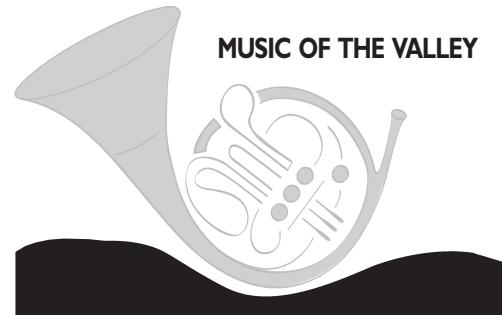


# Livermore-Amador Symphony

Arthur P. Barnes, Music Director

December 6, 2008, 8 p.m.

Bankhead Theater, Livermore



Fantasia on a Theme by Thomas Tallis

**Symphony No. 5, "Reformation"**  
Opus 107

Andante, Allegro con fuoco  
Allegro vivace  
Andante  
Chorale: Andante con moto, Allegro vivace, Allegro maestoso

Ralph Vaughan Williams  
(1872–1958)

Felix Mendelssohn Bartholdy  
(1809–1847)

INTERMISSION

**Hebrides Overture, "Fingal's Cave"**  
Opus 26

Mendelssohn

**Music for Banjo and Orchestra, Quartet, or Trio**

various composers

Waiting for the Robert E. Lee  
South of the Border, Tico Tico, and Brazil  
Fiddler on the Roof  
My Little Bimbo  
Flapperette  
Ziguenerweisen  
Bach Double Concerto, 1st movement; with Kristina Anderson, violin  
Bud's Breakdown  
Blues for Ryan  
Ashokan Farewell  
Tiger Rag

Buddy Wachter, soloist

**"Hallelujah" Chorus from Messiah**

George Frideric Handel  
(1685–1759)

The audience is invited to sing; the words are on the last page of this insert.

Orchestra listing includes performers from this afternoon's family concert in addition to players from this evening's concert.  
(Most of the orchestra members are playing at both concerts today.)

**CONDUCTOR**

Arthur P. Barnes

**ASSISTANT CONDUCTOR**

Robert Williams

**FIRST VIOLIN**

Kristina Anderson  
*Concertmaster*

Norman Back

Feliza Bourguet

Phillida Cheminais

Judy Eckart

Akira Haddox

Andy Leppla

Jutta Massoud

Laura Schildbach\*

**SECOND VIOLIN**

Ursula Goldstein

*Principal*

Lisa Burkhart

Jeana Ernst

Denise Leddon

Jackie McBride

Virginia McFann

Holly McLean\*

Theresa McSweeney

Margaret Morrad

Nissa Nack

Anne Quiring

**VIOLA**

Hazelle Miloradovitch

*Principal*

Frances Fischer

*Chair*

Lynda Alvarez

Marion Clark

Kathleen Fasenfest

Audrey Horning

Phoebe Stinson

Marilyn Taylor

**CELLO**

Ken Windler

*Principal*

Naomi Adams

Sharon Greene

Bronwyn Hagerty\*

Joanne Lenigan

Sharon Schumacher

Dave Walter

**STRING BASS**

Robert Cooper

*Principal*

Elizabeth Foort

Alan Frank

Patty Lay

Joe Taylor

**FLUTE**

Barbara Gurnari

Nan Davies

**PICCOLO**

Nan Davies

**OBOE**

Eva Langfeldt

Larry George

**CLARINET**

Lesley Watson

Kathy Boster

**BASSOON**

Lisa Canter

Lynn Stasko

**HORN**

Chris Immesoete

Richard Lamb

Bryan Waugh

Robert Williams

**TRUMPET**

Michael Portnoff

Hank Finn

Brian Maddox

**TROMBONE**

Mark Hil

Diane Schildbach

**BASS TROMBONE**

Larry Dias

**TUBA**

Betsy Hausburg

Marcus Schildbach

**TIMPANI**

April Nissen

Peter Curzon

**PERCUSSION**

Peter Curzon

Del Eckels

Paul Kasameyer

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\* Livermore High School student and winner of a scholarship from the LAS youth outreach program

# Fantasia on a Theme by Thomas Tallis

## Ralph Vaughan Williams (1872–1958)

The great English composer Ralph Vaughan Williams virtually defined the English symphonic music of the 20th century; his music reflects a profound English sensibility. He was born in Down Ampney, Gloucestershire, where his father, the Rev. Arthur Vaughan Williams, was rector. Following his father's death, in 1875, he was taken by his mother, Margaret Susan Wedgwood, the great-granddaughter of the potter Josiah Wedgwood, to live with her family at Leith Hill Place, the Wedgwood family home in the North Downs. Amazingly, he was also related to the Darwins, Charles Darwin being a great-uncle. Ralph (pronounced "Rafe") was therefore born into the privileged intellectual upper middle class but never took it for granted and worked tirelessly all his life for the democratic and egalitarian ideals he believed in.

In 1904 he discovered English folk songs and joined the English Folk-Song Society. This form of music was fast becoming extinct, owing to the increase of literacy and printed music in rural areas. Vaughan Williams collected many himself and edited them to ensure their place in the English musical repertoire. He also incorporated some into his music, being fascinated by the beauty of the music and its anonymous history in the working lives of ordinary people.

Once Vaughan Williams had tapped into his country's rich vein of folk song and the magnificent heritage of its Tudor-era music, he began developing a personal style, something that had previously eluded him. The warmth, spirituality, and humor of these sources played significant roles in many of his subsequent compositions.

Thomas Tallis (c. 1505–1585) was one of Tudor England’s most celebrated musicians. In 1567 he contributed eight themes to the Archbishop of Canterbury’s hymnbook, known as the *Metrical Psalter*. When Vaughan Williams helped edit a new version of the *English Hymnal* in 1906, he used the opportunity to restore to circulation the third of Tallis’ melodies from the earlier collection. He used it as the tune for the text that begins “When rising from the bed of death.” The intimacy and grandeur of this lovely theme, set in the antique Phrygian church mode rather than the more common major or minor, moved him to compose a piece based on it. The “Fantasia” expands and intensifies the theme’s inherent qualities.

The highly successful premiere at the Three Choirs Festival laid the groundwork of Vaughan Williams' international reputation, as did the premiere of *A Sea Symphony* one month later. He revised and shortened the "Fantasia" twice before it was published in 1920.

Reflecting his studies with master orchestrator Maurice Ravel two years earlier, he richly and ingeniously scored the “Fantasia” for three string groups: solo quartet and two orchestras of different sizes. His wife, Ursula, wrote, “With the Norman grandeur of Gloucester Cathedral in mind and the strange quality of the resonance of stone, the ‘echo’ idea of three different groups of instruments was well judged. It seemed that his early love for architecture and his historical knowledge were so deeply assimilated that they were translated and absorbed into the line of the music.”

# Symphony No. 5, “Reformation”—Opus 107

## Felix Mendelssohn (1809–1847)

Mendelssohn composed his Symphony in D Major, which bears the title “Reformation,” in anticipation of festivities commemorating the 300th anniversary of the Augsburg Confession, one of the key events of the Protestant revolt led by Martin Luther against the Catholic Church. As it happened, large-scale celebrations of the anniversary in Germany were prevented by the political upheavals that wracked Europe in 1830, and it was not until late in 1832 that the symphony received its first performance.

Although commonly known as his Fifth Symphony, the “Reformation” was actually Mendelssohn’s second full-scale work in this genre, following the Symphony in C minor, Opus 11. (He also wrote several smaller “symphonies” for string orchestra during his adolescence.) The composer was all of 20 when he began the work and 21 when he finished it in May 1830. He was, however, already an experienced orchestral composer, one whose output included, in addition to the aforementioned C minor symphony, several concertos and the famous overture to *A Midsummer Night’s Dream*. But whereas his Shakespeare overture and some of his other youthful works achieved quick success and a place in the standard repertory, the “Reformation” symphony languished during Mendelssohn’s lifetime. The composer, who was famously self-critical, judged the music harshly and withheld it from publication after the 1832 premiere. Not until 1868, some two decades after his death, was the symphony brought out in print.

Meanwhile, Mendelssohn had already presented three other symphonies to the world. His publisher therefore gave the present work the misleading designation Symphony No. 5 and the equally misinforming opus number 107. A more accurate representation of the piece in the chronology of Mendelssohn's output would call it Symphony No. 2 and opus 23 or 24.

From a more purely musical perspective, this symphony reveals the confluence of Classical and Romantic

tendencies that generally inform its composer's work. Mendelssohn was steeped in the music of the 18th century. Mozart and Bach were the brightest stars in his artistic firmament—his direction of the famous 1829 revival of Bach's *Saint Matthew Passion* is but one indication of this—and his own compositions rarely abandoned a certain Classical formal clarity learned from their works. His Romantic inclination shows itself chiefly as an urge to express extramusical ideas through instrumental music. Mendelssohn was a sensitive young man who showed considerable talent in painting and poetry as well as music, and some of his finest orchestral scores were inspired by literature (the overture to *A Midsummer Night's Dream*) and landscapes (the "Italian" and "Scottish" symphonies). The "Reformation" symphony, with its implicit theme of the Protestant struggle and ultimate triumph, stands as another instance of the composer's efforts to use instrumental music for conveying extramusical ideas.

Reference to the Protestant struggle and distinct Classical echoes are heard in the first movement. Mendelssohn follows a tradition, well established by the mature symphonies of Mozart and Haydn, of prefacing the main body of the movement with a slow introductory passage. The prelude opens with a contrapuntal treatment of the "Jupiter" theme—the four-note motive used so brilliantly by Mozart in his last symphony—and culminates with the first of two quotations from Lutheran church music to be found in the symphony. This initial ecclesiastic reference is the so-called Dresden Amen, which Wagner later used as a principal leitmotif in his opera *Parsifal*. The impassioned allegro that follows can easily be heard as representing the struggle of Luther's followers against their oppression by the Roman church. Late in the movement, the fury is interrupted by the return of the serene Dresden Amen.

The second movement brings a scherzo whose rustic character suggests the countryside and, as was no doubt Mendelssohn's intention, the peasants who flocked to Luther. There follows a moderately paced movement presenting one of the "songs without words" at which Mendelssohn excelled. This leads without pause into a statement of Luther's famous chorale "Ein' feste Burg" ("A Mighty Fortress"), beginning with a lone flute and swelling to organ-like fullness. The triumphant allegro that concludes the symphony includes fugal episodes (another bow to Classical symphonic procedure) and further development of the chorale melody.

### **Hebrides Overture, "Fingal's Cave"—Opus 26**

**Felix Mendelssohn  
(1809–1847)**

Felix Mendelssohn is regarded by classical music aficionados and critics alike as one of the most prolific and gifted composers the world has ever known. Whether it was

because he was born with his incredible talent or was the product of an artistically and intellectually inclined family will remain a mystery, but like all prodigies, Mendelssohn showed signs of true genius from childhood: He made his public debut at age 9, and by age 12, he had already written several sonatas, two operettas, and a cantata.

Having already achieved such remarkable success, the now 20-year-old German composer and pianist was at a crossroads: Could he make a bona fide career in music? To help him broaden his experiences, feed his artistic endeavors, and further establish his reputation, his father funded a three-year journey through Europe.

Beginning in April 1829, Mendelssohn traveled through England and Scotland, back through the major cities of Germany, and then to Hungary and Italy. All the while, he maintained his hectic concert schedule, a schedule he would keep throughout his life. The experiences and impressions he gained during his travels not only secured his career as a first-rate pianist and composer but also provided the creative seeds for some of his best-known works, including the Hebrides overture, also known as "Fingal's Cave."

A prodigious correspondent, Mendelssohn chronicled his travels in delightful letters to his family. Of Scotland he wrote, "In the evening twilight, we went today to the place where Queen Mary lived and loved . . . Everything is broken and moldered [in the chapel close by], and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish symphony." A week later, he visited the Hebrides, a group of 50 islands in the west and northwest of Scotland. On the island of Staffa, he saw the famous sea cave Fingal's Cave. He wrote home, "In order for you to understand how extraordinarily the Hebrides affected me, the following came to my mind there." A bit of musical manuscript attached to this letter contained the first 20 bars of what was to become his descriptive overture.

"The Hebrides" is unique in Mendelssohn's output. He was a classicist—an admirer of Bach, a lover of well-polished formal structure—not a romantic. Nothing in his previous or later work hints at the almost impressionistic tone-painting that makes "The Hebrides" so brilliantly evocative of the limitless expanse of the ocean, the grandeur of thrusting volcanic rock, and the awe we feel in the presence of nature's beauty. The overture's seascape begins with the mysterious murmuring of the waters within the cave, hints at the hoarse cries of seagulls hovering above the waves, builds to a stormy intensity, and then evaporates suddenly into the elemental mists.

*Program notes compiled by Jeff Pelletier  
Program booklet edited by Eva Langfeldt*

## "HALLELUJAH" CHORUS LYRICS

The lyrics shown are for sopranos. Alto, tenor, and bass parts vary a bit after the first dozen or so repetitions of "Hallelujah!" Hearing the music will probably make this obvious: just go with the flow of melody!

- [10 times:] Hallelujah!  
[once:] For the Lord God Omnipotent reigneth.  
[8 times:] Hallelujah!  
[once:] For the Lord God Omnipotent reigneth.  
[14 times:] Hallelujah!  
[once:] The kingdom of this world is become  
The Kingdom of our Lord  
And of His Christ, and of His Christ;  
And He shall reign for ever and ever.  
[3 times:] King of Kings, and Lord of Lords,  
[once:] And Lord of Lords,  
[twice:] And He shall reign  
[twice:] For ever and ever.  
[twice:] Hallelujah!  
[once:] And He shall reign forever,  
For ever and ever.  
[twice:] King of Kings, and Lord of Lords,  
[once:] And He shall reign  
For ever and ever,  
King of Kings, and Lord of Lords.  
[5 times:] Hallelujah!

## SOLOIST BUDDY WACHTER

Please see the biography of internationally acclaimed four-string banjo virtuoso Buddy Wachter on page 22 of the Bankhead Theater program, in the section devoted to the Symphony's family concert which was performed this afternoon.

## YOUTH OUTREACH AWARD WINNERS

The Livermore-Amador Symphony Association board of directors proudly presents Bronwyn Hagerty, Holly McLean, and Laura Schildbach as winners of the LAS youth outreach student scholarship program. Bronwyn and Laura are both members of the Symphony; Holly is playing with the Symphony for this December concert. Bronwyn plays cello, and both Laura and Holly play violin. Each of the three winners will receive a financial award toward the cost of their private music lessons. All three are students at Livermore High School.

**NEXT CONCERT:**  
**Winter Landscape, Summer Romance**  
**Saturday, February 14, 2009, 8 p.m.**

## SYMPHONY-LOGO QUILT

At the concert on February 14, the Livermore-Amador Symphony Guild will hold a drawing for a colorful logo quilt designed and created by Sandee Harvey. Tickets for the drawing are available this evening in the lobby, where the quilt is on display.

## GIFTS and GRANTS

*The Livermore-Amador Symphony Association and the Livermore-Amador Symphony Guild  
gratefully acknowledge funding support from:*

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