

Livermore-Amador Symphony

Lara Webber, Music Director & Conductor
Arthur P. Barnes, Music Director Emeritus
Saturday, April 8, 2017, 8 p.m.
Bankhead Theater, Livermore



Transfigurations

Guest Conductor: Matilda Hofman

Prelude Talk at 7 p.m. by Matilda Hofman

Rosamunde Overture

D. 644, Opus 26

Franz Schubert

(1797–1828)

Death and Transfiguration

Opus 24

Richard Strauss

(1864–1949)

————— INTERMISSION —————

Lohengrin Prelude to Act 1

WWV 75

Richard Wagner

(1813–1883)

Swan Lake Suite

Opus 20

Scène no. 1

Valse

Danse des cygnes

Scène no. 2

Danse espagnole

Danse napolitaine

Danse hongroise: Czardas

Pyotr Ilyich Tchaikovsky

(1840–1893)

*The audience and performers are invited
to enjoy cookies, cider, coffee, and sparkling wine in the lobby after the concert
at a reception hosted by the Livermore-Amador Symphony Guild.*

Orchestra

Conductor

Matilda Hofman

First Violin

Kristina Anderson

Concertmaster

Juliana Zolynas

Assistant

Concertmaster

Norman Back

Feliza Bourguet

Judy Eckart

Susan Ivie

Jackie Maruskin

Jutta Massoud

Doug Morrison

Anthony Westrope*

Second Violin

Ursula Goldstein

Principal

Gale Anderson

Stephanie Black

Mary Burchett

Lisa Burkhart

Jeana Ernst

Jeannie Guzis

Stacy Hughes

Denise Leddon

Jacqueline McBride

Leslie Stevens

Debbie Weir

Viola

Judy Beck

Co-Principal

David Friburg

Co-Principal

Amanda Bewley

Karen Connolly

Audrey Horning

Dora Scott

Cello

Peter Bedrossian

Principal

Nita Cooley

Kate Fisher

Hildi Kang

Joanne Lenigan

Paul Pappas

Joseph Swenson

String Bass

Nick James

Principal

Alan Frank

Patricia Lay

Markus Salasoo

Flute

Marianne Beeler

Principal

Nan Davies

Beth Wilson

Piccolo

Nan Davies

Oboe

Eva Langfeldt

Principal

Jeff Lenigan

English Horn

Emilie Patton

Clarinet

Lesley Watson

Principal

Kathy Boster

Danielle Napoleon

Bass Clarinet

Kathy Boster

Bassoon

Doug Stark

Principal

Jim Bernhardt

Chris Werner

Contrabassoon

Jim Bernhardt

Horn

Christine-Ann Immesoete

Principal

James Hartman

Bryan Waugh

Robert Williams

Trumpet

Michael Portnoff

Principal

Steven Anderson

Bob Bryant

Cornet

Steven Anderson

Mark Williams

Trombone

Diane Schildbach

Principal

Marcus Schildbach

Bass Trombone

Tom Munns

Tuba

Betsy Hausburg

Timpani

April Nissen

Percussion

April Nissen

Principal

Tom Dreiman

Walter Nissen

Robert Hamaker

Harp**

Constance Koo

Librarians

Audrey Horning

Monisa Wilcox

Anne Les

* High school student

** The Livermore-Amador Symphony Guild is underwriting the cost of providing a harp player at LAS concerts during the 2016–2017 season.

Program Notes

Rosamunde Overture

D. 644, Opus 26

Franz Schubert

(1797–1828)

Helmina von Chézy (née Wilhelmina Christiana Klencke, 1783–1856) was an ambitious but not very gifted writer whose name is remembered because of her excellent taste in music and her persuasiveness with two of the great composers of her time. She wrote the libretto for Carl Maria von Weber's opera *Euryanthe*, and while preparing for the premiere of that work in Vienna in October 1823 she persuaded Franz Schubert to compose incidental music for her play *Rosamunde, Fürstin von Zypern* (*Rosamunde, Princess of Cyprus*), which opened two months later. Weber's opera enjoyed a successful premiere, but Chézy's unfortunate text kept it from circulating much after that. *Rosamunde*, however, was hopeless from the outset and disappeared after only two performances; Schubert's contribution was the only part of that enterprise to survive, and it continues to be performed and enjoyed on its own.

The best-known part of the *Rosamunde* music, the overture, has a curious history. It was never performed with the play. Under the pressure of a two-week deadline to compose the incidental music (three choruses, a song, and three other pieces), Schubert did not try to write a new overture but used one he had composed the previous year for another opera. The earlier opera had not been performed, so the overture was new to the public in 1823. When the *Rosamunde* music was published (as late as 1891), it was not with the overture that had actually introduced the play in the theater but with a still earlier one that Schubert had composed in 1820 for a different play by a different writer, called *Die Zauberharfe* (*The Magic Harp*). (Said to have been even more of a mess than *Rosamunde*, it was even more quickly forgotten.) Portions of this piece, the one that we now call the *Rosamunde* overture, had appeared in a still earlier work that Schubert had composed in 1817.

Whatever its origins and by any name, this is one of Schubert's finest orchestral pieces, filled with ingratiating tunes and demonstrating his characteristic warm-heartedness and good humor in a masterly utilization of the orchestra's resources that he did not surpass even in his glorious final symphony.

Death and Transfiguration

Opus 24

Richard Strauss

(1864–1949)

Richard Strauss came from an extremely conservative family. His father, the virtuoso horn player Franz Joseph Strauss, considered Brahms a radical and Wagner's music beyond the pale, forbidding his son to listen to it. Richard assimilated the music of the early and middle nineteenth century in his early works, composing as a committed classicist. But he soon discovered that the musical language taught by his father was too confining for his own fertile mind.

In June 1888, the young Richard attended a performance of Wagner's *Tristan und*

Isolde in Bologna, Italy—the first Italian production of the opera—and was totally captivated, much to the disgust of his father. A year later, Richard composed “Tod und Verklärung” (“Death and Transfiguration”), a tone poem that pays homage to *Tristan*.

A *tone poem* is a purely instrumental rendition of a text, usually poetic or narrative in nature. A standard genre for nineteenth-century Romantics including Berlioz, Mendelssohn, and Tchaikovsky, it reached its apex with Strauss. In the decade between 1888 and 1898, Strauss produced a string of tone poems, beginning with “Aus Italien” and “Macbeth.” “Don Juan,” completed in 1889, was the first to be publicly performed, catapulting him to international recognition.

In “Death and Transfiguration,” the tone poem describes the last hours of a man—presumably an artist—who has aimed to achieve the highest ideals. Strauss wrote:

“The sick man lies in bed, asleep, with heavy, irregular breathing; friendly dreams conjure a smile on the face of the deeply suffering man; he wakes up and is once again racked with horrible pain; his limbs shake with fever. As the attack passes and his pain subsides, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passion; then, as the pain begins to return, there appears to him the fruit of his life’s journey, the ideal he strove to realize, to present artistically, but which he has not been able to complete, since it is not for man to accomplish such things. The fatal hour approaches, the soul leaves the body to find in everlasting space those things gloriously achieved that could not be fulfilled here below.”

Strauss’s friend and mentor Alexander Ritter expanded this description into a 62-line poem that was later printed with the published score.

As the work opens, a throbbing in the violas, and later the timpani, suggests the rhythm of the dying man’s heartbeat and pulse, combined with the sufferer’s sighs, portrayed by the strings. Two important themes, representing aspects of the sick man’s life and pleasant memories, are an oboe solo followed by a flute solo. Together they reappear throughout the piece in different guises as different stages of his life’s journey. The idyll is suddenly interrupted by a loud timpani crash representing an attack of pain. Strauss then takes the listener through his protagonist’s musical biography, using transformations of the flute and oboe themes. The tone poem’s “big theme,” representing the sick artist’s ideal, however, does not materialize until more than halfway through the piece. This culmination of life’s experiences is a grand melody played by the entire orchestra. Finally, at the end of the tone poem, a theme of transfiguration climbs heavenward—exactly like a dramatic motif in *Tristan und Isolde*.

Lohengrin Prelude to Act 1

WWV 75

Richard Wagner

(1813–1883)

Lohengrin was Wagner’s first internationally recognized masterpiece and the work that officially announced the arrival of a new operatic genius. Not surprisingly, the

story is Nordic in its origin and heroic in its progression. The plot centers on a dispute over ducal succession in the tenth-century German Empire. Elsa is accused of murdering her brother, the rightful heir, and must find a champion to defend her claims of innocence. No one comes, so she dreams of a knight in a boat drawn by a swan. The knight soon becomes manifest and agrees to aid her so long as she never asks his name. Too curious, she breaks the rule and he is revealed as Lohengrin, a knight of the Holy Grail who can live among men only in secret. He departs, but not before he restores Elsa's brother, the swan all along, to human form and the dukedom. The prelude to the first act is a musical depiction of the Holy Grail as it descends to earth in the care of an angelic host. It is a masterfully extended orchestral crescendo that builds to a brilliant climax and then settles back into its original elemental murmur. Wagner weaves essentially one theme throughout the prelude, but he asks much of it during the course of the opera's three acts, using it to speak for the main characters of the opera at critical moments in the action.

Swan Lake Suite

Opus 20

Pyotr Ilyich Tchaikovsky

(1840–1893)

Tchaikovsky began work on the ballet *Swan Lake* in August 1875, using material from a domestic ballet of the same name he'd written hastily during a summer vacation in 1871 as a modest, do-it-yourself production for his sister's children. When the Imperial Theater in Moscow commissioned a full-length ballet in 1875, Tchaikovsky naturally remembered that he had one already started. Taking some of that music; rescuing other passages from his first two ill-fated operas, *Undine* and *Voyevoda*; and writing a good deal more—including some last-minute additions purely to appease the Bolshoi's star ballerinas—Tchaikovsky created the first of his three great ballets. (*The Sleeping Beauty* and *The Nutcracker* came much later.) The score was completed in April 1876, and the ballet was first performed on March 4, 1877, in Moscow.

At the first performances, *Swan Lake* was far from the popular success it is today. The dancers were uneven, the scenery and costumes shabby, the choreography pedestrian, and the conductor inept (a “semi-amateur who had never before been faced with so complicated a score,” according to Tchaikovsky's brother). Several numbers in Tchaikovsky's score were cut, because they were too difficult to play and to dance. Pieces by Cesare Pugni—pedestrian but easily danced—were added. There were a few additional performances of the ballet during the composer's lifetime, and with each one, Tchaikovsky's score was further diminished by substitutions of other music, and the plot graced with new twists. Tchaikovsky came to doubt his music's merit.

Swan Lake is the tale of a bachelor prince and a queen who has been turned into a swan by an evil sorcerer. It won great success only in the celebrated 1895 production staged by Marius Petipa and Lev Ivanov, two years after Tchaikovsky's death. Eventually, *Swan Lake*, with the sheer beauty of its melodies and the richness of its orchestral colors, was recognized as a turning point in ballet music. The finest parts of Tchaikovsky's full score have long been performed in various orchestral

suites, none of them authorized by the composer, who never suspected that *Swan Lake* would find a home in the concert hall or that this tale would be reinterpreted again and again through the ages.

*program notes compiled by Kathy Boster from Internet sources
edited by Eva Langfeldt*

Guest Conductor Matilda Hofman

Matilda Hofman studied at Cambridge University, the Royal Academy of Music, and the Eastman School of Music, and as a conducting fellow at the Aspen Music Festival and School. She has received awards from the League of American Orchestras and the 2011 Thelma A. Robinson Award from the Conductors' Guild.



photo: Clark Streefer

Hofman is music director of the Diablo Symphony Orchestra in Walnut Creek and conductor with Empyrean Ensemble, the contemporary ensemble-in-residence at UC Davis, where she lives. She also works regularly with the San Francisco-based Left Coast Chamber Ensemble,

with which she recorded for the Innova label in 2011 and premiered Kurt Rohde's chamber opera *Death with Interruptions* in 2015. She served as music director and conductor of Festival Opera's double bill of *The Emperor of Atlantis* and *Another Sunrise*; reviews described her conducting as "taut and finely controlled" (SFGate) and as giving "a striking sense of purpose" (San Francisco Classical Voice). Hofman has also worked at Sacramento Opera and has assisted Michael Morgan on several operas. She performed recently with the Fremont Symphony Orchestra, served as a guest conductor of the Eastern Sierra Symphony, has conducted the San Francisco Ballet, and is the new conductor of the Sacramento Ballet.

Very committed to education and outreach, Hofman was music director of an outreach orchestra and began a program for inner-city schools with that orchestra while a student at Eastman. As Diablo's music director, she has initiated an education program which includes music to schools in the Contra Costa area and family concerts.

Hofman has studied with Neil Varon, Martyn Brabbins, David Zinman, Kurt Masur, Sir Colin Davis, and Ingo Metzmacher. She has conducted the BBC Philharmonic, Scottish Chamber Orchestra, London Symphony Orchestra, Buffalo Philharmonic Orchestra, Rochester Philharmonic Orchestra, and Winnipeg Symphony Orchestra, among others. She continues to conduct regularly in Europe and elsewhere.

Conductors Exchanged

While Matilda Hofman has been serving as the guest conductor of LAS, Lara Webber was the guest conductor for the Diablo Symphony Orchestra. Webber's time with Diablo culminated in the "Painting with Music" concert at the Leshner Center for the Arts in Walnut Creek on April 2.

Donors

The Livermore-Amador Symphony Association gratefully acknowledges donations received for the 2016–2017 season between May 1, 2016, and March 28, 2017, from the following. Corrections or questions? Please contact Judy Eckart, judy@justjudy.com.

Angels

Jean King
Richard and Doris Ryon

Patrons

Sally Brown
Claude and Peggy Burdick
Paul Chrzanowski
Lynn and Joan Seppala

Benefactors

Anonymous (for LASYO)
Richard and
 Sharmyn Crawford
Don and Nancy Faraudo
Alan and Peggy Frank
Fernando Gumucio
Patricia Mann
Eva Gayle Marion
James and Pat Scofield
Linda Tinney
Lara Webber and
 Julio Friedmann
Patricia H. Wheeler

Sustainers

Harry Briley
Paul and Joyce Brown
Dennis Elchesen and
 Marcia Stimatz Elchesen
Joan Green
Dick Hatfield and
 Sally Swanson
Trey Johnston
Arne and Margo Kirkewoog
V. Alan and Jackie Mode
Ethan and Marguerite Platt
Marie Ross
Clark and Kathy Streeter
Ronald and Anne White

Supporters

Trudy Anderson
Feliza Bourguet
Karen Connolly
Ofer dal Lal
Dennis and Molly Fisher
Kirby Fong
Janet Gabrielson
Thomas and
 Barbara Gilmartin
Carol Guarnaccia
Doug Harvey
Ann Kasameyer
Virginia McFann

John and Mary Reaugh
William and Vicky Robison
Thad and Cyndy Salmon
Virginia Shuler
Philip and Enda Sterne
Margaret Tracy
Elizabeth Trutner and
 James Hartman
Ayn Wieskamp

Contributors

David and Melodi Alltop
Mary Kay Berg
Virginia Brown
JoAnn Cox
Isabel Curry
Fred and Marianna Deadrick
Joan Dickinson
Rickie Friedli/Giono
Fred Fritsch
Louise Gray
Roger and Arlynn Grimm
Vivian Guzman
Rollin and Phyllis Harding
Les and Rena Leibovitch
Stanley and Hilda Miller
John and Carol Pitts
Gary and Regina Porter
Vicki Reiter
Marie Ruzicka
Jerry and Charlotte Severin
Pete and Val Stuckey
Calvin and
 Francine Thompson

Friends

Shirley Anderson
Carol and Jerry Boster
Robert Butler
Patty and Bob Canning
Dale Darling
Jack and Anne Dini
Irma Giannotti
Ralph and Betty Greenlee
Glenn and Audrie Hage
Charles and
 Khabira Hartwig
Gordon and
 Esther Longerbeam
Harry Lott
Carrie Margetts
Judy McMurry
Joan Mumma
Janice Paquette
Allyn Saroyan

June Schaefer
Werner and Sonja Schlapfer
Helen Whitaker
Arleen Wood

Additional Donations

Dr. Roger Aines
Pearl Christensen
Lucy D'Ambra
David and
 Katheryn Darlington
Walter and Nan Davies
Isabelle Dupzyk
Sharon Edwards
Chris and Joyce Hayes
Aase Jensen
Murray Leavitt
Lou Anne Martin
Wes and Paula Nelson
Valborg Pace
Bill and Mary Zagotta

A.P. Barnes Society

Dennis Elchesen and
 Marcia Stimatz Elchesen
Jean King
Bruce and
 Sharon Schumacher
Marion Stearns
Linda Tinney

Grants and Matching Gifts

The Symphony Association gratefully acknowledges funding support from:

Pleasanton Arts Commission
and Livermore Valley
Performing Arts Center
(LVPAC)
LVPAC Education Fund
City of Livermore
Commission for the Arts
Alameda County
Arts Commission
ARTSFUND
The Boeing Company
Livermore Rotary Club
Chevron
Pleasanton Youth
Commission and LVPAC
Lawrence Livermore
National Laboratory

Symphony Association Meeting: April 18 at 7 o'clock

Adult season ticket subscribers, volunteer orchestra members, and donors of \$50 or more are members of the Livermore-Amador Symphony Association. LASA's annual general meeting, with refreshments supplied by the Symphony Guild, is from 7 to 7:20 p.m. on Tuesday April 18 in the music room at East Avenue Middle School, 3951 East Avenue, Livermore, just before orchestra rehearsal.

Youth Outreach: School Assemblies in Pleasanton

As part of its outreach to youth, the symphony will perform "Peter and the Wolf" assemblies at Valley View and Vintage Hills Elementary Schools in Pleasanton later this month. Michael Wayne Rice, an associate artist at Livermore Shakespeare Festival, will narrate. Funding for the assemblies is provided through partnerships with LVPAC, the Pleasanton Arts Commission, and the Pleasanton Youth Commission.

LASYO Applications: May 15 Deadline

Applications are now being accepted for the 2017 season of the Livermore-Amador Symphony Youth Orchestra and are due by May 15. The 2017 LASYO concert is on July 22. See livermoreamadorsymphony.org/lasyo.

Next Concert: Arabian Nights—May 20

Grieg: Piano Concerto in A Minor—Frank Wiens, soloist
Rimsky-Korsakov: Scheherazade—Kristina Anderson, violin

Competition for Young Musicians, 2017–2018

The 45th Competition for Young Musicians of the Livermore-Amador Symphony Association will take place on October 1. (Applications are due September 10.) Winners will perform as soloists with the Symphony on February 24, 2018, and will receive a cash award. See livermoreamadorsymphony.org/competition.

Estate Sales That Benefit the Symphony

Experienced Symphony Guild volunteers manage estate sales to benefit both the sellers and the Symphony. See livermoreamadorsymphony.org/estatesales.

We Invite You to Join the A.P. Barnes Society

Members of the A.P. Barnes Society have included the symphony in their estate plans. For more information, contact APBarnesSociety@livermoreamadorsymphony.org.

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.



@livamsymph



www.livermoreamadorsymphony.org

