It is an overview that includes some of the major themes from the opera (including the "fate" motive associated with the heroine, Leonora), drawing on lyrical as well as dramatic elements for contrast and interest. It is a short but dramatically powerful work that can stand perfectly on its own in the concert hall.

**String Symphony No. 10 in B Minor Felix Mendelssohn  
(1823) (1809–1847)**

Felix Mendelssohn is regarded by classical music aficionados and critics alike as one of the most prolific and gifted composers the world has ever known. Whether he was born with his incredible talent or it was the product of his upbringing in an artistically and intellectually inclined family remains a mystery, but like all other prodigies, Mendelssohn showed signs of true genius from childhood. For example, he made his public debut at age 9, and by age 12, the young Mendelssohn had already written several sonatas, two operettas, and a cantata.

Between the ages of 12 and 14, he wrote, among many other works, 12 or 13 symphonies for private use at Sunday musicales that were held regularly at his wealthy parents' home in Berlin. Because Mendelssohn always regarded these symphonies as juvenilia, they were never published or performed again in his lifetime. It was not until 1950 that they were rediscovered in the Berlin State Library and given their first modern performances. By then, of course, Mendelssohn's mature symphonies were already long in circulation and had numbers of their own. To distinguish the early symphonies from the later ones, the juvenilia were originally assigned Roman numerals. The fledgling composer already shows his innate feeling for string writing in these well-crafted symphonies. His musical education in the tradition of Haydn and Mozart is abundantly evident, but also present is the contrapuntal technique he learned from his study of Bach.

The String Symphony No. 10 in B Minor was completed on May 18, 1823, three months after Mendelssohn's 14th birthday. Its three interconnected movements have a curious structure: The young composer chooses to open with an adagio, followed by a fast movement, which is, in turn, followed by an even faster movement. The writing for strings is polished by any standard, and for a 14-year-old, it is phenomenal. The symphony opens with ominous chords—here and throughout, the minor tonality gives the music a dark character. The allegro contrasts two sharply defined themes: one abrupt and dotted, the other appealing in its easy lyricism. The development of these ideas is full of typically Mendelssohnian bustle, and the even more energetic *più allegro* is rounded off by a blistering coda.

**Tocatta, Trio, and Fugue  
over Psalm 150 (1953)**

**Adriaan C. Schuurman  
(1904–1998)**

A Dutch organist, composer, teacher, and conductor of oratorio choirs, Adriaan C. Schuurman wrote works for organ and choir and composed many melodies for the Dutch Reformed Church. As a teacher of church music, he taught in the Netherlands at the Royal Conservatory, The Hague; Rotterdam Conserva-

tory, Rotterdam; and the theological seminary in Driebergen. Schuurman's "Toccata, Trio, and Fugue over Psalm 150" is a typical showpiece that would be played at the end of a festival in a large church in the Netherlands today.

### **Symphony No. 3 ("Organ") (1886)**

**Camille Saint-Saëns  
(1835–1921)**

Camille Saint-Saëns, often called the "French Mendelssohn," was born October 9, 1835, in Paris and was raised by his mother. Saint-Saëns began his studies on piano, proving his precocity by accompanying a Beethoven violin sonata at the age of 5. He went on to study composition at the Paris Conservatory under Fromental Halévy. However, it was his close friendships with Hector Berlioz and, more importantly, Franz Liszt that most influenced his music.

Saint-Saëns dominated French musical life for the last 40 years of the 19th century. As dazzling a prodigy as Mozart, he began composing at 3; at 10 he astounded a sophisticated Parisian audience at his official debut by playing brilliantly a taxing piano program and then, as an encore, offering any of Beethoven's 32 piano sonatas from memory! ("Whatever music will he be playing when he's 20?" onlookers asked his doting mother. "He will be playing his own," she replied.) He soon became as remarkable an organist as he was a pianist and for 19 years officiated at the console of Paris' most fashionable church, La Madeleine.

First-time listeners to this symphony, nicknamed "Organ" (although not by the composer), tend to wait impatiently for the mighty instrument to make its appearance. But even though he was a great organist, Saint-Saëns chose to conduct rather than to play at the symphony's premiere, in London on May 19, 1886. In this work, he was thinking of the organ not as a soloist but as a new orchestral color. In fact, the organ's first entrance—about 10 minutes into the piece at the beginning of the Adagio section—is so subtle that it can easily be missed. Its pianissimo chords give a burnished glow to the strings' gentle melody.

This is a true symphony, disguising a traditional four-movement plan within an interlinking two-part division. Dedicated to the memory of Franz Liszt, Saint-Saëns' close friend who had recently died, the work is built from Liszt's practice of "thematic transformation," in which a core theme recurs throughout a work, undergoing metamorphosis from one appearance to the next. We hear Saint-Saëns' core theme, or motto—a rushing sixteenth-note idea for strings (the composer called it "somber and agitated")—immediately following a brief slow introduction. Many, but by no means all, of the symphony's themes are created from this motto. One that is completely independent is the rocking, slightly sentimental melody, introduced a little later by violins, that brings romantic tranquility to this otherwise nervous music.

Opened softly by organ and strings, the slow movement, in D-flat major, flows after a slight pause from the first section. Here is some of Saint-Saëns' loveliest writing, including what he described as an "extremely peaceful, contemplative theme." Pizzicato basses and cellos mysteriously offer the motto in a new guise for a harmonically unsettled middle section. The movement ends in a "mystical coda" of falling phrases over chords slowly alternating between D-flat major and E minor.

The symphony's second part combines a scherzo movement and the finale. The scherzo opens in C minor with a rhythmically energetic theme for low strings; the high woodwinds

answer this with a choppy new transformation of the motto. This music is succeeded by a "fantastic" trio section in a much faster tempo and brighter C major—full of "tricky gaiety" in its rhythmic cross-play and its scintillating high-register wind parts and unusual piano part. Both the scherzo and the trio music return, but during the repeat of the trio, we hear a "grave and austere" slow theme emerging in the low brass. "There is a struggle for mastery, which ends in the defeat of the restless diabolical element," wrote the composer.

Now all is ready for the grand finale. Suddenly the organ commands our attention with a fortissimo C-major chord summoning the rest of the orchestra to action. In an imaginative stroke of orchestration, Saint-Saëns presents a captivating melody (derived from the motto) in soft strings accompanied by sparkling piano played four-hands. Organ and full orchestra repeat the melody triumphantly. Intricate fugal developments of this theme follow. Finally, Saint-Saëns delivers the most wonderful of closes: fast, thrilling, and with organ swelling the impact.

*program notes compiled by Jeff Pelletier*

*program booklet edited by Eva Langfeldt*

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## **ORGAN ORIGIN**

When the San Francisco Opera Orchestra requires an organ, they use the same Allen organ that will be on stage tonight. The Allen Organ Company is located in Macungie, Pennsylvania—in Pennsylvania Dutch Country. Founded in 1937, the company builds digital and combination digital and pipe organs, as well as digital theater organs; the company is proud of its more than 70,000 installations in more than 70 countries. The Allen Organ representative for Northern/Central California and Western Nevada since 1974 has been J. Nelson & Company. In 2010 the Nelson company moved its showroom and service headquarters to: Livermore!

The organ is provided courtesy of grants and donations from the Livermore Commission for the Arts, the Livermore Cultural Arts Council, J. Nelson & Company, and LAS supporters.

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## **THANK YOU, JEFF**

Jeff Pelletier was the principal flutist of the Livermore-Amador Symphony until he moved to Canada about five years ago. In December 2004, while still a Livermore resident, Pelletier performed with LAS as soloist in Mozart's Flute Concerto No. 1; in March 2009, a resident of Vancouver, British Columbia, he played a Khachaturian concerto with LAS. Founder and artistic director of the wind quintet Ventos, Pelletier also performs with many other groups (his e-mail "signature" lists a half-dozen of them, including the Vancouver InterCultural Orchestra and Kamloops Symphony Orchestra).

Since February 2005, Pelletier has compiled the program notes for LAS concerts. The notes for tonight's program were accompanied by this message:

*Alas, with all of the things I have on the run...my schedule has just become too busy. Therefore, this will be the last set of notes that I complete for the LAS. I think 8 years is an adequate run :) All my best to everyone.*

*Thanks!*

*Jeff*

## GUEST CONDUCTOR DAWN HARMS



Dawn Harms leads an active musical life as a violinist, violist, chamber musician, and conductor. A member of the San Francisco Opera Orchestra and associate concertmaster of the New Century Chamber Orchestra, she also performs as co-concertmaster of the Oakland East Bay Symphony. Harms was chosen to be one of the fellows at the exclusive American Academy of Conducting at the Aspen

Music Festival, where she worked with some of the top conductors of the world. She is the cofounder and music director of the Music at Kirkwood chamber music festival, and she currently serves on the music faculty at Stanford University.

In addition to her participation as a 2008 fellowship artist at the American Academy of Conducting in Aspen, recent guest conducting engagements include appearances with Palo Alto Chamber Orchestra and Symphony Parnassus. She conducted the LAS for its performance of Beethoven's Fourth Symphony in March 2008.

Harms, a strong advocate for children's music education, was conductor and music director of the Amarillo Youth Orchestra and continues to design and perform educational concerts throughout the United States. She has performed her one-woman family show recently with the Lincoln, Oakland, Berkeley, and Napa Youth Symphonies. LAS audiences may remember her—and her canary garb!—at the March 2005 LAS Family Concert.

Harms has also been a violin soloist with LAS: She played Bruch's *Scottish Fantasy for Violin and Orchestra* in March 2005. She has appeared as a soloist recently with Symphony Parnassus (in Herbst Theatre in San Francisco), Master Sinfonia Chamber Orchestra, the Folsom Symphony, the Paradise Symphony, the Flagler Symphony (in West Palm Beach, Florida), and the Stanford Symphony Orchestra. Harms was featured in a concert at the Guggenheim Museum premiering works by Jake Heggie and Gordon Getty. A highlight of this appearance was a ride in the "Jetty"—Gordon Getty's private jet.

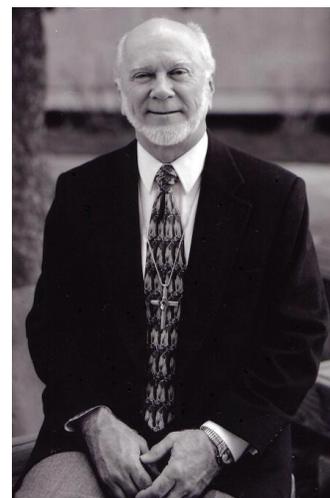
Harms has released two solo CDs: *The Black Swan* and *The Hot Canary*. She has also collaborated with her cousin Tom Waits on his recordings *Alice* and *Blood Money*.

For ten years, Dawn was first violinist with the Harrington String Quartet, winner of the Grand Prize at the prestigious Fischhoff and Evian International chamber music competitions. She played first violin for five summers with the Santa Fe Opera.

## ORGANIST

### ALBERT L. CAMPBELL

Albert L. Campbell is the organist and choir director at St. Bartholomew's Episcopal Church in Livermore. He formerly served other Episcopal churches in Palo Alto, Sunnyvale, and Ventura, California. Campbell also has been a faculty member at the University of California, Santa Barbara. He has concertized in Europe and South America.



## 2013–2014 COMPETITION FOR YOUNG MUSICIANS

Recordings due October 6

Competition October 27, 2013

### GRANTS and MATCHING GIFTS

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