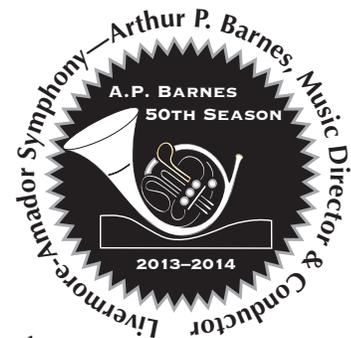


# Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

Saturday, February 22, 2014, 8 p.m.

Bankhead Theater, Livermore



## American Idols

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

### Symphony No. 8 in B Minor, "Unfinished" (1822)

Allegro moderato  
Andante con moto

Franz Schubert  
(1797–1828)

### Clarinet Concerto No. 2 in F Minor, Movement 1 Opus 5 (1815)

Robert Shi, soloist

Bernhard Crusell  
(1775–1838)

### Piano Concerto No. 2 in F Minor, Movement 1 Opus 21 (1830)

Arie Chen, soloist

Frédéric Chopin  
(1810–1849)

## INTERMISSION

### Lincoln Portrait (1942)

William J. Perry, narrator

Aaron Copland  
(1900–1990)

### Symphony No. 2, "Romantic" Opus 30 (1930)

I. Adagio: Allegro moderato  
II. Andante con tenerezza  
III. Allegro con brio

Howard Hanson  
(1896–1981)

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**Symphony No. 8 in B Minor, “Unfinished” Franz Schubert  
(1822) (1797–1828)**

Schubert’s “Unfinished” Symphony is an enigmatic masterpiece that has the appeal of a legend. Why was this work “unfinished”—in two movements rather than four? There is the romantic, but incorrect, notion that the composition of the symphony was cut short by Schubert’s death. We do know, however, that at the very time he was writing the symphony, he was diagnosed with syphilis, which could throw anyone off his stride. Others have suggested that the very power and majesty of the first two movements discouraged the composer from adding a third and a fourth—that it would have been impossible to balance these opening movements with the lighter forms that were characteristic of concluding movements. At least one writer argued that Schubert intended from the beginning to write a two-movement symphony, rather than the more typical four movements. However, there exists a sketch version of a third movement, a scherzo with trio, which was at least partially orchestrated by Schubert. There is also the possibility that the overture to Schubert’s opera *Rosamunde* was, in fact, the missing fourth movement.

Whatever the case, the symphony was given, upon Schubert’s death, to Schubert’s friend Anselm Huttenbrenner. The score was retained by Huttenbrenner until 1865, when it was handed over to the director of the Vienna Musikverein and given its premiere in December of that year. The composition is innovative and exploratory in nature, with a bold melodic style and daring harmonic relationships. Whereas his early symphonies had Mozart, Haydn, and Beethoven symphonies for models, there is none for this work.

The first movement begins mysteriously and with some ambiguity, as the rhythmic movement in the low strings could signal a slow introduction. With the entrance of sixteenth notes and pizzicatti in the upper stings, all uncertainty is dispelled. The first melodic group appears in the oboe and clarinet and is then joined by other winds. After a brief transition, the second group is first presented by the cellos and then passed to the violins, where, after a dramatic interruption and outburst, it begins to expand on the beginning of the second theme. This second thematic group forms the basis of the bulk of the development, displaying both melodic breadth and a structure capable of detailed expansion. The recapitulation is quite “normal” in its progression, but the coda again broaches the opening bars before ending with three loud chords and a final sigh. The whole movement is filled with a taut drama and Romantic spirit that heralded Schubert’s development of a novel style and a daring whose promise was so tragically cut short a few years later.

The slow movement—and it is only relatively slow, for Schubert specifies *Andante con moto* (with motion)—is in the unexpected key of E major. In this lovely movement, a few especially eloquent details stand out: the high-flying clarinet solo that gently sails over shifting chords, and a wonderful moment of total stillness, disturbed only by the octave call of the horn, just before Schubert leads us back to the opening.

**Clarinet Concerto No. 2 in F Minor Bernhard Crusell  
Opus 5 (1815)—Movement 1 (1775–1838)**

The son of a poor bookbinder, Finnish composer Bernhard Henrik Crusell received his earliest musical education from a clarinetist of the Nyland regimental band at age 8. In 1788, he became a volunteer musician in the military band at Sveaborg, an island fortress outside Helsinki; in 1791, he was transferred to Stockholm. Two years later, he became a court musician: from 1793 to 1833, he was a clarinetist in the court orchestra. In 1798, he studied the clarinet with Franz Tausch in Berlin and gave concerts there and in Hamburg. In Sweden, he became a distinguished soloist, performing concertos and chamber music by Beethoven, Mozart, and others, as well as his own works.

Crusell’s style follows the generic Viennese Classicism of the period, but he also derived influences from French opera, which he

became acquainted with during his time as a court musician. Crusell’s major works are three clarinet concertos, which remain in the standard international core repertoire of the instrument.

Crusell took pride in the F-minor concerto, first performed in 1815. He selected this work when, in 1817, he was granted permission to dedicate a piece to Emperor Alexander I in St. Petersburg. Furthermore, a portion of this score is plainly visible in an 1826 portrait of the composer. In the concerto, Crusell resists exploiting the absolute upper range of the instrument of his time (probably because he had adopted the new technique of playing with the reed facing down, which restricted the range but expanded the dynamic possibilities). The substantial *Allegro* movement begins with a slow introductory theme, initially quiet and pensive but soon becoming agitated, calling to mind the early Romantic works of Weber more than Beethoven. The clarinet eventually enters with its own version of this theme, initially sketchy but then repeated with greater ornamentation. The exposition unfolds with material that’s really no more than an extension of the opening theme, which the soloist gives increasingly florid but graceful permutations until the orchestra breaks in with the *agitato* music from late in the introduction. When the clarinet returns to the forefront, it is with Weber-esque music derived from the tail end of the introduction. This and the earlier main theme form the basis of the movement’s brief development, which the orchestra rounds off with its *agitato* material. The soloist leads the way through the recapitulation but resists any inclination to play a cadenza; indeed, the solo writing is more often quiet than brilliant—a more subtle challenge than musical fireworks.

**Piano Concerto No. 2 in F Minor Frédéric Chopin  
Opus 21 (1830)—Movement 1 (1810–1849)**

The year 1829 found Frédéric Chopin a young graduate of the Warsaw Conservatory seeking to establish himself in the musical world. He was talented, ambitious, and evidently in love, and all three of these conditions found reflection in his first significant composition using orchestra, the piano concerto in F minor, Op. 21. Chopin wrote this work in the autumn and winter of 1829, and he performed it with a small orchestra for a select audience at his family’s home on March 30 of the following year. Just over a week later, he repeated the performance at a concert in the National Theater. That occasion proved a triumph for the young composer and effectively launched his career.

Although known as his second piano concerto, this work predates by about half a year Chopin’s concerto in E minor, Op. 11, which now bears the designation “Piano Concerto No. 1.” The two concertos were published in reverse order of their composition (as were Beethoven’s first two piano concertos, with the same chronological confusion resulting). But while the F-minor concerto is a youthful work, it reveals a skilled musician who has already found a distinctive style—indeed, one of the most distinctive of any composer. Even so early in Chopin’s career, the most important and original elements of his idiom are in place: the themes that are by turns dreamy and passionate, the yearning melancholy of his harmonies, and the brilliant flashes of pianistic ornamentation.

Following classical procedure, the first movement begins with an orchestral exposition. The first theme set forth in this passage conveys that restless agitation so prized by the 19th-century Romantics. A second subject, introduced by the woodwinds, provides lyrical contrast. With the entrance of the piano, the orchestra retreats to a supporting role while the solo instrument explores these thematic ideas.

**Lincoln Portrait Aaron Copland  
(1942) (1900–1990)**

Shortly after Pearl Harbor, conductor Andre Kostelanetz commissioned Aaron Copland, Virgil Thomson, and Jerome Kern to write three works for orchestra based on national figures that would present a “musical portrait gallery of great Americans.” Kern chose Mark

Twain, Thomson selected Mayor Fiorello La Guardia and journalist Dorothy Thompson, and Copland opted for Walt Whitman. Kostelanetz asked Copland to choose someone who was not a literary figure, which resulted in Copland singling out Abraham Lincoln. Copland began work on his “Lincoln Portrait” in early 1942, both for the orchestra and the spoken word. He selected some Lincoln quotes from Lord Charnwood’s biography of Lincoln, written in 1917. It took Copland three months to complete the work; he finished just a few weeks before its premiere by Kostelanetz and the Cincinnati Symphony Orchestra, with William Adams narrating, on May 14, 1942. He dedicated the work to Kostelanetz.

The “Lincoln Portrait” is made up of a slow-fast-slow structure, *i.e.*, ABA form. The spoken text, consisting of five short quotes and narrative remarks, is found in the final section. The narrative is brief and to the point, in keeping with the idea of a portrait. Copland writes succinctly of Lincoln’s background, his physical description, his personality, and his achievements. To relate to the war situation in 1942, Copland carefully chose quotations in which Lincoln defined the democratic principles at stake, honored the fallen in battle, and spoke of his hope for a new “birth of freedom.” In the work’s slow sections, Copland uses two principal melodic ideas: a dirge-like dotted rhythm in a minor key, and the American folk tune “Springfield Mountain” in a major key. The dirge-like idea concerns national resolve and democratic ideals, while “Springfield Mountain” focuses on hope and salvation. As the trumpet plays its solo, the narrator intones: “That from these honored dead we take increased devotion to that cause for which they gave their last full measure of devotion.” In the fast middle section, Copland uses Stephen Foster’s tune “Camptown Races.” Copland uses this tune to establish the time during which Lincoln lived and also to refer to political races. “Camptown Races” was often used during political rallies of the time. Foster even changed the text as a campaign song for two gubernatorial candidates. In order to achieve the emotional effect that Copland wanted, “Lincoln Portrait” alternates between contrasting ideas, one terse and grim, the other lyrical, simple, and very American.

## Symphony No. 2, “Romantic” Opus 30 (1930)

**Howard Hanson**  
(1896–1981)

Though he never achieved Bernstein’s universal fame, Howard Hanson had much in common with Leonard Bernstein. Both were the sons of immigrants: Bernstein’s parents from Russia and Hanson’s from Sweden. Both were esteemed conductor-composers, and both were educators, although in that field Hanson definitely took the lead: Hanson devoted the greatest part of his time and energy to guiding the next musical generation. For forty years (1924–1964), he was director of the Eastman School of Music in Rochester, New York, building it into the leading American music school of that era.

Hanson developed the Eastman-Rochester Symphony (now the Rochester Philharmonic) into an important orchestra and was often invited to the podiums of America’s premier orchestras. Himself a musical conservative, he became a tireless champion of American composers, regardless of which end of the creative spectrum they came from. With his orchestra, he produced a large catalogue of recordings of American repertoire.

Somehow Hanson managed to squeeze in his own creative work, including an opera and six symphonies. His Fourth Symphony won the 1943 Pulitzer Prize for Music, but his Second, which he subtitled “Romantic,” is his most popular work. Commissioned by Serge Koussevitzky for the Boston Symphony, it was premiered in Boston in November 1930.

The subtitle “Romantic” was more than a name—for Hanson, it was a statement of faith. In 1930, “Romantic” music was out of favor, and the neo-Classicism of Stravinsky and the atonality of Arnold Schoenberg were “in.” At the time of the “Romantic’s” premiere, Hanson wrote: “The symphony represents...my

escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary musical thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed...to create a work that was young in spirit, lyrical and Romantic in temperament, and simple and direct in expression.”

The warm, noble sound of horns—both solo and in quartet—provides the signature color, and the horns also act as the thematic leaders in this symphony, just as they epitomized the Romantic sound throughout the 19th century. But as the first movement begins, we hear the woodwinds in a dark three-note ascending motive that forms the slow introduction to this traditional sonata-form movement. When the tempo accelerates, the horn quartet introduces a rather heroic descending theme. Like Romantic composers such as Franz Liszt, Hanson will use this melody as a motto idea returning in all three movements. A little later, mellow strings introduce a second theme: a true romantic melody in the style of the 1930s and as warm and relaxing as your favorite easy chair.

The tender second movement is even more melodious and full of sumptuously orchestrated atmosphere. The woodwinds create a new theme out of the horns’ motto melody; the relationship becomes more obvious when the horns take over. A middle section reintroduces the ascending three-note motive from the symphony’s opening, and the horns seize on it as an engine to power a slow, steady crescendo.

The horns launch the finale with a vivacious whoop of fanfares derived from the motto theme, which will be expanded into an exciting horn-led brass passage at the movement’s midpoint. The motto reappears, at first discreetly, then more boldly. The music builds to a grand close over pounding timpani; dominating the action is the motto theme in the brass. But just before the end, Hanson can’t resist a last romantic reminiscence of the strings’ mellow “armchair” theme from movement 1.

*compiled and edited by Kathy Boster  
(Schubert, Crusell, Chopin, Hanson)  
and Josh Cohen & Jane Rubin (Copland)  
program booklet edited by Eva Langfeld*

## WILLIAM J. PERRY

William J. Perry is the Michael and Barbara Berberian Professor at Stanford University, with a joint appointment in the School of Engineering and the Freeman Spogli Institute for International Studies. He is also a senior fellow at the Hoover Institution and codirector of the Preventive Defense Project, a research collaboration of Stanford and Harvard Universities. From 1988 until 1993, he was codirector of the Center for International Security and Arms Control, Stanford University. Perry was the 19th secretary of defense for the United States, serving from February 1994 to January 1997. He also served as deputy secretary of defense (1993–1994) and as under secretary of defense for research and engineering (1977–1981).

Perry’s business experience includes founding and serving as the president of ESL, Inc. (1964–1977); executive vice president of Hambrecht & Quist, Inc. (1981–1985); and founding and serving as the chairman of Technology Strategies & Alliances (1985–1993). He currently serves on the board of several emerging high-tech companies and is the chairman of Global Technology Partners.

He received his B.S. and M.S. from Stanford University and his Ph.D. from Penn State, all in mathematics. He is a member of the National Academy of Engineering and a fellow of the American Academy of Arts and Sciences. Perry has received numerous awards and decorations from the U.S. and foreign governments, nongovernmental organizations, and the military, including the Presidential Medal of Freedom in 1997.





## WINNERS OF THE 2013–2014 COMPETITION FOR YOUNG MUSICIANS

### Robert Shi—Clarinet

Robert Shi started clarinet training at age 7 and is currently a student of Joseph Bonfiglio. Robert has won several regional and national music honors. He received Tri-Valley Solo & Ensemble Festival Command Performance Awards twice, and he has won three Livermore Rotary Club “Accomplishments in Music”

scholarships. In 2013, he was second chair under H. Robert Reynolds and Sharon Lavery at Carnegie Hall in New York for the American High School Honors Performance Series. He was selected by audition to study clarinet performance under Ethan Sloane at the Tanglewood Institute in Massachusetts. He also had the opportunity to play in the Stanford Youth Orchestra (SYO), conducted by Jindong Cai. The SYO summer program ended with a concert featuring Robert, as a winner of the concerto competition, playing Weber’s Concertino.

Robert has a deep commitment to community. In 2010 he launched the Livermore-Pleasanton Youth Outreach Symphony with John Ingram to promote classical music and to provide entertainment for the community. This sixty-member group has produced numerous concerts in the Bay Area and has raised thousands of dollars for charities. In 2011, Robert established the East Bay Association of Visiting Musicians to interact with and comfort hospice residents; the musicians have entertained almost 150 hospice patients. Early in 2013, Robert and his teacher, Mr. Bonfiglio, founded the Tri-Valley Youth Clarinet Choir to provide advanced clarinetists with an opportunity to practice challenging ensemble music.

The son of Michael and Sally Shi and a senior at Livermore High School, Robert is a straight-A student and a National Merit Scholarship Finalist. He is the founder and president of the Badminton Club at Livermore and enjoys playing badminton with friends in his spare time. As the vice president of the school’s debate team, he teaches freshmen debaters parliamentary debating skills. In college, Robert plans to major in social sciences and to keep contributing to the music community.



### Arie Chen—Piano

Since he started playing piano at the age of 5, Arie Chen has used music to express himself. He initially studied piano with Eugene Masluk. After Masluk passed away, Arie continued his studies with Michael Ross, Irina Antipova, and Mark Anderson; he currently studies under Yu-Ting Chen in Pleasanton.

Chopin and other Romantic-period composers hold a special place among Arie’s favorites, because of the way the pieces speak to him. It was under Yu-Ting Chen that Arie first came in contact with the music of Chopin, playing the famous “Fantasie-Improvisation” for the East Bay Music Foundation Piano Competition. Arie did not win but had begun to love Romantic music.

When Arie started piano, it was with the notion of passing the 10 levels of the Certificate of Merit program (CM) of the Music Teachers’ Association of California. After 5 years of the CM program and with the help of his current teacher, Arie began to embrace competitive performance. He was chosen for a local Liszt Festival in 2012; a year later, he received third place in the U.S. Open Music Competition’s Showcase Piano Solo “intermediate jade” category.

Arie is the son of Yu-To Chen and Chih-Chien Tsai and a freshman at Amador Valley High School, where he pursues his other musical interest, the violin. When Arie began to study violin as a fourth grader, it was with a strictly academic intent. After he started violin lessons with Abraham Becker in mid-2012, Arie began to excel. He was selected for the California All-State Junior High Orchestra’s debut year in Fresno and the recent California Honor High School String Orchestra that performed at the University of Redlands.

In addition to his musical activities, Arie enjoys swimming. His interest in community service and bettering the environment and society is reflected in his participation in Tzu-Chi, a group dedicated to these causes.

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