

Livermore-Amador Symphony

Lara Webber, Music Director & Conductor
Arthur P. Barnes, Music Director Emeritus
Saturday, June 2, 2018, 8 p.m.
Bankhead Theater, Livermore



Prelude Talk at 7 p.m. by Lara Webber

Roman Carnival Overture

Opus 9

Hector Berlioz

(1803–1869)

Cello Concerto in E Minor

Opus 85

Edward Elgar

(1857–1934)

I. Adagio, Moderato

II. Lento, Allegro molto

III. Adagio

IV. Allegro, Moderato, Allegro ma non troppo, Poco più lento, Adagio

Jennifer Kloetzel, soloist

————— INTERMISSION —————

Symphony No. 2 in C Minor,

“Little Russian” Opus 17

Pyotr Ilyich Tchaikovsky

(1840–1893)

1. Andante sostenuto, Allegro vivo

2. Andantino marziale, quasi moderato

3. *Scherzo*: Allegro molto vivace

4. *Finale*: Moderato assai, Allegro vivo, Presto

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

Orchestra

Conductor

Lara Webber

First Violin

Kristina Anderson
Concertmaster

Juliana Zolynas
*Assistant
Concertmaster*

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

Second Violin

Ursula Goldstein
Principal

Anne Anaya
Stephanie Black
Jeana Ernst
Stacy Hughes
Denise Leddon
Jacqueline McBride
Nissa Nack
Leslie Stevens
Beth Wilson

Viola

Judy Beck
Principal

Lynda Alvarez
Audrey Horning
Dora Scott
Brandon Tran
Esteban Zapiain

Cello

Alan Copeland
Acting Principal
Naomi Adams
Kate Fisher
Chris Jackson
Joanne Lenigan
Sarah Morgan *
Paul Pappas
Wendy Reynolds

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

English Horn

Jeanne Brown

Clarinet

Lesley Watson
Principal
Kathy Boster

Bassoon

Doug Stark
Principal
Katie Brunner

Horn

Christine-Ann Immesoete
Principal
James Hartman
Bryan Waugh
Robert Williams

Trumpet

Michael Portnoff
Principal
Bob Bryant

Trombone

Diane Schildbach
Principal
Marcus Schildbach

Bass Trombone

Thomas Munns

Tuba

Betsy Hausburg

Timpani

April Nissen

Percussion

April Nissen
Principal
Lee Carpenter
Tom Dreiman
Todd Evans

Librarians

Audrey Horning
Monisa Wilcox

* High school student

Program Notes

Roman Carnival Overture

Opus 9

Hector Berlioz

(1803–1869)

In January 1844, Hector Berlioz published his famous handbook on the art of orchestration, the *Traité d'instrumentation*, and in the same month, by way of concise and brilliant demonstration of the techniques set forth therein, he composed the scintillating *ouverture caractéristique* he called “Le Carnaval romain.” He drew virtually all the material for this piece from his opera *Benvenuto Cellini*, a grandly conceived work that occupied him intermittently for more than three decades.

Cellini's unsuccessful premiere was given in Paris in 1838; a revised version of the opera was introduced in 1852 by Franz Liszt. By that time, “Roman Carnival” had been in the orchestral repertoire for eight years. Berlioz suggested that it might serve as a prelude to the opera’s second act, a carnival set in the Piazza Colonna. Most of the more vigorous sections in “Roman Carnival” had been drawn from that part of the opera.

The second, slow and lyrical theme in “Roman Carnival” is introduced by the English horn. (The melody, used originally by Berlioz in his early *Messe solennelle*, is from a duet between Cellini and his beloved, Teresa, at the end of Act I in *Cellini*.) Once this theme is taken up by other elements of the orchestra, it gains a more extroverted spirit, and the concluding portion of the piece is in the form of a grand saltarello, a medieval Italian court dance, set forth with glorious abandon.

The ending has not always been played with abandon, though: In his memoirs, Berlioz reported that he was once treated to a performance of “Roman Carnival” at a party by five musicians who distributed themselves among two pianos:

They took the allegro far too slowly; the andante went well, but when they resumed the allegro at a still more dragging speed than before, the blood rushed to my head, I grew scarlet and, unable to keep my temper, cried out, “It is not the Carnival, it is Good Friday they are playing!” I leave you to imagine the mirth excited among the audience by this exclamation. It was impossible to restore silence, and the overture was finished amid the laughter and noise of the assembly, but still quite slowly, and apparently without my five placid interpreters having been in the least disturbed.

Cello Concerto in E Minor

Opus 85

Edward Elgar

(1857–1934)

Edward Elgar, who was 57 when the First World War broke out, was living with his wife in a large house in London. In 1910 his violin concerto had met with a rapturous reception, but his second symphony the following year met with a cooler response. He began to feel that perhaps his music was too old-fashioned for the times. He wrote little in the first years of the war and was often ill; he decided to move out of London to a rented cottage in Sussex. Here he regained both his health and his confidence, and in two years (1918 and 1919) wrote four works, all in a new style, leaner and less lush than his earlier output. The first three were chamber music: a violin sonata, a string quartet, and a piano quintet. The fourth was the cello concerto, the last major work he was to complete.

The cello concerto was premiered in 1919, in the opening concert of the London

Symphony Orchestra's first postwar season. Elgar conducted, but it was not a success; another conductor took the rest of the program, leaving Elgar almost no rehearsal time, and the orchestra would not have been expecting the lean, spare texture. But the quality of the work shone through. An astute critic noted "a profound wisdom and beauty underlying its simplicity ... a fine spirit's lifelong wistful brooding upon the loveliness of Earth." It was given a new lease on life by the emotional interpretations of Jacqueline du Pré in the 1970s.

The solo part is never showy and has none of the usual brilliant passage work to show off the soloist's skills. The scoring is very thin, with often just a single line or a few delicate notes here and there to accompany the soloist. Except for the last movement, the tunes are hardly developed at all, just repeated. Yet despite all that, the work is incredibly emotional—so much yearning, love, loss, grief, and even anger is conveyed.

The cello solo opens the work with a bravura flourish—which rapidly fades out—and the violas introduce the first main theme. This has several repetitions by soloist and orchestra, which are followed by a central section that is warmer and more hopeful, with a swaying melody. Then the first theme returns, and the movement ends bleakly. The second movement follows with no break, opening again with a cello solo, a variant on that in the first movement. It soon becomes a rapid, skittering dance, like the flight of birds. The accompaniment is of the utmost delicacy, with occasional darker colors caused by the rather unstable harmony, but mostly this movement flies in the light.

The third movement is very simple, a song for the soloist accompanied by strings alone with just a few wind chords. It is very intimate in its emotion. This song ends expectantly and leads directly into the vigorous finale. The finale, after another thoughtful opening for the soloist alone, tries hard to be a positive conclusion to the concerto. The music is constantly inventive and expends a lot of energy in the process. But the tonality isn't stable long enough, and once the momentum starts to give out, all the pent-up pain and hurt, the passion and regret, come flooding out. Eventually we hear the opening flourish of the concerto again, with just one difference—this time it is punctuated by two savage chords from the whole orchestra. The final bars are no reconciliation.

Symphony No. 2, in C Minor, "Little Russian" Opus 17

Pyotr Ilyich Tchaikovsky
(1840–1893)

Tchaikovsky was regarded by "The Five" (a group of Russian nationalist composers which included Rimsky-Korsakov and Mussorgsky) as being essentially oriented toward Western, non-Russian music. They criticized Tchaikovsky for his attraction to Italian, French, and German musical models, the very music they had turned their backs on, rather than to native sources of inspiration. "Much of their criticism reads like a patriotic tirade against some dangerous renegade," wrote the music critic Louis Biancolli. But in his Second Symphony, Tchaikovsky silenced all criticism, for here Russian folk melodies abound. Even the title, "Little Russian," was attached to the work by the critic Nikolai Kashkin in honor of the Ukrainian tunes Tchaikovsky used. ("Little Russian" was a term of contempt applied to the Ukraine by the seventeenth- and eighteenth-century czars, although by Tchaikovsky's time, the distasteful implications had worn off.)

Never before, or again, was Tchaikovsky held in such high esteem by “The Five.” When he played the finale of this symphony on the piano for them, the composer reported, “the whole company almost tore me to pieces with rapture.” The premiere, on February 7, 1873, in Moscow, was also an enormous success, and it was repeated soon afterwards “by general request.” At this second performance, Tchaikovsky was cheered after each movement and, at the conclusion of the symphony, was given a laurel wreath and a silver cup. Strangely enough, though, the symphony fell into near oblivion in the early twentieth century, and it remained for Igor Stravinsky to revive it for his guest-conducting engagements during the 1930s. In addition to its overtly nationalistic character, the Second Symphony is also distinguished by its extroverted, happy, cheerful tone, a quality generally lacking in the composer’s other symphonies.

The work opens with a long introductory passage in which a variant of the folk tune “Down by Mother Volga” is heard no fewer than five times, beginning with an extended horn solo. The movement’s main section, the *Allegro vivo*, is ushered in by violins in a vigorous theme, which is followed by two more in a lyrical vein—one for the oboe, the other for violins in a sweeping Romantic gesture.

The second movement draws upon a perky march theme from Tchaikovsky’s unpublished opera *Undine*, which was turned down by the St. Petersburg Opera in 1869. A second, expressive theme mingles with the march tune, appearing each time clothed in different colors.

A lively scherzo constitutes the third movement, notable for its rollicking rhythms, rapid alternation of moods, and brilliant colors. Another folk-like melody is heard in the central trio section.

The finale was Tchaikovsky’s favorite movement. After the introduction, here too we find a simple folk tune, “The Crane,” which serves as the principal material for development throughout the movement, recurring in colorful reorchestrations. Alternating with “The Crane” theme is an original theme by the composer, full of syncopations and often described as a rumba rhythm. A final statement of the principal theme in a quick tempo brings the symphony to a brilliant close.

program notes compiled by Kathy Boster from Internet sources

edited by Eva Langfeldt

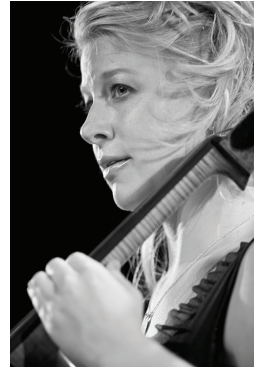
Cello Soloist Jennifer Kloetzel

A graduate of The Juilliard School and a Fulbright Scholar, cellist Jennifer Kloetzel has given concerts throughout the United States, Europe, and Asia. She was a member of the Cypress String Quartet from its founding in 1996 through its farewell concert in 2016, and she has toured the world and performed at the Kennedy Center for the Performing Arts, the Chautauqua Institute, the Ravinia Festival, the Lobkowitz Palaces in both Vienna and Prague, and prominent colleges and conservatories nationwide.

Kloetzel is noted for her elegant playing and her vibrant tone. She performed the world premieres of a Cello Suite by Daniel Asia (2002) and the Cello Concerto “Cloud Atlas”, written for her by Elena Ruehr (2012). Kloetzel won Juilliard’s top award, the “Peter Mennin Prize for Outstanding Leadership and Achievement in Music,” and a Presser Music Award, as well as a 1990 Fulbright Grant. In 2004 she

was honored with the McGraw-Hill Companies' Robert Sherman Award in recognition of her years of outreach work in schools and community centers.

Growing up near Baltimore, Ms. Kloetzel began her cello studies at age 6. Her teachers included Aldo Parisot, William Pleeth, Harvey Shapiro, Stephen Kates, and Paula (Virizlay) Skolnick, as well as members of the Juilliard String Quartet, the Amadeus Quartet, and the Cleveland Quartet. After performing with pianist André Previn at the La Jolla Chamber Music Festival in 1992, Kloetzel was invited to appear as one of his select "Rising Stars" at the 1993 and 1994 Caramoor Festivals in New York State.



From 2003 to 2009, Kloetzel taught cello and chamber music at San José State University, where the Cypress String Quartet was ensemble-in-residence. In 2016, she was appointed to the faculty at the University of California, Santa Barbara.

As a member of the Cypress String Quartet, Kloetzel received the Copland Award for championing living American composers and also commissioned and premiered more than thirty works. She is a frequent soloist with orchestras, performing concertos by Brahms, Dvořák, Elgar, Lalo, Shostakovich, Beethoven, and Haydn.

Youth Outreach

During April and May this year, approximately two thousand children in Pleasanton and Livermore attended LAS performances at elementary school assemblies. Our orchestra introduced symphonic music and the different instruments of the orchestra to our youth. In addition, LAS has been holding regular open dress rehearsals to reach even more youth in our community.

For seven years, LAS's Fiddle Club has introduced violin-playing to elementary school children. The 2018 program, taught by LAS violin player Jutta Massoud, provided eight weeks of after-school classes to 4th graders at Marilyn Avenue Elementary in Livermore.

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 its activities. Call 925.447.5521 or 925.455.0870 for more information.

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

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Competition for Young Musicians, 2018–2019

September 9, 2018: Applications due

October 14, 2018: Competition

February 23, 2019: Winners perform with LAS

See livermoreamadorsymphony.org/competition for information.

More in 2018

Rose Night for the 2018–2019 Season—Tonight!

It's a Symphony Guild tradition: Season ticket subscribers for 2018–2019 are entitled to pick up a rose in the lobby tonight.



LASYO Concert—August 4

Rehearsals begin in July for the Livermore-Amador Symphony Youth Orchestra's tenth season! Don Adkins and Göran Berg return as conductors, and Betsy Hausburg continues as program coordinator. A free public concert will be presented on Saturday August 4 at 8 p.m. at the First Presbyterian Church in Livermore.

Bankhead Gala—September 8

The Bankhead Theater's twelfth season begins on September 8 with a gala performance by B. J. Thomas, accompanied by the LAS orchestra. For information about this fundraiser for the Livermore Valley Performing Arts Center, see lvpac.org.

Pops Concert—October 26

Call 925.447.6454 starting on September 17 to reserve tickets for "POPS: Bernstein on Broadway!" presented by the Symphony Guild. The concert, at the Livermore Community Center, is Friday October 26 at 8 p.m. New this year is an option to sit at "premium tables." See livermoreamadorsymphony.org/pops.

Family Concert—December 1 Afternoon

The LAS orchestra will perform at a short family concert presented by the Livermore Valley Performing Arts Center on the afternoon of December 1, after which orchestra players will staff an "instrument petting zoo."

Joy, Pathos, and Passion—December 1 Evening

The LAS concert on the evening of December 1 starting at 8:15 p.m., "Joy, Pathos, and Passion," will include works by Bernstein (who was born in 1918), Fauré, and Brahms. Awards to high school seniors will be presented at the concert, too. — See livermoreamadorsymphony.org/awards.

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.

LVPAC is a sponsor of this event.



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