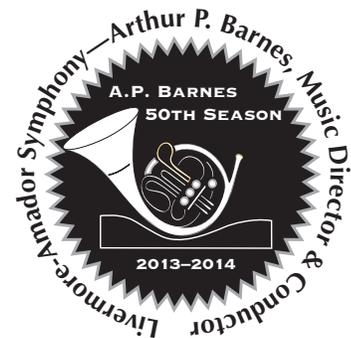


Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

Saturday, April 5, 2014, 8 p.m.

Bankhead Theater, Livermore



A Potpourri of Favorites

This concert is dedicated to the memory of Paul Kasameyer.

Prelude Talk at 7 p.m. by Arthur P. Barnes, LAS music director and conductor,
and Peter Curzon, LAS percussionist and music committee member

Overture to *Oberon*
(1826)

Carl Maria von Weber
(1786–1826)

Sinfonia Concertante for Violin, Viola, and Orchestra in E-flat Major
K. 364 (1779)

Wolfgang Amadeus Mozart
(1756–1791)

Allegro maestoso
Andante
Presto

Kristina Anderson, violin
Holly Barnes, viola

INTERMISSION

Presentation of student awards by Alan Frank, LAS Association president,
to Naomi Chan, Andy Ly, Robert Shi, and Christine Xu

Symphony No. 9, “From the New World”
Opus 95, B. 178 (1893)

Antonín Dvořák
(1841–1904)

I. Adagio—Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

CONDUCTOR
Arthur P. Barnes

SECOND VIOLIN
Ursula Goldstein
Principal

CELLO
Aaron Urton
Principal

ENGLISH HORN
Jeanne Brown

TUBA
Betsy Hausburg

**ASSISTANT
CONDUCTOR**
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Gale Anderson
Stephanie Black
Mary Burchett
Lisa Burkhardt
Jeana Ernst
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Kristina Anderson
Concertmaster
Norman Back
Judy Eckart
Marie Flexer
Ethan Ha*
Susan Ivie
Julie Mae
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Jutta Massoud
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Principal
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PROGRAM NOTES

Overture to *Oberon* (1826)

**Carl Maria von Weber
(1786–1826)**

Carl Maria von Weber was a first-rank piano virtuoso, an important composer of orchestral music, and one of the inventors of German Romantic opera. Mozart's wife, Constanze, was his cousin. His father was also a composer, a colorful character who slipped the noble title "von" into the family name and eventually got himself and his son banished from the dukedom of Württemberg because of bad debt.

Near the end of his career, Carl Maria responded to a diagnosis of tuberculosis by accepting a lucrative commission in London in order to provide for his family after his death. The result was his last major work, his 10th opera, *Oberon*. Combining singing and speaking in the manner of the German *Singspiel* ("song play"), *Oberon* calls for 7 singers and 11 speaking roles. Weber took 153 English lessons before leaving Dresden, to prepare for the task of setting an English-language text to music. He never realized his wish to convert the drama into a more usable form for the German stage, although it is now most often heard in a German translation, and Mahler later made some of the adjustments that Weber might have thought necessary.

The plot provided Weber with the Romantic images of the long ago, the far away, and the unattainable that often inspired him, but the libretto is almost universally criticized for its clumsiness. Oberon, the king of the fairies, will not reconcile with his queen, Titania (and here ends all resemblance to Shakespeare's use of the same two characters), until he finds lovers who are willing to face death. Two such lovers do appear, and all ends happily, but not before trips from Charlemagne's kingdom to the Caliphate of Baghdad and a pirate camp in Tunisia. There is ample musical scope for prayers, a storm, a rescue, a nautical hijacking, slavery, another rescue, and general rejoicing.

Weber composed his masterful overture to *Oberon* in three days, just before the premiere, by tying together musical themes from the opera. First one hears Oberon's magic horn and then the music of Puck and other fairies. The prayer, the storm, and the heroine's address to the mighty power of the ocean (from the impressive aria "Ocean, Thou Mighty Monster") all provide musical themes. Nevertheless, Weber composed his overture in the expected Classical sonata form. It remains a staple of the repertoire as an orchestral showpiece with compelling musical content.

Sinfonia Concertante for Violin, Viola, and Orchestra in E-Flat Major, K. 364 (1779)

**Wolfgang Amadeus Mozart
(1756–1791)**

Mozart did not have an easy time in his early 20s. He no longer had the status of a child prodigy and was in the employ of a man he detested, Archbishop Colloredo of Salzburg. In 1777 Mozart left for an extended tour of Paris and Mannheim, hoping to find a new, more genial patron. However, the trip came to naught. Not only did the young Mozart fail to secure a post in Paris but his mother died of a sudden illness. Out of money and options, a sorrowing and desperate Mozart went to Vienna to ask his sweetheart Aloysia Weber (sister of his eventual wife, Constanze) for her hand in marriage but was turned down. Grieving and broke, Mozart returned to Salzburg without funds, job prospects, fiancée, or mother.

Out of the ashes of this sorrow and disappointment, Mozart wrote the *Sinfonia Concertante in E-Flat Major* shortly after his return to Salzburg in the summer of 1779. The last and crowning glory of Mozart's efforts in this genre, this composition is considered Mozart's musical "coming of age," as the young composer shows a new musical independence and maturity. More like a double concerto than a

symphony, this work treats the violin and viola solo parts equally, often having one instrument finish the melodic line begun by the other. The layers of highly emotional yet supremely balanced dialogues that develop not only between the soloists but also between winds and strings, and orchestra and soloists, weave together a tapestry of sound that is exquisitely Mozart.

Mozart likely was the viola soloist in the first performance, and his love of the instrument is evident in the care he took to ensure that it would produce a brilliant effect. Although the orchestra score is in E-flat, the viola part is written in D, with instructions that the instrument be tuned up a half step "and perhaps a shade sharp" so that it would stand out more effectively against the orchestral timbre.

Symphony No. 9, "From the New World" Opus 95, B. 178 (1893)

**Antonín Dvořák
(1841–1904)**

While Antonín Dvořák was the director of the National Conservatory of Music of America (1892–95), one of his duties was to instill a passion for musical nationalism in his students, to which end he began exploring America's indigenous music. Dvořák put his ideas into practice in an explicitly American work: his Ninth Symphony, to which he gave the title "From the New World." He began sketching themes as early as December 1892; completed the whole symphony on May 24, 1893; and attended the public premiere on December 16. Highly publicized, the premiere was the most sensational success of Dvořák's career; each movement was applauded, and he had to rise to acknowledge especially tumultuous cheers after the "Largo." Soon the symphony was being performed elsewhere in the United States and all over Europe.

The emotional centerpiece of the "New World" Symphony is certainly the "Largo," which, despite its fame, still sounds fresh and original. Its pastoral and elegiac tone and almost heartbreaking poignancy evoke unforgettably America's vast, desolate prairies, in which Dvořák found not only beauty but also sadness, even despair. Throughout the "Largo," Dvořák's orchestration offers one extraordinary texture and sonority after another—right up to the very last chord, which is scored, to astonishing effect, for divided double basses alone.

The four movements of the "New World" Symphony are tied together by cyclical recurrences of themes. The two main themes of the first movement—the upward-thrusting theme (in the horns) that begins the "Allegro molto" and the later, spiritual-like melody (in the solo flute)—are recalled in the movements that follow. In the second movement, both themes are placed in counterpoint with the theme of the "Largo" in a striking fortissimo climax; in the third movement, the themes from the first movement appear in the transition between sections and, most notably, in the coda. In the stormy finale, which develops its own severe new theme (in the horns and trumpets), melodies from all three previous movements are recalled at the end of the development section and saturate the coda, to the point that the finale becomes a kind of synthesis or grand summation of the whole symphony.

program notes compiled by Kathy Boster

program booklet edited by Eva Langfeldt

AWARDS ALREADY? IT'S ONLY APRIL!

Awards to graduating high school seniors traditionally have been presented at the May concert of LAS, but that is changing. This season, the awards are being presented in April; and starting next season, they will be presented in December. The idea is to enable the students to use their awards to bolster their credentials on college applications.

SOLOISTS

KRISTINA ANDERSON



Violin

Kristina Anderson began her violin studies at the Peabody Conservatory of Music in Baltimore, Maryland, with Berl Senofsky. She continued her study with Jascha Brodsky at the

New School of Music in Philadelphia and studied orchestral music with the concertmaster of the Pittsburgh Symphony, Fritz Siegel. Anderson began her orchestral career in the first violin section of the New Orleans Philharmonic. She subsequently became concertmaster of the Colorado Springs and Charlotte symphonies. She has appeared as guest concertmaster of the Oakland East Bay Symphony, Oakland Ballet Orchestra, and Pocket Opera in San Francisco. Anderson has performed internationally as a tenured member of the New York City Opera National Company Orchestra and has performed as violin soloist with the Santa Cruz and Diablo symphonies and with LAS. She has been concertmaster of the West Bay Opera Orchestra since 1989, of the Diablo Symphony since 1996, of the Santa Cruz Symphony since 1999, and of LAS since 2008.

HOLLY BARNES

Viola

Holly Barnes has been an active musician in the Boston area for the past 25 years. A faculty member at Phillips Academy in Andover, Massachusetts, she is the director of the chamber music program and teaches both violin and viola. She is also a member of the Boston Ballet orchestra and is currently assistant principal viola. She is a former member of the Boston Symphony and went on a European tour with that orchestra. She has performed with the Boston Pops and Boston Lyric Opera, and she was a member of the New England String Quartet from 1988 to 1991. Barnes earned her undergraduate degree at Indiana University, where she studied with Josef Gingold and Franco Gulli. She earned her master's degree at Boston University while studying with Lucy Stoltzman. Growing up in the Bay Area, Barnes was concertmaster of the Palo Alto Chamber Orchestra—and, yes, her father is LAS music director Arthur Barnes!



At the March 2012 concert of LAS, Kristina Anderson and Holly Barnes performed a surprise duet: a special arrangement of “Happy Birthday” in honor of Arthur Barnes’ 82nd birthday.

STUDENT AWARDS

Each year as many as 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 recipient of the John H. Green Memorial Award this year is clarinet player **Robert Shi**, who performed at the LAS concert in February as a winner of the 2013–2014 Competition for Young Musicians. A student of Joseph Bonfiglio, Robert has played in the marching band and orchestra throughout his four years at Livermore High School. He not only played in the Livermore-Pleasanton Youth Outreach Symphony, but he founded that organization with John Ingram in order to entertain the community, especially veterans and senior citizens, and to raise funds for groups in need. Robert also founded the East Bay Association of Visiting Musicians and the Tri-Valley Youth Clarinet Choir. He has played in (for example) the LAS Youth Orchestra, the California All-State Honor Band, and the Stanford University Youth Orchestra. He won Stanford's Youth Orchestra Concerto Competition in 2013. Robert will attend Stanford this fall. His long-term career plan is to be involved in health policy.

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.

Cello player **Andy Ly** receives the Bill King Memorial Award this year. A member of both LAS and the LAS Youth Orchestra during his freshman through junior years, Andy has played in the orchestra of Livermore High School for four years. He was a member of the pit orchestras for Valley Dance Theatre's *Nutcracker* in 2011–2013 and *Peter and the Wolf* in 2012 plus the LHS production of *Hairspray* in 2012. He is principal cello of the Young People's Symphony Orchestra and has an internship with the Berkeley Symphony. Andy has combined cello playing with community service: for example, he performed at the Livermore Valley Education Foundation's 2013 Reach for the Stars fundraiser in “The Fellowship of the Strings” sextet. Andy intends to become a professional musician; he will major in cello performance in college but will first take a year to participate in competitions and

orchestral playing while continuing his studies with cello teacher Matthew Owens.

SYMPHONY ASSOCIATION AWARDS

Each year the Livermore-Amador Symphony Association gives one or two awards to high school seniors.

This year, one of the awards is given in memory of Al Oliver and one is given in memory of Patricia Stella.

Naomi Chan, student at Amador High School in Pleasanton who plays flute and piano, receives the Association Award in memory of Patricia Stella. A past member of the LAS Youth Orchestra, she is a student of Toni Chimienti (flute) and Deborah Choi (piano). As a sophomore, she was selected as the drum major for Amador's marching band, a position she has held for three years. She received awards from the marching band as the outstanding sophomore and outstanding junior, and she received the Golden Don Award. Naomi is a drum major for the Blue Devils B Drum and Bugle Corps, a Girl Scout, and a teacher of beginning piano students. Although she will not be a music major in college, Naomi does plan to play in the marching band and the community band ensemble at Vanderbilt University starting this fall and to continue as a children's piano teacher.

Christine Xu receives the Association Award in memory of Albert Oliver, Jr. Christine was a winner of the 2011–2012 Competition for Young Musicians. She was an accompanist for students who performed at the Symphony Guild's 2011 winter meeting and has been a prize winner at the Music Teachers' Association of California state concerto/solo competition. Christine is a student at Amador High School. She played in the pit orchestras for *Grease* and *Anything Goes* jointly produced by Amador and Foothill High Schools. Additional performances range from Ridgeview Commons Senior Center in Pleasanton (with the Amador Valley High School Musicians Club) to Bowdoin College in Maine (at the Bowdoin International Music Festival) to Carnegie Hall in New York City (as a soloist at the American Fine Arts Festival). Her piano teacher is Sharon Mann. Christine hopes to continue to study piano in college while majoring in biomedical engineering; she has not yet selected a college but intends to have a career in the health sector.

IN MEMORIAM

PATRICIA STELLA

The Symphony Association Award presented to Naomi Chan is in memory of Patricia Stella, a resident of Livermore for nearly 50 years and a Symphony Guild member, who died suddenly in June 2013.

Patricia Jean Stella was married to George Stella for 58 years; their children are Jon Stella, Michael Stella, and Stephani Aronson. Patricia worked as an accountant for the Livermore Area Recreation and Park District for 22 years. She enjoyed golf, travel, couples bridge and ladies bridge, and helping at the estate sales run by the Guild to benefit the Symphony.

AL OLIVER

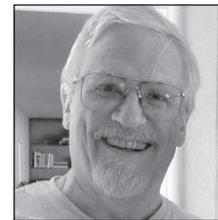
The Symphony Association Award presented to Christine Xu is in memory of Albert Oliver, Jr., a founding member of the Symphony, who died in June 2011 at age 90.

A native of Illinois, Al began playing violin in elementary school. He graduated from Grinnell College in Iowa in 1942 and immediately enlisted in the Army Air Corps. He began work at the Lawrence Radiation Laboratory in Berkeley in 1946. He and his family moved to Livermore in 1956, after he had transferred to the new Lawrence Livermore Laboratory. In 1963, Al auditioned for the Symphony. The orchestra began rehearsing that year, and Al remained a member from 1964 to 2007, switching from violin to viola in later years.

He is survived by James Oliver and Barbara Oliver Coffey, children of Al and his wife Jane, who died in 1987; by Eva Starkey and Michael Starkey, whose late mother Gail married Al in 1988; and by two step-grandchildren.

PAUL KASAMEYER

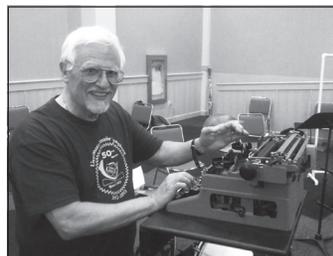
Longtime orchestra member Paul Kasameyer, age 70, passed away suddenly two weeks ago while bicycling in Arizona with his wife, Ann, and friends.



Paul was our resident pianist and percussionist. He also was our representative on the Livermore Cultural Arts Council, a former treasurer of the Symphony, and LAS's first webmaster. The Competition for Young Musicians is held at the Kasameyers' home, as is the Guild's winter meeting. He and Ann have supported LAS over many years in many additional ways. For example, at a concert years ago, he played one of the two pianos in *Carnival of the Animals*—Ann played the other one; Paul lifted folding chairs out from storage in his garage and repeatedly loaned them for seating at violin sectional

rehearsals, always with good cheer; and it was Paul who arranged for use of the special Allen organ at last April's concert.

He received a PhD in geophysics from MIT and worked at LLNL for nearly 40 years. He is survived by his wife of 48 years; their three children, Karen, Amy, and Alan Kasameyer; and five grandchildren. Contributions in memory of Paul are being accepted by the Symphony for the music library.



Paul was soloist in "The Typewriter" at the 2012 Pops concert. With his eyes twinkling as usual, he asked for an "A" to be played by the oboe, hit the A key, listened carefully, and announced that the typewriter was in tune.

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