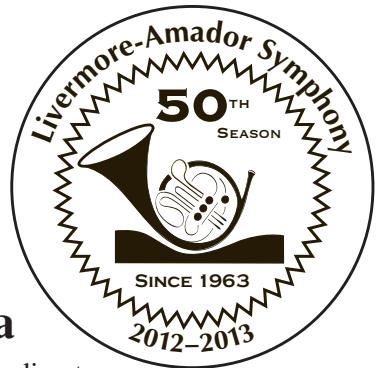


# Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

February 23, 2013, 8 p.m.

Bankhead Theater, Livermore



## Vienna Bonbon and Russian Drama

Prelude Talk at 7 p.m. by Arthur P. Barnes, LAS conductor and music director, and Peter Curzon, LAS percussionist and music committee member

**Gold and Silver Waltz**  
(1902)

**Franz Lehár**  
(1870–1948)

**Concerto in A Minor, Movement 1**  
**Opus 54 (1845)**

**Robert Schumann**  
(1810–1856)

Vivian Sung, piano

**Zigeunerweisen (Gypsy Airs)**  
**Opus 20, No. 1 (1878)**

**Pablo de Sarasate**  
(1844–1908)

Young Sun (Angel) Kim, violin

## INTERMISSION

City of Pleasanton proclamation, presented by Mayor Jerry Thorne

**Symphony No. 5 in D Minor**  
**Opus 47 (1937)**

**Dmitri Shostakovich**  
(1906–1975)

Moderato  
Allegretto  
Largo  
Allegro non troppo

**CONDUCTOR**  
Arthur P. Barnes

**ASSISTANT CONDUCTOR**  
Robert Williams

**FIRST VIOLIN**  
Kristina Anderson  
*Concertmaster*  
Norman Back  
Feliza Bourguet  
Phillida Cheminais  
JoAnn Cox  
Judy Eckart  
Ethan Ha\*  
Julie Mae  
Jackie Maruskin  
Jutta Massoud  
Doug Morrison  
Jianni Song

\* High school student

**SECOND VIOLIN**  
Ursula Goldstein  
*Principal*

Stephanie Black  
Mary Burchett  
Lisa Burkhart  
Jeana Ernst  
Susan Ivie  
Denise Leddon  
Jackie McBride  
Linda McElroy  
Virginia McFann  
Nissa Nack  
Leslie Stevens  
Beth Wilson

**VIOLA**  
Judy Beck  
*Principal*  
Lynda Alvarez  
Madison Burgess  
David Friburg  
Audrey Horning  
Hazelle Miloradovitch

**CELLO**  
Aaron Urton  
*Principal*

Naomi Adams  
Ariadna Dang\*  
Hildi Kang  
Andy Ly\*  
Paul Pappas  
Dave Walter

**STRING BASS**  
Nick James  
*Principal*  
Alan Frank  
Ray Hoobler  
Patricia Lay  
Nathaniel Mayne\*

**FLUTE**  
Marianne Beeler  
Lisa Maher  
Nan Davies

**PICCOLO**  
Nan Davies

**OBOE**  
Eva Langfeldt  
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## **Gold and Silver Waltz (1902)**

Most are familiar with “the waltz king,” Johann Strauss, Jr., who became the prime exponent of the so-called Golden Age of Viennese operetta. His counterpart in the “Silver Age” was Franz Lehár, composer of *The Merry Widow* (1905). Most of Lehár’s music was written for the theater, but, like Strauss, he had begun as a composer of dances and marches. Unlike Strauss, he was Viennese only by adoption, having been born in the Danube town of Karmáron, Hungary. It was as bandmaster of the 26th Austro-Hungarian infantry regiment that he eventually made his way to Vienna with the firm intention of conquering it—no easy undertaking in view of the major competition.

But he was well prepared, and very soon the Lehár orchestra was the talk of the town, attracting a good deal of attention from the female inhabitants of Vienna in particular. It is said that it was the infatuation of one very young girl with the smart military conductor that eventually led to Lehár’s greatest success. The 12-year-old daughter of librettist Victor Léon urged her father to give Lehár a chance. The two men’s collaboration was to lead in due course to the renaissance of Viennese operetta in the early 20th century with the production of *The Merry Widow*, assuring fame and fortune for its young composer. What eventually brought Lehár fame was a waltz he composed for the Princess Metternich-Sandor’s Gold and Silver Ball in the 1902 carnival. Everyone was dressed in the theme colors, the ceiling was painted silver with golden stars, and arc lamps shone on golden palms with silver trunks. Although the “Gold and Silver Waltz” glitters, it is not all gold. Unfortunately, Lehár sold it outright to a music publisher for 50 Gulden—it would bring in a fortune but, sadly, not for Lehár. Sensuous and romantic, swaying rather than swirling, the “Gold and Silver Waltz” quickly became a hit.

## **Concerto in A Minor, Opus 54 (1845) First movement: Allegro affetuoso**

**Robert Schumann  
(1810–1856)**

For Robert Schumann, his Piano Concerto occupied a special place in his loving relationship with his wife, pianist Clara Schumann. In 1837, three years before their marriage, Schumann wrote to her of a plan for a concerto work for piano and orchestra that would be “a compromise between a symphony, a concerto, and a huge sonata.” It was a bold vision for Schumann, who had, with one discarded exception, written nothing for orchestra. In 1841, the second year of their marriage, he returned to his original conception and produced a fantasia in one movement for piano with orchestral accompaniment. That memorable year also saw the composition of his First Symphony and the first version of the Fourth Symphony, a burst of activity that had been encouraged by Clara, who wanted her husband to realize his potential in forms larger than the solo piano works and songs to which he had previously devoted himself. The fantasia seemed to satisfy the desires of both husband and wife. Clara ran through the work at a rehearsal of the Leipzig Gewandhaus Orchestra in August 1841, and Robert thought highly enough of the piece to try to have it published. His attempts to secure a publisher for the new score met with one rejection after another, however, and, with great disappointment, he laid the piece aside.

In 1844 Robert had a difficult bout with the psychotic melancholia that plagued him throughout his life. After his recovery, he felt a new vigor and resumed composition with restless enthusiasm. In May 1845, the fantasia came down from the shelf, with Schumann’s determination to breathe new life

## **Franz Lehár (1870–1948)**

into it. He retained the original fantasia movement and added to it an intermezzo and a finale to create the three-movement Piano Concerto.

Clara gave its premiere at a Gewandhaus concert in Leipzig on New Year’s Day in 1846. Even as it bows to the forms of the Classical concerto, this work is imbued with a burning Romanticism. It opens with one of the boldest salvos in the concerto literature, which is thought to have been a model for the ever-popular piano concerto by Edvard Grieg. The first movement focuses with unusual insistence on one theme, the mournful melody heard right after the introduction. Piano and orchestra together extend and vary it in an expansive, rhapsodic stream of melody and later develop it with striking originality.

## **Zigeunerweisen (Gypsy Airs) Opus 20, No. 1 (1878)**

**Pablo de Sarasate  
(1844–1908)**

Pablo Martín Melitón Sarasate y Navascués was born four years after the death of the great violinist Paganini and became his successor in the lineage of violin virtuosi. A child prodigy, Sarasate earned a scholarship at the age of 8 to study at the Madrid Conservatory. When he was 10, the Spanish queen, Isabella, gave him a Stradivarius violin. Two years later, he was sent to Paris to study with Jean-Delphin Alard at the Paris Conservatoire. Within a year, he had won first prize there, and he completed his formal study at age 15.

The greatest composers of the day wrote works for him—including Bruch’s Second Concerto and “Scottish Fantasy,” Saint-Saëns’ First and Third Concerti, plus the ever-popular “Introduction and Rondo Capriccioso”; Lalo’s First Concerto and “Symphonie Espagnole”; and Wieniawski’s Second Concerto—and he also wrote many for himself. Many of them, both his creations and those written by others, follow a pattern; they begin with a slow section designed to illustrate his supreme mastery of lyricism and expression, followed by a whirlwind cavalcade of breathtaking and breakneck virtuoso music in which a full bag of violin tricks is used. Such is the case with our showpiece this evening. Sarasate wrote “Zigeunerweisen” (“Gypsy Airs”)—which is rather loosely based on that most traditional of gypsy dances, the csárdás—in 1878 and premiered the work in Leipzig.

## **Symphony No. 5 in D major Opus 47 (1937)**

**Dmitri Shostakovich  
(1906–1975)**

Dmitri Shostakovich, born in St. Petersburg, Russia, on September 12, 1906, is regarded as one of the greatest composers of symphonies in the twentieth century. He grew up in relatively privileged circumstances in the prerevolutionary era. From 1915 to 1919, he attended a private school where his classmates were children of the elite of society. He had a very musical family, but it was in 1915, when he saw his first opera, that he was inspired to begin studying music. From then on, he showed his musical genius at the piano and also displayed a gift for composition. He entered the Petrograd Conservatory in 1919, and there he studied orchestration, harmony, form, and composition with the likes of Rimsky-Korsakov’s son-in-law. He quickly became famous for his remarkable musical talent.

Shostakovich began work on his Fifth Symphony, which has become the most popular of his 15 symphonies, on April 18, 1937, and completed the score barely three months later, on July 20; the first performance was given in Leningrad (as St. Petersburg was called then) on November 21 of that year, under the baton of Evgeny Mravinsky.

What has brought many of Shostakovich's symphonies into the international repertory is not the "encoded messages" these works may or may not contain or the personal risks their composer may have taken in presenting them to the public in his country but their essential musical substance and the universality of their appeal. If we knew nothing of Shostakovich's personal experiences or of the conditions under which these symphonies were composed, we would still be touched by their breadth, their urgency, the depth and sincerity of their emotional power. We do not need specific scenarios to respond to such music.

However, it should be known that Shostakovich wrote his Fifth Symphony at a critical juncture in his career. During the late 1920s and early 1930s, the composer had established himself among the Soviet Union's most accomplished young musicians, one who also appeared to be an exemplary "socialist" artist. Evidently a sincere supporter of the Communist regime in its early years, Shostakovich had cast several of his most ambitious works—notably his Second and Third Symphonies—as large-scale patriotic hymns. At the same time, he was eager to explore the new tonal language being developed by such Western modernists as Alban Berg and Paul Hindemith. Initially, there was no serious conflict between these tendencies, and the composer's creativity flourished in the liberal artistic atmosphere that prevailed in the Soviet Union for a decade and a half following the revolution of 1917.

But with Stalin's consolidation of power in the mid-1930s, the political and intellectual climate changed abruptly. No one was more aware of the situation than Shostakovich. Early in 1936, when he was 29 years old and riding on 10 years of celebrity status following the remarkable success of his First Symphony, he suddenly found himself transformed into an "enemy of the people." His opera *Lady Macbeth of the Mtsensk District*, which had enjoyed pronounced success in both Leningrad and Moscow, did not please the country's No. 1 music lover at all: Joseph Stalin took the trouble to express his extreme displeasure with the "degenerate" opera and call its composer to account through denunciatory editorials in the party newspaper, *Pravda*. Shostakovich's music for the ballet *The Limpid Stream* was found to be similarly threatening to public morals. His Fourth Symphony, his most ambitious instrumental work up to that point, was withdrawn during rehearsals (it would not be heard until 1961), and in the spring of 1937, Shostakovich set about writing a different kind of symphony.

He knew what the stakes were. During the period in which the Fifth Symphony was being composed and prepared for performance, the enormously popular and respected Marshal Mikhail Tukhachevsky, who had been the young Shostakovich's sponsor and protector, was among the several national heroes who were executed as "enemies of the people." Among the others similarly dealt with during the Terror was Vladimir Antonov-Ovseyenko, the general who had led the troops that took over the Winter Palace and arrested the provisional government in one of the final episodes of the revolution. The famous political theorist Nikolai Bukharin and his associate Alexei Rykov were also among Stalin's victims.

Shostakovich's Fifth Symphony was accompanied by an article entitled "A Soviet Artist's Creative Response to Just Criticism." Whether the composer had a hand in writing this or simply allowed it to be published under his name is unknown. In any case, the music's triumphant first performance, in November 1937, saved Shostakovich's career. "The symphony

is a work of extraordinary profundity by a mature artist who has successfully overcome the childhood disease of leftism," wrote one reviewer. "This is indeed a joyous occasion."

The first movement, with its menacing march theme growing out of the violins' first pathetic phrase, is an expansive moderato that can be recognized as the pattern for the similarly formed opening segments of numerous Shostakovich works to come. Russian musicians regard this movement as a "ballad" form, in which narrative sections alternate with lyrical and dramatic episodes. In light of what we have come to know about the composer, it is hardly unreasonable to interpret these episodes, with their strong contrasts, as representing a conflict between spontaneous impulse and external pressures.

The second movement is a distillation of the scherzo genre as evolved through the chain of symphonists from Beethoven's time to Shostakovich's. It contains a good deal of the *Ländler* feeling found in the music of Schubert, Bruckner, and Mahler.

Musically and emotionally, the slow movement is the crown of the work; it is in large part elegiac and suggests itself as a night piece. Reflective lyricism here expands into urgency, intensity, and eventually the unmistakable character of a lament, building to anguished protest and then, drained of its passion, subsiding on a note of resignation.

The finale, possessed of an almost barbaric vigor and yet never really exultant, was described by Shostakovich for the benefit of the official press at the time of the work's premiere as "the optimistic resolution of the tragically tense moments of the first movement." But its nature is clearly defiant rather than optimistic, as Shostakovich made clear many years later, when he declared that he intended "no apotheosis" in this finale and noted with approval that Alexander Fadeyev, who was head of the Writers' Union when he attended the work's premiere, wrote in his diary that this finale is nothing short of "irreparable tragedy."

There are nonetheless elements of resolute affirmation here. In place of an apotheosis or ceremonial triumph, there is a statement of heroic resolve, expressed with searing intensity. In the contemplative passage just before the coda, there is a reference to one of the songs in the Opus 46 set that Shostakovich had composed a few months before the Fifth Symphony: The song is called "Resurrection," and its text conveys the confident thought that illusions and barbarity "will fall away from my troubled soul and the visions of those first days of purity will well up in my spirit." In this light, the demonstrative coda handily supports the notion of the Fifth Symphony as an expression of Shostakovich's determination to be both a survivor and a truth-teller—and at the same time liberates us from such mundane considerations as time, place, language, and even the personal impetus behind this music.

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

## ASILOMAR RETREAT, T-SHIRTS, and MORE



Orchestra members, LASA Guild members, LASA board members, donors, supporters, and Beethoven Ninth singers are welcome to celebrate the 50th season of LASA on the weekend of April 19–21 on the Monterey Peninsula at Asilomar State Beach and Conference Grounds. Information and reservation forms are available in the lobby.

Also available in the lobby: T-shirts featuring the LASA 50th-season logo—as seen at the "Golden Sounds" Pops concert (\$12), pens (free), and bumper stickers (free; help us with publicity by using them!).



## WINNERS OF THE 2012–2013 COMPETITION FOR YOUNG MUSICIANS

### Vivian Sung—Piano

Vivian Sung became enchanted with the piano at age 5; by age 6, it became an object of study. As a young musician, she was fascinated by certain pieces, and these came to shape her love of music. Although often frustrated by her initial struggle to play such pieces, she persisted in her practice, allowing her to excel in the Music Teachers' Association of California (MTAC) Certificate of Merit (CM) exams and become eligible to perform in many MTAC CM branch honors recitals and convention festival recitals. She was selected as an Advanced Panel winner in 2012 and will continue this year with her tenth exam for MTAC. Vivian has won various competitions, including the Schumann Festival in Pleasanton and the U.S. Open Music Competition.

Currently Vivian studies with Jed Galant. She states that she gains new knowledge of style and expression at each lesson and she gradually has learned to paint different colors of music; this has motivated her to continue her piano studies. She is intrigued most by music of the Romantic period, especially by Chopin and Liszt, but also is fascinated by the tension in Beethoven and Rachmaninoff. She also enjoys listening to modern music: the latest pop music of both American and Asian cultures, rhythm and blues, and jazz.

At Wells Middle School, Vivian was the keyboardist for the jazz band and enjoyed the privilege of performing at Disneyland. In a summer program at the Dublin Library, Vivian shared her knowledge of music with young children, with the purpose of inspiring them to learn music, especially classical music. During each session, instead of merely presenting facts and history, she told anecdotes about composers and used recordings to demonstrate each musician's unique personality. Vivian states that, by the end, several students had changed from Lady Gaga fans to Beethoven fanatics.

Vivian, the daughter of I-Ping Liu and Michael Sung, is a junior and an excellent student at Dublin High School. Currently she is the chairperson of the City of Dublin Youth Advisory Committee, which involves coordinating teen and family events for the community. Whenever she has spare time, she enjoys playing badminton, socializing with her friends, and simply taking time to think.



### Young Sun (Angel) Kim—Violin

Young Sun (Angel) Kim, a senior at Amador Valley High School, began playing the violin at the age of 8 and now studies with Davis Law at the San Francisco Conservatory of Music. She also has studied with Ju-Yi Peng. Angel first performed as a soloist in the fifth grade, at the Livermore Solo and Ensemble Festival, and recently performed at a benefit concert with the Livermore-Pleasanton Youth Outreach Symphony (LPYOS). In LPYOS, she serves as concertmaster and vice president, and she enjoys her time spent rehearsing and performing under the direction of conductor John Ingram.

Angel is the concertmaster of the Oakland Youth Orchestra (OYO), of which she has been a member since the eighth grade. After her freshman year, she toured Costa Rica with OYO. In the most recent OYO Concerto Competition, Angel won first place and the opportunity to perform with the orchestra in May at the Castro Valley Arts Center. As a sophomore, she received the OYO honorable mention award. With the OYO chamber group, she has performed at the Junior Bach Festival. Angel states that through her experience with the OYO, she has gained a passion for the music she plays and has made many close friends.

For three summers, Angel has been a member of the Livermore-Amador Symphony Youth Orchestra. Last summer, in Korea, she participated in the Korea Young Dream Orchestra. She has been a member of the Korean-American Music Supporters Association since the ninth grade and has been a recipient of one of its scholarship awards. At the Korea Times Youth Music Competition last year, she won third place, and, as a sixth grader, she won a second-place award. In 2010 she received an invitation to participate in the Chanticleer National Youth Choral Festival.

Since the fourth grade, Angel, the daughter of Chunsun Kyung and Wan Ho Kim, has participated in the Korean Parents Association, and she became a book club leader in her freshman year. As she enjoys math very much, she has served as a math tutor since the eighth grade. For her leadership and volunteer work, she recently received the Contra Costa County scholarship award. In her free time, Angel likes to hang out with friends, go to amusement parks, and watch movies.

### GRANTS and MATCHING GIFTS

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