

LIVERMORE-AMADOR SYMPHONY

2012-2013

DR. ARTHUR BARNES,
MUSIC DIRECTOR & CONDUCTOR

www.livamsymph.org

Concerts are performed in the
Bankhead Theater,
2400 First Street, Livermore



Celebrating 50 Seasons

Saturday December 1, 2012 8 p.m.

Darter: Celebrations
Brahms: Violin Concerto
Brahms: Symphony No. 1

(prelude talk, 7 p.m.)



Dr. Arthur Barnes and the orchestra open the Livermore-Amador Symphony's Golden Season—its fiftieth—with music that powerfully celebrates the orchestra's half-century of musical achievement. Noted Livermore composer Tom Darter's LAS-commissioned work "Celebrations" receives its premiere, kicking into high gear a yearlong celebration of music and festivity. Brahms' monumental First Symphony is often called "Beethoven's Tenth"; it compellingly captures the revolution of musical technique and emotion in force during the mid-nineteenth century. Brahms' violin concerto is considered one of the greats of the form, and it continues the enthusiastic tone of the season. The orchestra will be joined by **Stuart Canin**, concertmaster of the San Francisco Symphony from 1970 to 1980 and concertmaster of the San Francisco Opera from 1970 to 1972. Born in New York City, Canin studied the violin with famed pedagogue Ivan Galamian. In 1959, he surpassed 25 other violinists to capture first prize at the Paganini International Violin Competition in Genoa, Italy. One year later he was honored by his native city with its highest cultural award, the Handel Medal, in recognition of his musical achievements.

To add to your enjoyment of each concert, hear the **Prelude**.

6:45 doors open
7:00-7:30 prelude talk
8:00 concert begins

Vienna Bonbon and Russian Drama

Saturday February 23, 2013 8 p.m. (prelude talk, 7 p.m.)

Lehar: Gold and Silver Waltz
Shostakovich: Symphony No. 5
plus solos by winners of the 2012-2013 Competition for Young Musicians



In 1937 in Russia, Shostakovich wrote his masterful and enigmatic Fifth Symphony during the height of Stalin's purges. Living under constant threat, the talented composer found his works strongly denounced by the Communist Party. Fearing for his life, the young composer wrote a symphony ending with a rousing march. But to many, the triumph rang hollow. The mystery endures as to the composer's intent: did he celebrate Stalin's regime? Or did his music contain hidden messages protesting the very system it seemed to support? "I think it is clear to everyone what happens in the Fifth," he allegedly said years later. "The rejoicing is forced, created under threat. It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing!'" Come decide for yourself what the master's message was. You will also enjoy the performances of the two winners of the Symphony's annual Competition for Young Musicians, featured soloists in a program that brings something for multiple musical tastes.

Guest Conductor Potpourri: Dawn Harms

Saturday April 6, 2013 8 p.m. (prelude talk, 7 p.m.)

Copland: Fanfare for the Common Man
Verdi: Overture to La Forza del Destino
Mendelssohn: String Symphony No. 1
Higdon: Blue Cathedral
Saint-Saëns: Symphony No. 3 ("Organ")

Dawn Harms,
guest conductor



The Golden Season's third program opens with Aaron Copland's famous "Fanfare for the Common Man", arguably the most stirring and famous fanfare ever written. Verdi's overture to *La Forza del Destino* (*The Force of Destiny*) explores the currents of nature, nurture, and free will in a rich tapestry of beautiful melody and orchestration. Written when he was just 12, Mendelssohn's sparkling and joyous First String Symphony brilliantly captures his evocative and tuneful spirit. In contrast, the mature Saint-Saëns' "Organ Symphony" represents what the composer knew to be the zenith of his symphonic compositional career: of it, he said, "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again." Guest conductor **Dawn Harms** leads an active musical life as a violinist, violist, chamber musician, and conductor. A member of the San Francisco Opera Orchestra and associate concertmaster of the New Century Chamber Orchestra, Harms also performs as co-concertmaster with the Oakland East Bay Symphony. She was chosen to be one of the fellows at the exclusive American Academy of Conducting at the Aspen Music Festival, where she worked with some of the top conductors in the world. Harms is the co-founder and music director of the Music at Kirkwood chamber music festival and currently serves on the music faculty at Stanford University.

Single-Concert Tickets

Tickets for individual performances are available (starting in November) at adult \$29/\$26/\$23, senior \$27/\$24/\$21, and youth \$10, through the Livermore Valley Performing Arts Center box office at bankheadtheater.org or (925) 373-6800. For more information, visit livamsymph.org/tickets or call the Symphony at (925) 373-6824.

Symphony Guild

The Symphony Guild has promoted music in the area since 1963 as an auxiliary of the Livermore-Amador Symphony Association. Its purpose is to stimulate interest in the Livermore-Amador Symphony and to provide financial support. Membership is open to all who share this goal. Please call (925) 606-5422 or see livamsymph.org/guild for information.

Grants and Matching Gifts

Funding has been received from:
Lawrence Livermore National Security, LLC
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Sandia National Laboratories
Rotary Club of Livermore Valley
Livermore Cultural Arts Council

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Asilomar Retreat to Celebrate the Season

The Livermore-Amador Symphony Association will host a retreat for its members (orchestra players, Guild members, and donors) and their families at Asilomar State Beach and Conference Grounds on the weekend of **Friday April 26 through Sunday April 28, 2013**. (Participants will pay lodging and meal costs.)

Photo: ARAMARK Parks and Destinations

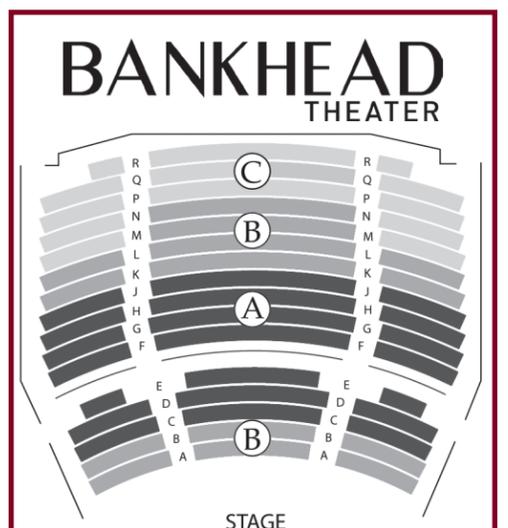
Ode to a Joyous 50th Season

Saturday May 18, 2013 8 p.m. (prelude talk, 7 p.m.)

Beethoven: "Coriolan" Overture
Beethoven: Symphony No. 9
Nancy Wait, soprano
Brian Thorsett, tenor
Wendy Hillhouse, alto
Leroy Kromm, baritone



Completing the orchestra's triumphal Golden Season is a symphonic and choral tour de force: an all-Beethoven program whose capstone is the Ninth, the apotheosis of Beethoven's symphonies, if not all his music. Often called the "Symphony of Joy", the moniker endures not just for the supremacy of the famous "Ode to Joy", but for the sheer force of joy that infuses all the music from beginning to end. The ideas Beethoven would use in his monumental work were in formation for many years: melodies and parts that he would ultimately use in the Ninth date back to the gestative years before he wrote his First. Schiller's poem "The Ode to Joy" interested Beethoven from 1793, when he sought to place it in song, but the musical theme of the last movement was written only a year before the completion of the symphony, showing that Beethoven composed the work over his entire life. Including a chorus with four soloists, the Ninth is the first symphony by a major composer to use the voice as an instrument. Written after Beethoven's deafness was complete, it stands as a testament to the composer's musical genius and is considered by many to be the greatest piece of music ever written.



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