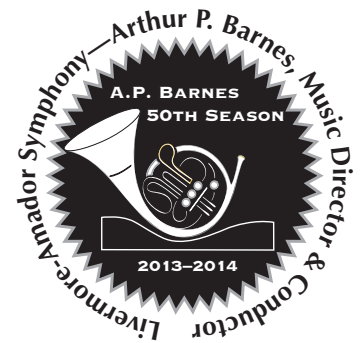


Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

Saturday, May 17, 2014, 8 p.m.

Bankhead Theater, Livermore



Five Dedicated Decades

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

Dallas Fanfare
(2007)

Arthur P. Barnes
(b. 1930)

World premiere:

The California Golden Suite
(2012)

Arthur P. Barnes

- I. Five Taken
- II. Ballad
- III. March: Beautiful America

INTERMISSION

Presentation by John Marchand, mayor of Livermore, to Arthur P. Barnes, music director and conductor

Symphony No. 5 in E Minor
Opus 64 (1888)

Pyotr Ilyich Tchaikovsky
(1840–1893)

- I. Andante—Allegro con anima
- II. Andante cantabile
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso—Allegro vivace

CONDUCTOR
Arthur P. Barnes

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

STRING BASS
Nick James
Principal
Alan Frank
Ray Hoobler
Patricia Lay

HORN
Christine-Ann
Immesoete
Jim Hartman
Bryan Waugh
Robert Williams

LIBRARIANS
The Horning Family,
Anne Les, and
Monisa Wilcox

**ASSISTANT
CONDUCTOR**
Robert Williams

FIRST VIOLIN
Sherry Lewis
Concertmaster
Norman Back
Feliza Bourguet
Phillida Cheminais
JoAnn Cox
Judy Eckart
Susan Ivie
Jutta Massoud
Doug Morrison
Anthony Westrope*

VIOLA
Judy Beck
Principal
Lynda Alvarez
Adrian Boiangiu
David Friburg
Audrey Horning
Laura Gilliard Miller
Hazelle Miloradovitch
Dora Scott

FLUTE
Marianne Beeler
Nan Davies

TRUMPET
Michael Portnoff
Mark Williams
Anthony Manuel
Brian Maddox

TROMBONE
Diane Schilbach
Marcus Schilbach

BASS TROMBONE
Larry Dias

TUBA
Betsy Hausburg

TIMPANI
April Nissen

PERCUSSION
Peter Curzon
Beth Wilson

CELLO
Aaron Urton
Principal
Naomi Adams
Nick Dargahi
David Gibbard*
Hildi Kang
Joanne Lenigan
Paul Pappas
Sharon Schumacher
Joe Swenson

PICCOLO
Nan Davies

OBOE
Jeanne Brown
Larry George

ENGLISH HORN
Jeanne Brown

CLARINET
Kathy Boster
Jack Stanley

BASSOON
Doug Stark
Lynn Stasko

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*High school student

PROGRAM NOTES

Dallas Fanfare (2007)

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

Seven years ago, the Dallas Symphony extended an invitation to composers to write a brass fanfare to call the audience back after intermission. What you will hear is the music Arthur Barnes wrote in response. As any fanfare should be, it is about three minutes in length and more than adequately shows off each of the three brass sections—trumpets, French horns, and trombones with tuba—along with percussion parts to fill the spaces. Since LAS has not adopted the fanfare for a call to return, we are offering it to start the season's final program.

The California Golden Suite (2012)

Arthur P. Barnes

In May 2012, Dr. Barnes was asked to return to the University of York as a visiting scholar in the music department. It was there that he wrote a suite for orchestra to be premiered at the May 2014 concert. The title, *California Golden Suite*, has a twofold meaning: gold is one of the state's colors, and it refers to Dr. Barnes' 50th year as the orchestra's musical leader.

Movement I: "Five Taken" is in the unusual time signature of 5/4, with strong musical reference to Dave Brubeck's famous "Take Five." Although the orchestra plays full tutti most of the time, there are occasional spots where the percussion play extemporaneously while the other players lay out.

Movement II: "Ballad" is a song featuring English horn several times throughout. Quietness and a feeling of serenity dominate this movement, which is why the hard brass (trumpets and trombones) remain at rest.

Movement III: "March: Beautiful America" is an American march with strong hints of "The Star-Spangled Banner" and "America the Beautiful." The inspiration came from a piece by the well-known journalist Leslie Stahl about how "America the Beautiful" came to be written.

Symphony No. 5 in E Minor Pyotr Ilyich Tchaikovsky Opus 64 (1888)

Tchaikovsky's first three symphonies were steeped in folk tunes, but his Fourth and Fifth began tackling some bigger questions. It seems that the composer was gravitating toward his most intimate utterance through these two symphonies on the way to his Sixth—the one so full of foreboding and devastation. But accurately describing the self-expression in Tchaikovsky's Fifth Symphony requires hearkening back to the words of his contemporary Fyodor Dostoyevsky: "There is an indispensable measure

of suffering even in the happiness of the Russian people, for without it, its happiness is incomplete." Such is the indescribable music of this masterpiece. Sorrow and joy exist side by side in Tchaikovsky's Fifth.

Tchaikovsky saw himself as the victim of a cold, heartless fate. In his Fourth Symphony (1878), he used a recurring theme, a harsh brass fanfare, to represent this concept. Ten years passed before he composed his next symphony. The international successes his music had won in the interim placed him in a more positive frame of mind. The idea of Fate still dogged him, but according to a sketch of the programmatic content of the Fifth Symphony, Fate had evolved into Providence, a less hostile governor of life.

He conducted the Fifth Symphony's first two performances, in St. Petersburg, himself and then another in Prague shortly thereafter. Audiences loved it, but the press reacted with hostility. The critical barbs devastated him, but a further performance in Hamburg firmly erased his pessimistic feelings.

Once again he had constructed a symphony on a recurring melody representative of his current philosophical outlook. Reflecting the lightening of his attitude, the new Providence theme is less intimidating than its counterpart in the Fourth Symphony. The Andante introduction in the first movement begins with a shadowy and brooding theme played by the clarinets and strings—a halting and disheveled sort of march—the first two bars of which Tchaikovsky called the Fate motto. The motto is heard countless times throughout the symphony.

The path it takes is one of those great Tchaikovsky hallmarks, as he manipulates a descending, tumbling fragment of the second theme and cascades it over several key changes. It emerges, groaning, out of the musical depths and rises into a fanfare of a resplendent version of the Fate motto. From the 21-year-old who didn't know that it was possible to change keys within a piece, a long road had been trod. The ending section builds colossally, almost violently, but then dies away quietly. If nothing else, Tchaikovsky was a master storyteller, and the first movement closes with the notion that there is much more to tell.

The second movement continues the tale somberly. Its opening chords are drenched in passion and longing, and then it opens up to perhaps Tchaikovsky's most exquisite melody, played by the French horn. The way this theme conveys so much emotion is one of the great accomplishments in music—so full of yearning, speaking of a deeply felt vastness, so sorrowful and so joyful. The Providence theme interrupts twice, the second time with particularly devastating impact.

Next comes a typically elegant Tchaikovsky waltz based on a popular song the composer heard being sung by a boy in the street during a visit to Florence, Italy. It, too,

is sabotaged by the opening Fate motto, almost cruelly in the last bars, which prepare us for the finale.

The Providence theme appears fully transformed in the slow introduction to the finale, where it is heard in a major key for the first time. After much folk-flavored rambunctiousness in the finale, Providence stands radiantly transfigured into a sturdy processional fanfare of the Fate motto that is at last, and gloriously, transformed into triumph.

*program notes compiled by Kathy Boster
program booklet edited by Eva Langfeldt*

PROCLAMATION BY THE CITY OF LIVERMORE

HONORING DR. ARTHUR P. BARNES May 17, 2014

WHEREAS, for the past 50 years Dr. Arthur Barnes has led the Livermore-Amador Symphony, acting as Music Director and Conductor for the volunteer community orchestra; and

WHEREAS, Dr. Barnes became the leader of the Livermore-Amador Symphony in 1964, one year after its founding by the local branch of the American Association of University Women; and

WHEREAS, the Livermore-Amador Symphony is a community orchestra organized and run primarily by volunteer musicians. Under Dr. Barnes' guidance, the Symphony, which began as an adult school night class, has evolved into a major community orchestra; and

WHEREAS, since 1964, Dr. Barnes and the Livermore-Amador Symphony have been dedicated to bringing world-class music to the community and community musicians to the music; and

WHEREAS, the Livermore-Amador Symphony Association has named an award in Dr. Barnes' honor to be given annually to a graduating high school senior; and

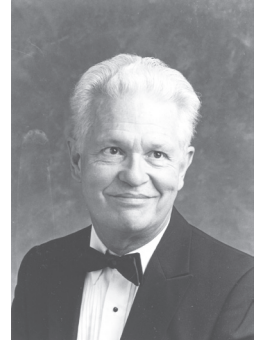
WHEREAS, in recognition of his fifty years of dedication, Dr. Barnes will serve as Music Director Emeritus of the Livermore-Amador Symphony;

NOW, THEREFORE, the City Council of the City of Livermore congratulates Dr. Arthur P. Barnes upon his retirement after 50 years of devoted service to the Livermore-Amador Symphony and wishes him well in retirement.

MESSAGE FROM ARTHUR P. BARNES

*To the members of the orchestra,
the board, and the Guild:*

What a great time I have had to have been associated with so many wonderful musicians of the Livermore-Amador Symphony—and for so many years. I must thank all of you who had anything to do with the success of this band: the board; the Guild; and, of course, each and every one of the players, past and present.



A pleasure to have had all my children play at times with the group: Jennifer, Jeffrey, and Holly, and even my granddaughter Margaux—and, of course, Helene. So many of you have become close friends and associates that it often feels like one happy family. And, I warmly appreciate the leadership and responsibility that many have assumed when called upon to do so.

In the next few years, I hope that I will be called upon to offer advice and support in any way that I can. In this way, I would give back to the orchestra after all the years of service that each of you have given to me and the organization. Surely your new conductor will be able to continue what has been a wonderful fifty years of growth and accomplishment.

Art Barnes

LAUNCHING THE ARTHUR P. BARNES SOCIETY



Members of the APB Society (i.e., the Arthur P. Barnes Society) are dedicated supporters who have included LAS in their estate plans. Details coming soon at www.livamsymph.org.

IN MEMORIAM—SANDEE HARVEY

Sandee Harvey passed away unexpectedly in her sleep on April 25. Known for her good sense, good humor, and plentiful energy, she had many interests, including teaching, gardening, hiking, and quilting. Sandee served as Guild President during the 1980–81 season; she contributed the “logo quilt” she designed for the Guild to raffle in 2008–09; she was a Pops concert helper and organizer—including as inaugural committee chair; and she was a treasurer of the Symphony Association. She is survived by her spouse of 40 years, Doug; their children, Holly and Heather; and five grandchildren.

GRANTS and MATCHING GIFTS

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

Target	Lawrence Livermore National Security, LLC	Lockheed Martin/ Sandia National Laboratories	City of Livermore Commission for the Arts
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COMPETITION FOR YOUNG MUSICIANS — recordings due October 5, competition October 26, 2014

NEXT SEASON — “Star-Spangled POPS” October 24, 2014; formal concerts December 6, February 21, April 11, and May 16

Livermore-Amador Symphony is a member of the Livermore Cultural Arts Council and a resident company of the Bankhead Theater.
See the Cultural Arts Calendar at www.independentnews.com.