

# Livermore-Amador Symphony

Lara Webber, Music Director & Conductor

Arthur P. Barnes, Music Director Emeritus

Saturday, December 2, 2017, 8:15 p.m.

Bankhead Theater, Livermore



# Musical Heroes

## **Egmont Overture**

Opus 84

**Ludwig van Beethoven**

(1770–1827)

## **Lieutenant Kijé Suite**

Opus 60

Birth of Kijé

Romance

Kijé's Wedding

Troika

Burial of Kijé

**Sergei Prokofiev**

(1891–1953)

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## INTERMISSION

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## **Presentation of student awards**

by Linda Tinney, LAS Association president,  
to Josephine Clements-Cain, Derek Dayton,  
Fiona Thendean, and Benjamin Gustav (Gus) Otto Wagner

## **Symphony No. 2**

in D Major, Opus 43

I. Allegretto

II. Tempo andante, ma rubato

III. Vivacissimo

IV. Finale: Allegro moderato

**Jean Sibelius**

(1865–1957)

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*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.*

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# Orchestra

**Conductor**

Lara Webber

**First Violin**

Kristina Anderson  
*Concertmaster*  
Juliana Zolynas  
*Assistant Concertmaster*

Norman Back  
Amanda Bewley  
Feliza Bourguet  
Judy Eckart  
Lana Hodzic  
Susan Ivie  
Jackie Maruskin  
Jutta Massoud  
Doug Morrison  
Nicholas Travia

**Second Violin**

Ursula Goldstein  
*Principal*  
Anne Anaya  
Gale Anderson  
Stephanie Black  
Mary Burchett  
Lisa Burkhart  
Jeana Ernst  
Jeannie Guzis  
Stacy Hughes  
Denise Leddon  
Jacqueline McBride  
Nissa Nack  
Beth Wilson

**Viola**

Judy Beck  
*Co-Principal*  
David Friburg  
*Co-Principal*  
Lynda Alvarez  
Audrey Horning  
Dora Scott  
Brandon Tran

**Cello**

Peter Bedrossian  
*Principal*  
Naomi Adams  
Alan Copeland  
Muriel Haupt  
Hildi Kang  
Joanne Lenigan  
Sarah Morgan  
Paul Pappas  
Sharon Schumacher  
Joseph Swenson

**String Bass**

Markus Salasoo  
*Acting Principal*  
Alan Frank  
Patricia Lay  
Aaron Plattner

**Flute**

Marianne Beeler  
*Principal*  
Nan Davies  
Beth Wilson

**Piccolo**

Nan Davies

**Oboe**

Eva Langfeldt  
*Principal*  
Jeanne Brown

**Clarinet**

Lesley Watson  
*Principal*  
Kathy Boster

**Saxophone**

George Pascoe

**Bassoon**

Doug Stark  
*Principal*  
Katie Brunner

**Horn**

Christine-Ann Immesoete  
*Principal*  
James Hartman  
Bryan Waugh  
Robert Williams

**Trumpet**

Michael Portnoff  
*Principal*  
Steven Anderson  
Bob Bryant

**Trombone**

Diane Schildbach  
*Principal*  
Marcus Schildbach

**Bass Trombone**

Tom Munns

**Tuba**

Betsy Hausburg

**Timpani**

April Nissen

**Percussion**

April Nissen  
*Principal*  
Tom Dreiman

**Harp\***

Constance Koo

**Celesta and Piano**

Todd Evans

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**Librarians**

Audrey Horning  
Monisa Wilcox

\* The Livermore-Amador Symphony Guild is underwriting the cost of providing a harp player at LAS concerts during the 2017–2018 season.

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## Program Notes

### **Egmont Overture**

Opus 84

Beethoven's significance in the transition from Classicism to Romanticism is apparent in his dramatic music. In it he established moods in the Romantic vein, but he also cast his expressions in the mold of Classical forms.

In 1810 Beethoven composed an overture, songs, and incidental music for a Vienna court theater revival of Goethe's drama *Egmont*. In the story, Count Egmont is a symbol of strength and courage for the citizens of Brussels in their resistance to Spanish tyranny in the sixteenth century.

The overture opens with a loud unison tone and a dramatic minor-key series of chords reminiscent of a dance, the sarabande, which foreshadows tragedy. Short melodic motifs bring the introductory material into a transition and then the main body of the overture, a fast triple meter with two main ideas presented in a classic sonata-allegro form—an exposition, its development, and a recapitulation. Interest centers on musical structure rather than melodic appeal. The balance between variety and unity in the overture frequently is interpreted as demonstrating the story of conflict and Count Egmont's steadfast virtue. The coda, a normal addition to the sonata-allegro form, swells into a joyous march that recurs to close the drama as the hero is led to his execution and martyrdom; it is symbolic of his followers' eventual triumph over the Spaniards.

### **Lieutenant Kijé Suite**

Opus 60

When it comes to the rivalry between the Soviet Union and the USA during the Cold War, we think of Sputnik, the moon landing, and the nuclear arms race. But their respective film industries were engaged in an even more telling competition. Starting in the 1920s and continuing until the USSR came apart, the movie-makers of the two superpowers were perfect opposites. Operating in a free-market economy, the Hollywood studios created a dream factory that spread American cinema and cultural values throughout the world. Meanwhile, Soviet filmmakers operated under government control: The state's cultural apparatus recognized the new medium's potential to shape opinion as well as to entertain. It was ideal for advancing government-approved artistic goals: highly accessible to the proletariat and useful for the State, promoting the advantages of approved collective ideals and the values of the revolution while demonstrating the traditional glories of Soviet culture. The 1934 film *Lieutenant Kijé* is a perfect example. Based on a novella by Yury Tynyanov, it's a characteristically Russian tale of bureaucratic ineptitude and corruption among the top brass. The lieutenant in question is literally a question mark—a squiggle entered by mistake into a military ledger. Increasingly elaborate attempts to cover up this error result in the nonexistent soldier's promotion up the ranks, marriage, death, and posthumous demotion.

Prokofiev, known as a sophisticated composer with a taste for dissonance, seemed like an improbable choice to compose the *Kijé* score, and he was at first reluctant to

### **Ludwig van Beethoven**

(1770–1827)

### **Sergei Prokofiev**

(1891–1953)

undertake it. But the idea captured him; convinced that he had discovered the ideal musical voice for the scenario, he grew eager to compose music that he described as simple and melodious. How right he was! In this suite, one of his most popular, we hear everything about Kijé in deftly layered music that never condescends to its farcical subject; it is funny and engaging but with a haunting strain of melancholy and echoes of fictional military exploits that somehow turn into realistic memories. The piquant texture of the instrumentation comes in part from Prokofiev's use of the tenor saxophone, influenced by Ravel's "Bolero." Few works in the repertoire so successfully combine jauntiness and sadness. Music from this suite has been used in many other films, including the 1958 English classic *The Horse's Mouth*, with Alec Guinness.

## **Symphony No. 2**

in D Major, Opus 43

**Jean Sibelius**

(1865–1957)

The Second Symphony is the most popular and most frequently recorded of Sibelius' symphonies. With its memorable melodies and heroic character, the symphony is a highly functional synthesis of Classical luminosity and Romantic feeling.

The heroic and optimistic first and final movements of the symphony were exactly what the Finnish public needed during a period of Russian oppression. The triumphant first public performance, which, according to the Finnish musician and composer Oskar Merikanto, "exceeded even the highest expectations," took place on March 8, 1902. That performance consolidated Sibelius' fame as a national hero, and soon the symphony was also triumphantly acclaimed abroad.

The first movement begins with a gentle song for the strings in D major. The very first chords, with their rising three-note progression, form a kind of motif for the whole symphony. The movement proceeds in an interesting manner after an alternation between the woodwind instruments and the horns. The introductory sequence consists of fragments whose connections Sibelius gradually reveals. Musicologists have emphasized that the unity of the material "has in fact been created as something discovered by Sibelius during the process of composition—so that in the final work it is only a question of gradually showing and revealing this unity to the listener." During the development, a theme that first ended on a falling fifth returns in various guises. The thematic material of the beginning is given a dramatic manifestation, and finally the musical motifs of the movement are presented in a grand, masterly synthesis. Despite moments of threat, the movement ends with the pastoral idyll of the opening.

The second movement begins with a long pizzicato sequence in the cellos and the double basses, a feature that astonished contemporaries. Then the first main theme of the movement is heard in the bassoon. The sense of anxiety increases. Although the symphony is not overtly programmatic, one can imagine desperate arguments and inevitable answers. However, the theme introduced by the bassoon now has its counterpart in an ethereal and peaceful "Christ theme," which has been prepared for by the recent dramatic struggle. This marks the beginning of a struggle and continuous metamorphosis of the two main themes. In a way, it is also a fight between death and salvation. The game is ended with two pizzicato strokes, exactly as in the first and last movements of Sibelius's First Symphony.

The start of the third-movement scherzo is wild. The flute presents a surprisingly peaceful theme, accompanied by figures from the strings. The tempo slows for the arrival of a tender trio, where the oboe repeats the same note nine times in introducing the thematic material. Sibelius repeats the various phrases of the scherzo. A rising three-tone motif builds a highly effective bridge to connect the scherzo with the final movement.

The main theme of the finale shows Sibelius in his most heroic mood. The rising three-tone motif of the first movement returns, with the strings playing in D major, but instead of hearing a reply in the woodwind instruments, we now hear it in the trumpets. In the secondary theme, the second movement surfaces again. The oboe introduces a motif that, according to Aino Sibelius, wife of the composer, was written in memory of her sister. Sibelius now introduces to the music a sense of the sacred, which recedes when the symphonic current once again starts to flow more rapidly. At this stage, Sibelius again repeats the three-note motif. The scholar Erkki Salmenhaara has, with good reason, pointed out the thrilling effect achieved when the “rising three-tone motif” finally—for the first time in the symphony—proceeds to the fourth note of the scale.

*program notes compiled by Kathy Boster from Internet sources*

*edited by Eva Langfeldt*

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## **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.*

### **Symphony Association Award**

*One of two awards established by the Livermore-Amador Symphony Association.*

**Benjamin Gustav (Gus) Otto Wagner** is this year’s recipient of the Symphony Association Award. A student at Amador Valley High School, Gus plays saxophone, flute, and clarinet. His current private teacher is Phillip Halseth. Gus has been a member of the AVHS marching band throughout high school: He marched in the tenor saxophone section in 2014, was assistant drum major in 2015 and 2016, and is currently the head drum major. He is also a current member of Amador’s wind ensemble I, jazz group A, and saxophone choir and a past member of the symphonic band and jazz combo. Gus was a drum major for the Blue Devils “B” Drum and Bugle Corp in 2016, and he plans to continue with the Blue Devils organization after high school. Gus plans to study music industry in college and then work for a large-scale online music distributor or pursue a career in music-industry management of a recording studio or label.

### **Arthur P. Barnes Award**

*This Livermore-Amador Symphony Association award is named in honor of Music Director Emeritus Arthur P. Barnes.*

**Derek Dayton** receives the Arthur P. Barnes Award. Derek is a singer and an instrumentalist: He plays trumpet, mellophone, piano, and handbells. He has been

in the marching band at Dublin High School since he started there—as a trumpet player for two years and a mellophone player for two years. He is currently serving as trumpet section leader for the Dublin High School Irish Guard. Also at Dublin High, he has played in the jazz band for three years; he was a featured soloist as a junior and is lead trumpet as a senior. He is in a jazz combo that is preparing for competitions at both the Campana and Folsom Jazz Festivals. In 2015, he played trumpet in the Livermore-Amador Symphony Youth Orchestra. Derek has participated in benefit concerts for cancer patients, hurricane victims, and fire victims. He has played in a bell choir at his church for several years and will be first chair at its community youth Christmas concert this year. In college, Derek plans to major in business management with an emphasis on entrepreneurship.

### **John H. Green Memorial Award**

*Established by Tot and John W. Green in memory of their son, John H. Green; he played horn, attended Granada High School, and received a Symphony Association Award.*

The recipient of the John H. Green Memorial Award this year is Livermore resident **Josephine Clements-Cain**. Josephine plays flute and piano; her current teachers are Karen Veca, flute, and Mary Beth Cheney, piano. For three years, Josephine attended Granada High School in Livermore; as a senior, she is a student at the Oakland School for the Arts, where she is a member of the chamber orchestra and flute choir. While at Granada, Josephine played in the marching band and orchestra, participated on both flute and piano in the Livermore School District Solo & Ensemble Festival, was two-term vice president of the Tri-M music honor society, and played varsity golf and tennis. She has played in the Orchestra Gradus ad Parnassum for three years; this is her second year as principal flute. Her love of the flute was greatly influenced by middle school music director Mike Divita. Josephine hopes to major in flute performance in college and follow her education with a varied music career including performing as an ensemble member and teaching at the university level.

### **Bill King Memorial Award**

*Established by Jean King in memory of Bill King, the son of Jean and Walter King; Bill loved music and played cello and trombone at Jackson and East Avenue Middle Schools.*

This year's recipient of the Bill King Memorial Award is pianist and cellist **Fiona Thendean**. Her current teacher is Yu-Ting Chen. Fiona is a student at Amador Valley High School, where she has played in both the orchestra and jazz band since ninth grade. She was also a member of the pit orchestra for the AVHS productions of *Legally Blonde* and *Beauty and the Beast*. She has participated in a number of musical competitions, including LAS's Competition for Young Musicians, placing in the Etude Club of Berkeley's Young Artist Competition, the U.S. Open Music Competition, and the American Protégé International Music Competition. Fiona performs monthly at Eden Villa assisted living in Pleasanton, and she founded and directs Music for You, a musical outreach organization. Music for You is planning a concert to benefit the Harmony Project, which provides free music education to those who might not otherwise have the opportunity to take lessons. In college, Fiona intends to pursue a minor in piano performance and to continue sharing her music with the community.

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## Donors

*The Livermore-Amador Symphony Association gratefully acknowledges donations received during the past year from the following.*

*(Corrections or questions? Please contact Judy Eckart, judy@justjudy.com.)*

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### Members of the A.P.

Barnes Society have  
included the symphony in  
their estate plans. Contact  
APBarnesSociety@liver-  
moreamadorsymphony.  
org for more information.

## New Timpani!

Our set of beautiful professional hammered-copper timpani is making its concert debut today! Two of the drums will be in use tonight.

The matched set of four kettle drums is a gift from the Kasameyer family. Ann Kasameyer and her children, Karen, Amy, and Alan, made this gift in memory of Paul Kasameyer—husband, father, and longtime LAS percussion musician. Ann wrote, “We are delighted to purchase the timpani for the Symphony. As you all know, being involved with LAS was a really important part of Paul’s life here in Livermore. I’m looking forward to hearing them in concert.”

## Wild Water and Wonder—February 24, 2018



Evocative and cinematic music transports us from sunrise on the open ocean, through the stillness of moonlight reflected on the water, to a violent storm at sea. English composer Benjamin Britten takes us on this journey with his Four Sea Interludes, from his opera *Peter Grimes*. Italian composer Ottorino Respighi inspires us with his glorious visions of wonder as he vividly describes the fountains of Rome. Come with us on this wet and wonderful ride, featuring the talented winners of our young musicians competition.



For the first time since 1973–1974, there are three winners of the Competition for Young Musicians. All are high school juniors. David Davisson will play the first movement of Mozart’s Flute Concerto in G major; Sean Lee will play the first movement of Shostakovich’s Cello Concerto No. 1; and Joey Zhu will play the first movement of Rachmaninoff’s Piano Concerto No. 2.



## LAS Guild: Estate Sales Experts

Contact the Livermore-Amador Symphony Guild to manage your next estate sale. We have years of experience, and all of our profits go to the Symphony and to music programs in our schools. Call Marie at 925.447.5521 or Pat at 925.454.0107 for more information.

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](http://www.independentnews.com).

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