



LIVERMORE AMADOR SYMPHONY

Lara Webber, Music Director & Conductor

LASYO

Livermore-Amador Symphony Youth Orchestra

Saturday July 26, 2025, 7 p.m., First Presbyterian Church, Livermore

Don Adkins, Music Director and Conductor

Betsy Hausburg, Coordinator

Welcoming remarks

Betsy Hausburg, LASYO program coordinator

Tim Barry, Livermore-Amador Symphony Association vice president

Concerto à 4 in A major (before 1715)

Georg Philipp Telemann

(1681–1767)

- I. Allegro
- II. Largo
- III. Presto

Eine kleine Nachtmusik (1787)

Wolfgang Amadeus Mozart

(1756–1791)

- I. Allegro
- II. Romance
- III. Menuetto
- IV. Rondo

Melody (1982)

Myroslav Skoryk

(1938–2020)

Escualo (1979)

Astor Piazzolla

(1921–1992)

**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

53rd annual Competition, October 12, 2025. See livermoreamadorsymphony.org.

Applications accepted starting September 21, due by September 28.

Winners perform with the Symphony on February 14, 2026.

LASYO 2025

Violin I

Catherine Shin
Concertmaster
Jacelyn Quah
Eugene Baker
Amelia Tang
Kameel Mahrous-Bennett
Indira Tamvada
Clare Kim
Ananya Sriram
Darren Liu

Violin II

Jason Sun
Abigail Fung
Ruth Hollingsworth
Sahana Venkat
Anjolie Mak
Any Thakkolkaran
Benjamin Robbins
Alice Neuscamman
Chelsea Lee
Tripti Sudarshan
Adriana Barnes
Stacie Haupt
Vedha Sriramkumar
Noah Adriano

Viola

Claire Kim
Kaylee Choi
Anna Staats

Cello

Alicia Wong
Claire Liu
Lucy Lavery
Natasha Manuel
Evelyn Ra

Double Bass

Avery Lakeman

Flute

Vedha Venkat
Rhema Wilson
Reina Shin

Oboe

Leo Nguyen
Maya Maker
Monica Liu

Clarinet

Aiden Li

Trumpet

Jacob Larson

Tuba

Katie Ellsworth
Olivia Cerdan

Percussion

Sam Lall

Program Notes by Don Adkins

Concerto à 4 in A major (before 1715)

Georg Philipp Telemann
(1681–1767)

Georg Philipp Telemann was the most popular German composer of the 18th century, the same time period as his friend J.S. Bach. He had a good sense of what the public wished to hear, and he liked to keep up with the latest musical fashions. During this time, the French and the Italian styles dominated the musical scene. Telemann composed fluently in both styles and even combined both styles in several of his compositions. Vivaldi, the red-haired composer/priest and violin virtuoso, dominated Europe with his fiery style. Both Telemann and Bach were familiar with Vivaldi's music and were inspired to write music in this style. This concerto à 4 was written before 1715 and could be described as Telemann's reaction to the Vivaldi fashion in Germany. Unlike a concerto which features a solo instrument, this concerto was another type that was for a combination of four string parts: 2 violins, viola, and harpsichord. The harpsichord part would be played by a group of cellos and basses as well as a harpsichord player who would double the bass part with their left hand and fill in the harmonies with the right. Tonight's arrangement keeps the original string parts and uses the winds to double the strings and fill in the harmonies.

Eine kleine Nachtmusik (1787)

Wolfgang Amadeus Mozart
(1756–1791)

Wolfgang Amadeus Mozart may be the greatest composer ever. He composed all of his music, note for note, in his head before writing it down. He was also one of the most mischievous musicians. He once declared that, in the style of the grand and ancient Romans, he should add "us" to his name: Wolfgangus Amadeus Mozartus. We kept the middle name spelling even though he signed his middle name as "Amade" on official documents such as his marriage certificate. This sometimes quirky, always energetic zest for life is especially evident in his music written for social events. *Eine kleine Nachtmusik*, also known as Serenade No. 13, is one of these types of pieces. It was written to be performed for a Viennese aristocratic garden soirée. It is possible that each of the four movements was performed several times, out of order, during the noisy party. Even though the Menuetto is a dance form, the dance had been out of fashion for several years and was considered to be a common type of listening music for Mozart's contemporaries. All four movements are standard forms for a typical Classical period orchestral work such as those written by Haydn, Beethoven, and Mozart.

Melody (1982)

Myroslav Skoryk
(1938–2020)

Myroslav Skoryk and his family were deported from Lviv, Poland, which is now in Ukraine, to Siberia in 1947 by the Soviets as a part of the Soviets' campaign against the Ukrainian liberation movement. Skoryk entered the Lviv Conservatory when he his family was allowed to return to their hometown in 1955. Skoryk's life included teaching positions in Ukraine, a move to Australia with his family for three years, and a return to Ukraine to take up several prestigious musical positions in Kyiv which he held until just a few years before his death. He wrote the music for the 1982 Soviet war movie *The High Pass*. The movie is about an avid communist whose family was torn apart by World War II. She returns to her village as a party leader only to find that her family are among the nationalists who terrorize the village. Skoryk sympathized with the nationalists and wrote music that would make them more sympathetic to audiences. The "Melody" is the most famous piece from this movie and is now Skoryk's most famous work because of its use in concerts to show present-day solidarity with the Ukrainians in their fight for survival against the Russians. It is frequently described as the spiritual hymn of Ukraine. During a virtual address by Ukrainian President Volodymyr Zelenskyy to the United States Congress in March 2022, it accompanied a video of the destruction in Ukraine.

Escualo (1979)

Astor Piazzolla
(1921–1992)

Astor Piazzolla is the master of the Argentinian tango. His principal instrument was the *bandoneón*, which is similar to an accordion but with buttons instead of keys for the individual pitches. He used this instrument along with various small instrumental ensembles to create a new tango sound, *nuevo tango*, which incorporated jazz elements such as expanded harmonies and more aggressive melodic improvisation. Piazzolla traveled to Paris to study with the famous composition teacher Nadia Boulanger at the Paris Conservatory. He tried to keep his new tango style and *bandoneón* a secret, but she insisted that he play some of his tangos for her. Boulanger immediately advised Piazzolla to pursue tango. He began to include some of his Paris classical studies with his new tango to create what is now thought of as the best of Piazzolla's works. The rest of his career was spent composing, performing, and expanding his style of tango into works with orchestra and opera. He traveled from Buenos Aires to New York City, and visited many places in between, as a performer of his own music. The tango was completely transformed by this new, modern style. The title of tonight's piece, "Escualo," comes from a Spanish word for "shark."