



LIVERMORE AMADOR SYMPHONY

Lara Webber, Music Director & Conductor

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday July 27, 2024, 7 p.m., First Presbyterian Church, Livermore

Don Adkins, Music Director

Robert Huntington, Winds and Percussion Director

Betsy Hausburg, Coordinator

Welcoming remarks

Betsy Hausburg, LASYO program coordinator

Tim Barry, Livermore-Amador Symphony Assn. president

Light Cavalry Overture ¹ [full orchestra]	Franz von Suppé
Legacy Fanfare ¹ [winds ensemble]	Ryan Nowlin
Sòlas Ané ¹ [winds ensemble]	Samuel Hazo
Invictus ¹ [winds ensemble]	Karl King
String Quartet No. 1, 2nd movement ² [strings ensemble]	Florence Price
Sinfonia in G Major ² [strings ensemble]	Tomaso Albinoni
I. Allegro	
II. Adagio	
III. Allegro	
Symphony No. 3 “Irish”, 4th mvt. ² [full orchestra]	C. Villiers Stanford
Money, Money, Money ² [full orchestra]	Benny Andersson and Björn Ulvaeus arr. for orchestra by Don Adkins

¹ conducted by Robert Huntington

² conducted by Don Adkins

**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.**

LAS Competition for Young Musicians

52nd annual Competition, October 13, 2024. See livermoreamadorsymphony.org.

Applications accepted starting Sept 22, due by September 29. Winners perform with the Symphony on February 15, 2025.

LASYO 2024

Violin I

Mihir Korupolu
Concertmaster
Hannah Kim
Yaashi Jethwa
Tannishtha Chakraborty
Lily Feng
Eugene Baker
Glenn Lee
Ananya Sriram

Violin II

Seojin Hwang
Indira Tamvada
Clare Kim
Jason Sun
Hedrianna Macias
Vivek Vasishta

Sahana Venkat
Charlotte Aalsma
Noah Adriano

Viola

Kaylee Choi
Grace Choi
Nicole Targosz

Cello

Nikhil Mantramurti
Ian Jung
Lucia Lavery
Joseph Hulme
Alicia Wong
Natasha Manuel

Flute

Kyla Son
Chaeun Kim
Vedha Venkat
Alicia Wong

Oboe
Maya Maker

Clarinet

Lusen Yao
Thejas Iyer

Bass Clarinet

Anish Kona

Alto Saxophone

Nandhitha Ganapathy
Liam Munkner

Bassoon

Raghuveer Marada

Trumpet

Liam Carnahan
Matteo Kramer
JacooB Larsen

Trombone
Shubh Bansal

Euphonium

Jonah Keller

Tuba

Kate Ellsworth

Percussion

Kaitlyn Zoerhoff
Sam Lall
Jess McCloud

<p>Special Thanks to Kathy Boster</p>

Program Notes

Light Cavalry Overture (1866)

Suppé was known for his entertaining operettas which attracted enthusiastic audiences and then quickly disappeared as everyone moved on to the next new thing. Several of his overtures from these operettas have survived the test of time, including the “Light Cavalry Overture”. A light cavalry was a group of horse-mounted troops who carried lightweight weapons and rode relatively small but fast horses. The themes heard in the overture were probably associated with different plot or scenic elements in the operetta, including the best-known section (played twice), which depicts the prancing of the horses.

Legacy Fanfare (2017)

“Legacy Fanfare,” composed by the current director of the “President’s Own” United States Marine Band, Ryan Nowlin, is a dynamic and invigorating piece that pays homage to musical tradition and excellence. It is dedicated to Dr. Gary Ciepluch in celebration of the 25th anniversary of the Cleveland Youth Wind Symphony. The fanfare opens with a bold, majestic statement that sets the tone for the entire piece, reflecting the grandeur and pride associated with such musical legacies. As the composition progresses, intricate rhythmic patterns and harmonic interplay drive energetically forward, culminating in a thrilling and triumphant conclusion. “Legacy Fanfare” is a testament to the enduring influence of musical heritage, celebrating the past while inspiring future generations of musicians.

Sòlas Ané (2006)

“Sòlas Ané,” composed by Samuel Hazo, is a lyrical and evocative piece that beautifully captures the essence of solace and tranquility. The work, whose Gaelic title translates to “Yesterday’s Joy,” celebrates the enduring spirit and legacy of a great musician: It memorializes Margene Pappas, who was the director of bands at Oswego High School in Illinois for 37 years. Sadly, this piece gained new meaning 30 minutes after its premiere, when Margene’s father passed away. You’ll hear Irish heritage throughout this piece in jigs and chorales. “Solas Ané” stands as a poignant and touching work, inviting listeners to pause and cherish moments of past joy, loss, and tranquility.

Invictus (1921)

Karl King began his musical journey on a cornet he purchased for \$15 (can you believe it?), and became one of America’s most prolific composers of marches. More even than John Philip Sousa! His initial experience

Franz von Suppé (1819–1895)

Ryan Nowlin (b.1978)

Samuel Hazo (b.1966)

Karl L. King (1891–1971) arr. Andrew Glover

in military bands was between 1905 and 1909, when his first works came into print. In 1910 he began a decade-long career as a circus musician. He would go on to direct circus bands and then community bands later in his life. “Invictus” is dedicated to a friend, Merle Evans, who had become the bandmaster of the Ringling Bros. and Barnum & Bailey Circus, and translates to from Latin to “unconquered”. This work was popular with circus bands after its publication and was especially effective for acts including elephants and wild animals.

String Quartet No.1, 2nd mvt. (1929)

Price was born in Little Rock, Arkansas, and entered the New England Conservatory at age 14. She was a prolific composer known mainly for her songs and piano music. She eventually settled in Chicago, where she was able to work in collaboration with other Black artists, including the world-famous singer Marian Anderson. In 1932, Price became the first Black female composer whose work was performed by a major American orchestra when the Chicago Symphony played her Symphony in E-Minor.

Sinfonia in G Major Allegro – Adagio – Allegro (~1730)

Albinoni was a successful Baroque opera composer who was based in Venice and was a contemporary of Antonio Vivaldi and J.S. Bach. Many of his 80 operas were performed across Europe but, like many operas of this time, were not published and have since disappeared. Nine published collections of his instrumental music, which include sonatas, concertos, and sinfonias, were extremely popular and received many reprintings.

Symphony No. 3 “Irish”, 4th mvt. (1887)

Stanford was born in Dublin, Ireland, at a time when Irish folk music was attracting the attention of many composers. He was best known for his music for the Anglican Church but also wrote symphonies, operas, and a wide variety of Irish folksong arrangements. His third symphony, inspired by Brahms’s Symphony No. 4, includes several Irish tunes throughout the work. The fourth movement features the tunes “Molly McAlpin” and “The Little Red Fox.”

Money, Money, Money

Benny Andersson and Björn Ulvaeus arr. for orchestra by Don Adkins

If you are a fan of the Swedish pop group ABBA, you probably know the lyrics to “Money, Money, Money,” which was released in 1976. If you’ve never heard of ABBA but still recognize the song, you probably heard it sung by Meryl Streep in the musical *Mama Mia*, which features the music of ABBA.

*notes for full orchestra and strings pieces by Don Adkins;
notes for winds pieces by Robert Huntington*