



Livermore-Amador Symphony

Lara Webber, Music Director & Conductor

Arthur P. Barnes, Music Director Emeritus

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday August 3, 2019, 8 p.m., First Presbyterian Church, Livermore

Don Adkins and Göran Berg, Music Directors; Jed da Roza, Assistant Director
Betsy Hausburg, Coordinator

Welcoming remarks

Betsy Hausburg

L'Arlésienne Suite No. 2

- I. Pastorale
- II. Intermezzo
- III. Menuetto
- IV. Farandole

Georges Bizet
conductor: Don Adkins

Eine Kleine Nachtmusik, K. 525

- I. Allegro

Wolfgang Amadeus Mozart
conductor: Göran Berg

Valse Triste from *Kuolema*, Op. 44

Jean Sibelius
conductor: Göran Berg

Symphony No. 40 in G Minor, K. 550

- I. Allegro molto

Mozart
conductor: Jed da Roza

Stairway To Heaven and Misty Mountain Hop

Led Zeppelin
arranged by John Reed
conductor: Don Adkins

Violin I

Aria Roach
Eliana Tang

Miriam Brown, *Mentor*

Karen Lydick
Harry Jo
Annie Tang
Brian Geng
Haneum Kim

Violin II

Anna Tang
Handson Li
Emma Wang
Donya Atashie
Sophia Bohyun Lee
Evan Colette
Harshita Krupadanam
Sabrina Tsai

Evan Erickson

Hedrianna Caitlin Macias
Sue Park

Viola

Hadi Zeid
Emma Laurence
Charles Brown
Anderson Liao
Eliza Lloyd

Fernanda Van Atta, *Mentor*

Cello

Zoe Qian
Sydney Dang
Tony Chan
Beckett Kohn
Daniel Koo
Nathan Lin
Seoyeon Moon

Daniel Brown

Pratyush Rallapally
Stephen Brown, *Mentor*

Bass

Cedar Simpson
Dheerau Gurusamy

Flute

Luke Ellsworth
Claire Koning
Jessica Ahn
Loanna Ahn
Erin Jackson
Kristina Brown, *Mentor*

Oboe

Ethan Epperly
Alyssa Chen

Clarinet

Alayna Chen

Alto Sax

Peter Chatterjee

Bassoon

Destiny-Ciara Yano
Daniel Kang
Sarah Berman, *Mentor*

Horn

Isaac Lloyd
Christine Immesoete,
Mentor

Trumpet

Lauren Callahan
Matteo Kramer
Evan Chen

Percussion

Julia Leigh
Colton Crouch

Audience members and performers are invited to a reception in Fellowship Hall
after the concert, with food provided by LASYO parent volunteers.

**L'Arlésienne Suite No. 2 (1872) Georges Bizet
(1838–1875)**

Bizet wrote incidental music for the production of the play *The Girl from Arles* by Alphonse Daudet. The story is about a young farmer who is infatuated with a girl from Arles. Just before their marriage, he decides that she is not worthy of his affection. He then courts a childhood friend but cannot remove the fascinating Arlésienne from his mind. This conflict unhinges his mind and, on the night of St. Eloi, he jumps from a window to his death while the nearby peasants are dancing the farandole.

The play is set in Provence, and Bizet uses folk tunes from this region for several of his pieces, including the "Farandole." Bizet himself rescored four excerpts from the play for Suite No. 1. His good friend Ernest Guiraud orchestrated Suite No. 2 soon after Bizet's death.

**Eine Kleine Nachtmusik, K. 525 (1787)
Wolfgang Amadeus Mozart
(1756–1791)**

Mozart was a working composer who always received an income for his compositions. *Eine Kleine Nachtmusik* is unusual in that we do not know why he wrote the piece. We do know that it was written while he was working on the second act of his opera *Don Giovanni*, because the manuscript is dated. *Eine Kleine Nachtmusik* is a *serenade* (an entertaining, multi-work piece, usually including several dances, for a small group of instruments, intended to be played at a social gathering). While he lived in Salzburg, Mozart wrote many works which were intended to be played at parties and other social occasions, but this is the only serenade he wrote while he was living in Vienna, a city renowned for its abundance of public music-making. Years earlier, the English traveler Edward Browne had described the outdoor music "which makes so many Musicians in Vienna; for no place abounds more with them; and in the Evening we seldom failed of Musick in the Streets, and at our Windows." *Eine Kleine Nachtmusik* is a good example of the mature Mozart and his *galant* style, which focuses on beauty and elegance.

**Valse Triste from *Kuolema*, Op. 44 (1903)
Jean Sibelius
(1865–1957)**

"Valse Triste" ("Sad Waltz") was originally composed for a 1903 production of the play *Kuolema (Death)* by Arvid Järnefelt. The waltz captures the sense of haunting memories recollected in old age. Here is how the scenario for the waltz was described in the original program note: "It is night. The son, who has been watching beside the bedside of his sick mother, has fallen asleep from sheer weariness. Gradually a ruddy light is diffused through the room: there is a sound of distant music: the glow and the music steal nearer until the strains of a waltz melody float distantly to our ears. The sleeping mother awakens, rises from her bed and, in her long white garment, which takes the semblance of a ball dress, begins to move silently and slowly to and fro. She waves her hands and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly waltz rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on her bed and the music breaks off. Presently she gathers all her strength and invokes the dance once more, with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold."

**Symphony No. 40 in G Minor, K.550 (1788)
Mozart**

One of the greatest demonstrations of musical creativity over a short span of time took place during the summer of 1788, when Mozart wrote all three of his last symphonies. His anticipation of a set of subscription concerts at the Vienna casino during the fall of 1788 was his reason for creating the symphonies. He even printed tickets for the concerts and sent two free tickets to his friend (and financial supporter) Michael Puchberg. The concerts never took place because the usual subscription audience, the upper class and the aristocracy, were, because of an unpopular war with Turkey, no longer in a financial position to afford too many luxuries. Even though the casino concerts never took place, evidence suggests that the symphonies (especially Symphony No. 40) were played before Mozart's death.

Mozart's symphonies were always intended to be easily understood and enjoyed by audiences. Symphony No. 40 appears to be the exception to this approach. It is one of only two symphonies written by Mozart in a minor key, both in G-minor. This symphony was known by later Romantic Period composers largely because of its emotional depth and darkness. Of the approximately ten thousand symphonies written during the 1700s, only about fifty are still regularly performed. Of those fifty, Mozart's Symphony No. 40 is certainly one of the most significant, thanks, in large part, to the dramatic seriousness created by its fatalistic energy.

**Stairway to Heaven (1971) Led Zeppelin
Misty Mountain Hop (1971)**

"Stairway to Heaven" is rated among the greatest rock songs of all time. In 2004, *Rolling Stone* magazine placed it as 31st on their list of the 500 Greatest Songs Ever. Jimmy Page, guitarist and co-writer, later said: "I knew it was good, but I didn't know it was going to be almost like an anthem." The group was careful to never release it as a single, so that the entire album would have to be purchased. The first time it was played, the audience was bored and demanded that the group play something that everyone knew, but it soon became the song which ended all of their concerts. After a few years of this, the group became less than enthusiastic about performing the song. Singer Roger Plant once gave \$10,000 to a Portland, Oregon, radio station whose non-mainstream programming he enjoyed while driving a rental car to the Oregon coast. His only request was that they promise to never play "Stairway to Heaven." When later questioned, Plant replied that he liked the song but he had heard it before.

"Misty Mountain Hop" appeared on the same album as "Stairway to Heaven" but, other than the date, the two pieces come from entirely different places. "Misty Mountain Hop" is more in line with the "British Invasion" of the 1960s and is all about energy and a sense of good-natured fun. The most common interpretation of the song's title involves a reference to the Misty Mountains in J.R.R. Tolkien's *The Hobbit*. The lyrics refer to the events of the July 7, 1968, Legalize Pot Rally in Hyde Park, London, in which police made arrests for marijuana possession. The lyrics reflect Plant's quest for a better society, a place and time when hang-ups are replaced with individual freedom and a life of mutual support and rapport.

program notes by Don Adkins

LAS Competition for Young Musicians

Recordings due: September 8, 2019

Competition: October 13, 2019

See livermoreamadorsymphony.org/competition
or contact Jutta Massoud
at juttamassoud@comcast.net or 925.525.6070.