



# LIVERMORE AMADOR SYMPHONY

Lara Webber, Music Director & Conductor Arthur P. Barnes, Music Director Emeritus

## LASYO

### Livermore-Amador Symphony Youth Orchestra

Saturday July 29, 2023, 7 p.m., First Presbyterian Church, Livermore

Don Adkins, Music Director  
Göran Berg, Strings Director  
Robert Huntington, Winds Director  
Betsy Hausburg, Coordinator

#### Welcoming remarks

Betsy Hausburg, LASYO program coordinator  
Beth Wilson, Livermore-Amador Symphony Assn. vice president

#### Storm on the Dnipro River <sup>1</sup>

D. Kryzhanivsky  
arranged by Arkadi Serper

#### Excerpts from *Sleeping Beauty* <sup>2</sup>

Pyotr Tchaikovsky

March  
Rose Adagio  
Polonaise

#### Give Us This Day <sup>3</sup>

David Maslanka

#### Folkvisenatt (Night of Folksong) <sup>1</sup>

Lars-Eric Larsson

#### From Holberg's Time (Holberg Suite), Op. 40 <sup>1</sup>

Edvard Grieg

Präludium  
Sarabande  
Gavotte  
Rigaudon

Kaelyn Dasovich, violin solo Nicole Targosz, viola solo

#### Misty Mountain Hop <sup>2</sup>

Led Zeppelin  
arranged by John Reed

#### Hoe-Down from *Rodeo* <sup>2</sup>

Aaron Copland

<sup>1</sup> strings ensemble, conducted by Göran Berg

<sup>2</sup> full orchestra, conducted by Don Adkins

<sup>3</sup> winds ensemble, conducted by Robert Huntington

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

# LASYO 2023

## Violin I

Kaelyn Dasovich  
Concertmaster  
Catherine Shin  
Richard Guo  
Yaashi Jethwa  
Claire Ahn  
Timothy Cheung  
Lucie Bernard\*  
Tannishtha Chakraborty  
Amelia Tang  
Lily Feng  
Glenn Lee

## Violin II

Ruikang Wang  
Melissa Amey  
Elaine Jiao  
Titus Cheung  
Eugene Baker  
Keven Ye  
Claire Kim  
Hedrianna Caitlin Macias  
Adriana Barnes  
Sahana Venkat

## Viola

Nicole Targosz  
Claire Kim  
Nicholas Ha  
Lucia Pauli  
Ashley Bowers\*

## Cello

Nikhil Mantramurti  
Jeanne Lee  
Ananya Krishnan  
Gabriel Engelsbjerg  
Patrick Rafferty-Fuentes  
Aashita Krupadanam  
Natasha Manuel

## Bass

Melodey Huang  
Navaz Jasavala\*

## Flute

Anand Shanker  
Luke Varagas  
Loanna Ayn  
Sachith Sandeep  
Chaeun Kim

## Clarinet

Jeffrey Xiong  
Ceon Han  
Ethan Wang

## Tenor Saxophone

Roger Liu

## Horn

Victor Schwartz  
James Tighe  
Jeremy Lawton\*

## Trumpet

Romtin Golabi  
Beau Muela

## Trombone

Andwar Johnson\*  
Chris Lawton\*  
Darryl West\*

## Euphonium

Mike Shannon\*

## Tuba

Kate Ellsworth

## Piano

Sydney Roberts\*

## Percussion

Connor Huan  
Natalie Lew  
Colin McCord  
Tanay Dekka

\*adult helper

a fervor and passion which always result in work of merit.” Tonight’s performance features three parts from this ballet.

## Give Us This Day

(2006)

*Give Us This Day* is a two-movement symphony for wind ensemble. A book by Vietnamese Buddhist monk Thich Nhat Hahn inspired composer David Maslanka; its premise was that a future for our planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. The music of the slower first movement is deeply searching, while the energetic second movement, with an ending based on a melody by Bach, is at times both joyful and sternly sober.

## Folkvisenatt (Night of Folksong)

(1941)

Lars-Erik Larsson was a Swedish composer who wrote suites and symphonies but also numerous short pieces for a daily five-minute Swedish national radio program (now in its 85th year!) that marks the noon bell toll with the reading of a poem of meditative character followed by a piece of music, often composed just for that day. Here, “. . . it is good to be in the Night of Folksong when it dissolves to daylight.”

## From Holberg’s Time (Holberg Suite)

(1884)

Edvard Grieg, in Norway in 1884, wrote the suite *From Holberg’s Time*, subtitled “In Old Style,” in celebration of the 200th anniversary of the Danish/Norwegian playwright Ludvig Holberg’s birth. The suite is written in the Romantic style of the late 1800s, but after the prelude, which is a very energetic introduction, the movements have characteristics of dances from 200 years earlier, like the sarabande and gavotte. It was first written for piano but was transposed to string orchestra by the composer. This suite became as well known, well liked, and of equal importance to his other big suites, *Peer Gynt* 1 and 2.

## Misty Mountain Hop

(1971)

The title of this song is thought to be a reference to the Misty Mountains in *The Hobbit* by Tolkien. The lyrics, by the rock band Led Zeppelin’s singer, Robert Plant, were written in response to clashes with police at a “Legalize Pot Rally” in London’s Hyde Park in 1968. Plant calls for a better society where individual freedom comes with the responsibility to live a life of mutual support and rapport. This song was rated by *Rolling Stone* magazine as the 10th-best song by Led Zeppelin. Don Adkins is a big fan of Led Zeppelin.

## Hoe-Down from Rodeo

(1942)

Copland composed the ballet *Rodeo* for dancer/choreographer Agnes de Mille. Impressed with his ballet *Billy the Kid*, she had approached him with the project. At first Copland was reluctant to “compose another Cowboy ballet,” but she convinced him that this would be an entirely different experience. (De Mille’s *Rodeo* choreography was the catalyst for her becoming the choreographer for *Oklahoma*, which in turn set a new standard for dancing in American musicals.) Copland made some revisions to the music and released it for orchestra in 1943. This version quickly eclipsed the ballet and is still frequently performed. “Hoe-Down” is the concluding movement of the ballet and is a good example of the music Copland wrote, especially during both the Depression and World War II, to demonstrate the vitality of the American experience.

## David Maslanka

(1943–2017)

## Lars-Eric Larsson

(1908–1986)

## Edvard Grieg

## Led Zeppelin

## Aaron Copland

(1900–1990)

## Program Notes *with thanks to Don Adkins and Göran Berg*

### Storm on the Dnipro River

### D. Kryzhanivsky

“Storm on Dnipro River” is based on a Ukrainian folksong. We are performing it in support of the people of Ukraine, especially all the children, during this devastating war.

### Excerpts from Sleeping Beauty

(1889)

### Pyotr Tchaikovsky

(1840–1893)

Tchaikovsky loved ballet. His brother Modest wrote accounts of the composer’s ability to imitate the dancing styles of specific ballerinas. He was so good that his friends admitted to being strangely moved by his impromptu performances. Tchaikovsky’s ballets, *Sleeping Beauty*, *Swan Lake*, and *Nutcracker*, were unusual for the time in that the music was intended to be equal partners with the stage action rather than just accompaniment to the dance. Tchaikovsky considered *Swan Lake* to be as good as his better works for orchestra: “The music from this ballet will be amongst my best works. The subject is so poetical, it is so suited for music, that in composing it I was utterly absorbed, and wrote with

## LAS Competition for Young Musicians

51st annual Competition, October 15, 2023!

Applications accepted starting Sept 23, due by October 1.

Winners perform with the Symphony on February 10, 2024.

See [livermoreamadorsymphony.org](http://livermoreamadorsymphony.org).