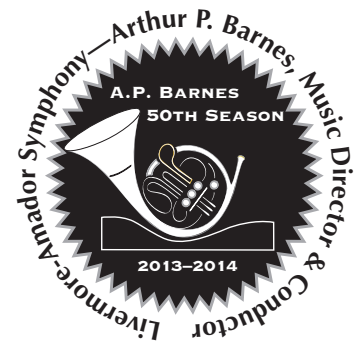


Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

Saturday, December 7, 2013, 8 p.m.

Bankhead Theater, Livermore



Gems from the Past and Present

Prelude Talk at 7 p.m. by Arthur P. Barnes, LAS conductor and music director;
Peter Curzon, LAS percussionist and music committee member; and Joyce Johnson Hamilton, trumpet soloist

Symphony No. 2 in D Major Opus 36 (1802)

Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Ludwig van Beethoven
(1770–1827)

Concerto for Woodwind Quintet and Orchestra (1976)

Avanti Winds, quintet

Benjamin Lees
(1924–2010)

INTERMISSION

Centennial Trumpet Concerto (1991)

Adagio—Slow—Fast
Ballad: Slow
Presto

Arthur P. Barnes
(b. 1930)

Joyce Johnson Hamilton, soloist

An American in Paris (1928)

revised by F. Campbell-Watson, 1930

George Gershwin
(1898–1937)

CONDUCTOR

Arthur P. Barnes

ASSISTANT CONDUCTOR

Robert Williams

FIRST VIOLIN
Kristina Anderson
Concertmaster
Kathi Allee
Norman Back
Phillida Cheminais
Judy Eckart
Ethan Ha*
Jutta Massoud
Doug Morrison

SECOND VIOLIN
Ursula Goldstein
Principal
Gale Anderson
Stephanie Black
Mary Burchett
Lisa Burkhardt
Jeana Ernst
Susan Ivie

Denise Leddon
Jackie McBride
Virginia McFann
Nissa Nack
Leslie Stevens
Beth Wilson

VIOLA
David Friburg
Principal
Lynda Alvarez
Adrian Boiangiu
Audrey Horning
Hazelle Miloradovitch
Judi Sims

CELLO
Aaron Urton
Principal
David Gibbard*
Joanne Lenigan
Paul Pappas
Wendy Reynolds
Sharon Schumacher
Joe Swenson
Dave Walter

STRING BASS
Nick James
Principal
Alan Frank
Ray Hoobler
Patricia Lay

FLUTE
Marianne Beeler
Nan Davies

PICCOLO
Nan Davies

OBOE
Eva Langfeldt
Larry George

ENGLISH HORN
Jeanne Brown

CLARINET
Kathy Boster
Cyndy Salmon

BASS CLARINET
Phil Pollard

BASSOON
Doug Stark
Lynn Stasko

HORN
Christine-Ann
Immesoete
Jim Hartman
Bryan Waugh
Robert Williams

TRUMPET
Michael Portnoff
Ryan Baker
Brian Maddox

TROMBONE
Diane Schildbach
Marcus Schildbach

BASS TROMBONE
Darryl West

TUBA
Betsy Hausburg

TIMPANI
April Nissen

**PERCUSSION/
KEYBOARD**
Paul Kasameyer
Walter Nissen
Beth Wilson

LIBRARIANS
The Horning Family
and Anne Les

* High school student



www.livamsymph.org

**Symphony No. 2 in D Major
Opus 36 (1802)**

**Ludwig van Beethoven
(1770–1827)**

For Beethoven, 1802, the year of the Second Symphony, was the beginning of a period of unparalleled creativity and success. “For a while now I have been gaining more than ever in physical strength and in mental strength, too,” he wrote. “Every day I come closer to my goal, which I can sense but don’t know how to describe.” To another friend he wrote: “I live only in my notes, and with one work barely finished, the other is already started; the way I now write I often find myself working on three, four things at once.” Energy for work and for life was limitless. Aware of his advancing deafness, he knew of the despair ahead of him, and his thoughts are reflected in the will he wrote at Heiligenstadt in October 1802 (“as the leaves of autumn fall and are withered—so likewise has my hope been blighted”). The composer, who would later sketch the wild new music of the Fifth Symphony, could also turn from such a vision to the lyricism, the wit, and the easy and playful energy of the Second Symphony.

Beethoven introduced this work in Vienna on April 5, 1803 (the Third Piano Concerto and the oratorio *Christ on the Mount of Olives* also had their first performances that night). The rehearsal that day had gone nonstop from eight in the morning until three in the afternoon. At that point, Beethoven’s patron Prince Lichnowsky sent out for cold cuts and wine, stoked up the exhausted players and singers, and then asked them to run through the oratorio “just one more time.”

The reviews of the concert were mixed. The Second Symphony was compared, not to its advantage, with the already popular First. One critic commented that “the First Symphony is better than the later one because it is developed with lightness and is less forced, while in the Second the striving for the new and surprising is already more apparent.” Indeed, Beethoven’s music was already showing signs of the coming Romantic era. But, however he assessed it, the reviewer was not wrong in noting a world of difference between the Second Symphony and the First Symphony of 1799–1800. We think usually of the *Eroica* (his Third) as Beethoven’s great breakthrough symphony, and it is; nonetheless, the distance between the First and the Second Symphonies is at least as great as that between the Second and the *Eroica*. At the time of the Second Symphony, Beethoven spoke of setting out upon a fresh path. Artists often say such things, but this declaration of Beethoven’s is one to take seriously.

The introduction at once suggests new possibilities of breadth and range. Abnormally long, this slow opening into the Second Symphony is not only spacious but immensely varied, encompassing large and bold harmonic excursions, as well as a range of musical characters from pliant lyricism to the stern D-minor unison outburst that so startlingly anticipates the Ninth Symphony. After mounting suspense, the introduction spills into a quick movement of extraordinary verve, even with something fierce in its high spirits. The music proceeds in a mixture of innocence and unpredictability. It is also laid out on a broad scale, something we might not immediately notice because of the very quick tempo.

The leisurely Larghetto brings a sweetness of accent that is new in Beethoven’s language. In the First Symphony, the composer still called his very fast third movement a minuet; here he admits for the first time in a symphony that he is writing a scherzo—a joking sort of music—and he actually uses that word in his tempo/character designation.

The finale begins with a gesture of captivating impudence, a two-note flick up high followed by a rather dismissive growl down below, and it has splendid comic possibilities. In the first and second movements we have watched Beethoven work on an unabashedly

grand scale. The scherzo is by comparison compact, and our first impression of the finale is also of highly compressed procedures.

We would probably be quite satisfied if the finale came to a quick close after the recapitulation. We would then have heard a symphony of proportions something like those of one by Haydn, with third and fourth movements far briefer than the first and second. But Beethoven has something different in mind. Propelled at first by a little theme that, slyly, he had been careful to keep out of much prominence, a coda gets under way and grows like the genie out of the bottle. It grows in fact to a point where it accounts for a little more than one third of the entire movement. The *Eroica* is open revolution; the Second Symphony is revolution within the conventions of late eighteenth-century Classicism.

Kathy Boster

**Concerto for Woodwind Quintet
and Orchestra (1976)**

**Benjamin Lees
(1924–2010)**

Benjamin Lees’ music has been described both as neoclassical and as neoromantic. Such appellations probably result not only from the fact that, as he himself admits, he considers “form on a par with expression.” There are few precedents for concertos in the idiom of the 20th century. The problems are numerous: for example, balances are hazardous because of the disparity in volume between the woodwind ensemble and the full orchestra.

Lees’ scores often make intensive use of particular intervals and their inversions; this technique combines with the presence of contrapuntal devices such as canons, fugues, and stretti to create a sense of expanded tonality. In his orchestral works he often constructs monumental sonorities, with shifting meters shaping an underlying pulse.

The Concerto for Woodwind Quintet and Orchestra was commissioned and premiered by the Detroit Symphony Orchestra, to which it is dedicated. The work is cast in one movement, but is divisible into two parts without interruption.

In the first part, a kind of “melody” is created by two sets of octaves, a second apart, linked by swirling figures in 16ths which serve to create momentum. A second subject is introduced in (basically) $\frac{5}{8}$ meter, which is exchanged among bassoon, horn, and the lower strings. Pairs of instruments above the proceedings carry a contrapuntal figure, in sevenths.

After a brief transition finished off by the celeste and glockenspiel, the piece moves into a development phase where the two principal musical ideas and their component parts are twisted, turned, and developed in detail. Recapitulation comes with winds and orchestra restating the opening idea.

A sudden boiling up of the orchestra beginning with the lower strings rises quickly to the top in one long sweep, culminating with the horn sustaining a C against a rolling bass drum. The horn slowly moves down to a B, and Part Two of the work unfolds. The tempo is considerably slower, the mood darker. The horn plays an arpeggiated ninth, which forms the first motive of this second section. The bassoon replies with its own ninth. The two engage in a dialogue, joined soon by the clarinet, oboe, and flute. A brief episode ensues, capped by a highly dramatic outburst in the orchestra. As this trails away, the upper winds of the ensemble mesh in a rather fanciful development of the arpeggiated ninth.

Orchestral brass usher in the second motive in open fifths while the ensemble elaborates by playing the figure in triplets. Without warning, there appears the dramatic figure in the orchestra heard earlier. The tempo quickens, and each instrument of the wind ensemble, in turn, takes on a solo role by developing the arpeggiated motive in virtuoso fashion against a steady pulse in the orchestra.

At the conclusion, orchestra and ensemble begin to slash away at triplets and fifths. The turbulence grows more pronounced; with the winds tenaciously clinging to the triplet figure, and as the orchestra is engaged in powerful thrusts, the work pounds to a close.

The orchestra is complete save for the absence of woodwinds. It seemed to Lees that a wind ensemble's color might best be preserved by not duplicating that color in the orchestra. The orchestra is composed of horns, trumpets, trombones, percussion, and the usual complement of strings.

*Josh Cohen
with contributions from Benjamin Lees*

Centennial Trumpet Concerto (1991)

**Arthur P. Barnes
(b. 1930)**

The *Centennial Trumpet Concerto* was written by Arthur Barnes in 1991 in celebration of Stanford University's centennial. It was performed on that occasion by Joyce Johnson Hamilton, with Barnes conducting Stanford University's symphonic band. Hamilton subsequently performed the work with the Diablo Symphony Orchestra and also in Seoul, Korea, with the Seoul Philharmonic. In addition to orchestra and symphonic band scores, the work has been arranged for piano and cornet/trumpet and has been scored for British-style brass band—and it has been performed by one of Britain's outstanding brass bands.

The concerto is a 1990s version of a solo for cornet and band in the style of Herbert L. Clarke. Born in 1867, Clarke was the finest cornet soloist of his day and often played with John Philip Sousa's band. Unlike the typical cornet solo of the day, this work is set in three short movements. The first and third movements are designed to show off the technical prowess of the soloist. The middle moment, a ballad, is highly melodic and shows off the performer's tone.

At tonight's concert the first movement will be played on a usual orchestral trumpet. But Hamilton has chosen to use a flugelhorn for the ballad, and the final movement will feature the high E-flat cornet to enhance the brilliance of the soloist's technique.

Arthur P. Barnes

An American in Paris (1928)

**George Gershwin
(1898–1937)**

revised by F. Campbell-Watson, 1930

Written in 1928, "An American in Paris" is a symphonic tone poem inspired by the time George Gershwin had spent in Paris; it evokes the sights and energy of the French capital in the 1920s.

Gershwin arrived in Paris in March 1928 to study with renowned musical pedagogue Nadia Boulanger. Gershwin met with her, and at her request he played ten minutes of his music. Boulanger replied that she had nothing to teach him. This did not set Gershwin back, as his real intent abroad was to complete a new work based on Paris.

Gershwin based "An American in Paris" on a melodic fragment called "Very Parisienne" which he had written in 1926 on his first visit to Paris as a gift to his hosts, Robert and Mabel Schirmer. Gershwin explained in *Musical America*, "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere."

The piece is structured in five sections, in a loose ABA format. Gershwin's first A episode introduces the two main "walking" themes in the "allegretto grazioso" and develops a third theme "subito con brio." This A section features singsong rhythms with the sounds of a bustling Paris. The B section's "andante ma con

ritmo deciso" [at a firm, moderately slow pace] introduces the American blues and spasms of homesickness. The allegro that follows continues to express homesickness in a faster twelve-bar blues. In the B section, Gershwin uses syncopated rhythms and bluesy melodies. "Moderato con grazia" returns to the themes set in A. After recapitulating the "walking" themes, Gershwin overlays the slow blues theme from section B in the final "grandioso."

Gershwin's music (with his brother Ira's lyrics) was used heavily in the 1951 film *An American in Paris* starring Gene Kelly and Leslie Caron; the finale of the film is a sixteen-minute ballet using the symphonic tone poem as accompaniment.

*Kathy Boster
program booklet edited by Eva Langfeldt*

AVANTI WINDS

The Avanti Winds comprises Ellen Crawford, flute; Audrey Gore, oboe; Jeffrey Wolfeld, clarinet; Jennifer Barnes Wolfeld, bassoon; and Liane Sharp-Fuccio, horn. The quintet, whose members hold day jobs as engineers and teachers, formed in 2006, although these talented musicians have known each other for decades. (And Jennifer Barnes Wolfeld certainly has a longtime relationship with maestro Arthur Barnes: he's her father!)



JOYCE JOHNSON HAMILTON

Joyce Johnson Hamilton is a virtuoso trumpet player, an accomplished specialist in Renaissance and Baroque brass instruments, and an orchestra conductor. She also teaches, composes, and arranges music.

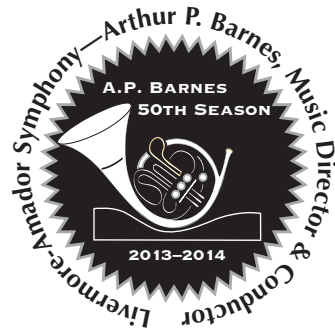


Hamilton is a former principal trumpet of the Cabrillo Festival Orchestra, Oakland Symphony, Oregon Symphony, and San Jose Symphony; and she was assistant principal trumpet of the San Francisco Symphony. In addition to the modern trumpet, flugelhorn, and E-flat cornet (which she will play at tonight's concert), Hamilton is a skilled performer on both the cornetto and the valveless brass baroque trumpet.

A music teacher on the faculty at Stanford University, Hamilton earned bachelor's and master's degrees in music from the University of Nebraska. She led the Diablo Symphony Orchestra for 30 years, from 1981 until her retirement in 2010. According to the League of American Orchestras, Hamilton was one of only 41 women out of more than 1,000 member symphonies in the U.S. to hold the title of both conductor and music director in 2010. She has been assistant conductor of the Oakland Symphony, San Jose State University Symphony Orchestra, the Seoul Philharmonic in Korea, and the Napa Symphony, among many others.



Arthur Barnes in ~1968 and 2013



ONE CONDUCTOR, HALF A CENTURY

The 2013–2014 season is a very special one for LAS: It's Dr. Arthur P. Barnes' 50th season as music director and conductor of the orchestra! Barnes took over the podium in the fall of 1964, a year after the Symphony was formed.

CULTURAL ARTS CALENDAR

The LAS Association and Guild are members of the Livermore Cultural Arts Council, which supports an online calendar of events in the Tri-Valley area. Go to www.independentnews.com and click on the Cultural Arts Calendar image at upper left to see the listings for music, art, dance, theater, and other events. Click on any calendar entry for details.

DONORS

The Livermore-Amador Symphony Association gratefully acknowledges the following donors. (List corrections or questions? Please contact Judy Eckart, judy@justjudy.com.)

ANGELS

Jean King
Lynn and Joan Seppala

PATRONS

Claude and Peggy Burdick
Robert Williams

BENEFACTORS

David Boercker
Bill House
James and Pat Scofield
Gail Marie Shearer and
John Fletcher
Linda Tinney
Patricia Wheeler

SUSTAINERS

Sally Brown
Dick Hatfield and
Sally Swanson
Arnold and Margo Kirkewoog
Patricia Mann
Ethan and Marguerite Platt
Marie Ross

SUPPORTERS

David Alltop
James Blink
Harry Briley

Richard and Sharyn Crawford
Joan Dickinson
Mark and Judy Eckart
Dennis Elchesen and
Marcia Stimatz Elchesen
Don and Nancy Faraudo
Kirby Fong
Joan Green
Roger Grimm
Doug and Sandee Harvey
Eva Gayle Marion
Michael May
V. Alan and Jackie Mode
Thad and Cyndy Salmon
Ronald and Anne White
Ted and Ayn Wieskamp

CONTRIBUTORS

Feliza Bourguet
Eugene Burke and
Margaret Morrad
William and Connie Cosby
Carol Guarnaccia
Marilyn and John Harri
Lee and Alma Heaton
Susan Ivie
Paul and Ann Kasameyer
Fred and Audrey Lovell
Doris R. Marx
Carl Rosenkilde

NEXT CONCERT

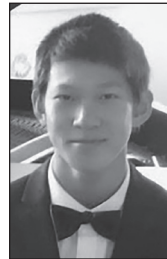
February 22, 2014
American Idols

Copland
Lincoln Portrait
William Perry, narrator

Hanson
Symphony No. 2,
"Romantic"

Schubert:
Symphony No. 8, "Unfinished"

*plus solos by winners of the
2013–2014 Competition for Young Musicians:*



Chopin
Piano Concerto No. 2
in F minor (1st mvt.)
Arie Chen, soloist



Crusell
Clarinet Concerto
in F minor (1st mvt.)
Robert Shi, soloist

GRANTS and MATCHING GIFTS

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

Target

Alameda County Arts
Commission /
ARTSFUND Grants

Lawrence Livermore National
Security, LLC

GE Foundation

Lockheed Martin/
Sandia National Laboratories

Chevron Humankind

Clorox Company Technical
Center – Pleasanton

City of Livermore
Commission for the Arts

Livermore Cultural Arts
Council

(memorial donations are acknowledged in May)

