

Livermore-Amador Symphony

Lara Webber, Music Director & Conductor
Arthur P. Barnes, Music Director Emeritus
Saturday, February 23, 2019, 8 p.m.
Bankhead Theater, Livermore



Colorful Characters

William Tell Overture

Gioachino Rossini
(1792–1868)

Cello Concerto No. 1

in C major, Hob. VIIb/1—1st movement
Alexander Canicosa-Miles, soloist

Joseph Haydn
(1732–1809)

Soirées Musicales

Suite of Movements from Rossini

- I. March
- II. Canzonetta
- III. Tirolese
- IV. Bolero
- V. Tarantella

Benjamin Britten
(1913–1978)

INTERMISSION

with entertainment in the lobby by Element 116

Piano Concerto No. 1

in E-flat major
Daniel Mah, soloist

Franz Liszt
(1811–1886)

Billy the Kid Suite

Introduction: The Open Prairie
Street in a Frontier Town
Mexican Dance and Finale
Prairie Night (Card Game)
Gun Battle
Celebration (after Billy's Capture)
Billy's Death
The Open Prairie Again

Aaron Copland
(1900–1990)

*The audience and performers are invited
to enjoy cookies, cider, coffee, and sparkling wine in the lobby after the concert
at a reception hosted by the Livermore-Amador Symphony Guild.*

Music Director position underwritten by the Chet and Henrietta Fankhauser Trust

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Conductor

Lara Webber

First Violin

Sara Usher

Concertmaster

Juliana Zolynas

Assistant

Concertmaster

Norman Back

Feliza Bourguet

Judy Eckart

Lana Hodzic

Susan Ivie

Jackie Maruskin

Jutta Massoud

Nicholas Travia

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Gale Anderson

Stephanie Black

Mary Burchett

Lisa Burkhart

Jeana Ernst

Jeannie Guzis

Stacy Hughes

Denise Leddon

Jacqueline McBride

Nissa Nack

Elizabeth Paik*

Leslie Stevens

Beth Wilson

Viola

Judy Beck

Principal

David Friburg

Audrey Horning

Sheri Schultz

Brandon Tran

Cello

Peter Bedrossian

Principal

Alan Copeland

Aidan Epstein

Nathan Hunsuck

Hildi Kang

Joanne Lenigan

Paul Pappas

String Bass

Markus Salasoo

Acting Principal

Alan Frank

Navaz Jasavala

Aaron Plattner

Flute

Marianne Beeler

Principal

Stacie Manuel

Beth Wilson

Oboe

Eva Langfeld

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English Horn

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Harp**

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* High school student

** The Livermore-Amador Symphony Guild is underwriting the cost of providing a harp player at LAS concerts during the 2018–2019 season.

Program Notes

William Tell Overture

Gioachino Rossini

(1792–1868)

By 1824, when he settled in Paris as director of the Théâtre Italien, Gioachino Rossini was 32 years old and had 33 operas to his credit, but for the first time since 1809, he did not produce a single new work. Five years later, with more than half of his life still ahead of him, he concluded his activity as a composer of operas with *William Tell*, a work that stands as the grandest and most ambitious of his efforts for the stage. For this opera, Rossini created the most original and elaborate of his instrumental introductions.

The layout of this overture is strikingly different from the general format Rossini and other composers were writing at that time. Its four distinct sections, corresponding to the movements of a symphony, remind us that the symphony was in fact developed from the old Italian opera overture.

Rossini took the material for this overture from the opera itself, and its four sections were given (or have acquired) descriptive titles of their own. The opening one, called “At Dawn,” depicts sunrise in the Swiss countryside, with imaginative coloring provided by a quintet of cellos, with a prominent solo part for the quintet’s leader. Next comes the graphically descriptive “The Storm.” This, in turn, gives way to “The Calm,” in which the English horn represents a cowherd playing a call to the cows, or *ranz des vaches*, on his rustic pipes, with flute accompaniment. (The tune is an actual *ranz* from Appenzell and has been used by other composers.) The reverie is broken off abruptly by the fanfare announcing the celebrated “Finale,” a blazingly animated portrayal of Tell’s ride.

As for the Lone Ranger, the celebrated fictional rider associated with this overture’s finale since 1933, his adventures may have been as effective as Disney’s film *Fantasia* in attracting new listeners to concert music.

Cello Concerto No. 1

Joseph Haydn

in C major, Hob. VIIb/1—1st movement

(1732–1809)

Of the three Viennese Classical masters, Franz Joseph Haydn—who otherwise had much less interest in the concerto than either Mozart or Beethoven—was the only one who wrote works for cello and orchestra. The most likely explanation is that, as Kapellmeister to Prince Nikolaus Esterházy, Haydn worked closely with many excellent instrumentalists in the prince’s orchestra. Concerti were welcome additions to the programs of the twice-weekly musical “academies” for which so many of Haydn’s symphonies were written.

The Concerto in C Major was thought for many years to be lost; only its first two measures were known from the handwritten catalog Haydn had kept of his own works. Even more frustrating, this catalog contained not one but two almost identical opening measures for concerti in C major. In 1961 Czech musicologist Oldřich Pulkert discovered a set of parts in Prague that corresponded to one of the two measures. It was published and, of course, immediately taken up by cellists everywhere.

On stylistic grounds, scholars have dated the C major concerto from between 1762 and 1765; it is certainly an early work, from the first years of Haydn’s tenure with the Esterházy family. It belongs to that transitional period between Baroque and Classical whose greatest representative, Carl Philipp Emanuel Bach, had a strong influence on

the young Haydn. The continuity of the rhythmic pulse and the numerous identical repeats of the first movement's main theme are definitely Baroque features, whereas the shape of the musical gestures points to the emergence of a new style that would later be known as Classicism.

Soirées Musicales

Suite of Movements from Rossini

Benjamin Britten

(1913–1978)

At the height of his international renown as an opera composer, following the premiere of his *William Tell*, Gioachino Rossini withdrew from the world of the theater and, for the remaining years of his life, composed mostly songs and piano pieces, published under titles such as *Musical Evenings* (*Les soirées musicales*, 1830–35) and *Sins of Old Age*. Many of these pieces were arranged by later composers, notably Ottorino Respighi's ballet *La boutique fantasque* and suite *Rossiniana* from the 1920s.

In 1935 Benjamin Britten began working for the film unit of the British General Post Office, writing and arranging music for various short documentaries. Two years later, he chose three of his Rossini arrangements and added two more to create a suite he called *Soirées musicales*, in homage to Rossini. (Later, invited to expand the suite for a George Balanchine ballet, *Divertimento*, Britten devised five more numbers, which he then arranged as a second suite, *Matinées musicales*, in 1941.)

Britten's wit and energy as a composer are evident in *Soirées musicales*. His orchestra was hardly larger than one of Rossini's day, his harmonies no more daring—yet the ingenuity and playfulness of his arrangements make the suite a perfect amalgam of the mature Italian of the Paris salons and the young Englishman's delighting in new sounds and new media such as film.

Britten opens with a jaunty soldiers' march (taken from *William Tell*), with the tune passed among several soloists, including xylophone. It's followed by a graceful, balletic "little song," the "Canzonetta" (from Rossini's *Soirées musicales* No. 1). Next is a "Tyrolese" (from *Soirées musicales* No. 6), with a clodhopping triple meter and a yodeling trumpet. The "Bolero" (from *Soirées musicales* No. 5) is a slow, sinuous Spanish dance to which Britten adds castanets, among other flourishes. To finish the suite, he offers the "Tarantella," the rapid, swirling Sicilian "tarantula" dance, although his Rossini source is actually a religious chorus ("La charité" from *Trois choeurs religieux*).

Piano Concerto No. 1

in E-flat major

Franz Liszt

(1811–1886)

Until his 35th birthday, Franz Liszt pursued an active concert career as a virtuoso pianist, visiting every corner of Europe. Universally acclaimed as the greatest pianist of his time, he now aspired to be recognized as a composer, too. His appointment as music director at the court of Weimar marked the end of extensive traveling and enabled him to spend more time composing. During the 10 years of his tenure in Weimar, Liszt wrote his 12 great symphonic poems, his two symphonies, and his B minor sonata for piano and completed his two piano concerti and his "Totentanz" for piano and orchestra.

One of the main ideas Liszt brought to fruition during his Weimar period can be described as the "transformation technique." This technique, essentially a kind of extended variation, involves a basic theme that recurs throughout a work and undergoes fundamental changes in character, tempo, rhythm, and so on. In his two piano concerti and the sonata, Liszt used the technique to achieve greater structural coherence and a unity of musical form in which everything grew organically out of a few basic cells.

Liszt worked on his first piano concerto throughout the 1840s and early 1850s and first performed it in 1855. The work is in a single movement, but the outlines of a standard four-movement form are clearly discernible. The opening *allegro maestoso* starts with a theme emphasizing half-steps, played by the orchestra before the piano bursts in with a virtuoso cadenza. The opening theme then returns to dominate much of the *allegro*. The slow section, quasi *adagio*, has a lyrical melody in an operatic style. The scherzo, with its constant triangle strokes, is followed by a recapitulation of material from the opening movement. In the finale, some of the *adagio*'s themes are brought to new life as the lyrical song is turned into a triumphant march and another songlike theme heard earlier becomes a playful and virtuosic etude. The music of the scherzo, too, reappears in the final *presto*. The work concludes with a cascade of octaves going up and down the entire keyboard in half-steps, in keeping with the concerto's initial musical idea.

Billy the Kid Suite

Aaron Copland

(1900–1990)

Aaron Copland was born in Brooklyn and grew up in the apartment of his family over its general store. He went to school in Brooklyn and was the only musician in his family. His first exposure to composition was in high school, where he took lessons in the basics. It was enough to fire his imagination, and when he graduated, he chose to go to Paris to study, staying four years and mastering the art of sophisticated composition. He was always interested in folk tunes and how they could be presented in fresh ways. The perfect opportunity came when prominent director Lincoln Kirstein commissioned a suite of music for a ballet based on the young outlaw Billy the Kid. The result was an amazing evocation of the Old West in America, incorporating old cowboy tunes as well as original music into a brilliant mix.

The suite of music Copland pulled from the one-act ballet and adapted for orchestra was first performed in New York in 1941. "Street in a Frontier Town" is the most extensive section, where we first meet Billy as a boy of 12. He and his mother encounter a street brawl that turns ugly, and Billy's mother is killed. Billy quickly grabs a knife from a cowhand's belt and stabs his mother's attackers. He runs away, beginning his brief career of crime. The music describes crowd scenes, card games, gunfire, and reflective moments. In the section called "Gun Battle," Billy is ambushed by his former friend, Sheriff Pat Garrett. The subsequent music reflects a crowd of townspeople celebrating the outlaw's capture. The ballet tells of his escape from jail and eventual death, when he is once again caught by "the law," but Copland chose to omit this ending from his orchestral suite.

The account of Billy's life is fictional, of course. The real Billy, Henry McCarty, was born in New York, as was Copland, and headed west with his family in search of silver. His mother died of tuberculosis, not a gunshot, and his father abandoned him, after which he fell in with bad company and began his infamous criminal career. A shoot-out ended his life at age 22. Legend has transformed him into a larger-than-life figure and the icon of the Old West we know.

Copland tells us he resolved to keep his music for the ballet simple—helping but never pushing itself into the main event. Yet he clearly produced a work that has held its own as a beloved example of truly American music.

Program notes compiled by Kathy Boster from Internet sources

Edited by Eva Langfeldt

Winners of the 2018–2019 Competition for Young Musicians

Alexander Canicosa-Miles—Cello

Born in Hawaii, 15-year-old Alexander Canicosa-Miles began playing the cello at age 9. Within two years, he won the Madeline Schatz-Harris Concerto Competition and performed with Hawaii’s Kamuela Philharmonic Orchestra. He won awards from 2013 to 2016 with the Hawaii Music Teachers Association, and in 2017 he was named 1st Alternate in the MTNA (Music Teachers National Association) Hawaii State Competition.



Alexander has spent time in Japan for cello intensives, as well as studying at several summer and winter camps in China from 2013 to 2017. He also attended the Cleveland Institute of Music Encore Summer Camp 2017 and Meadowmount School of Music Summer Camp in New York in 2018. He performed with the ‘Iolani Global Music Quintet group in Hawaii and extensively in China; as guest artists the group performed at the Shanghai Symphony Hall.

He also played with the Honolulu Youth Symphony and the University of Hawaii Symphony Orchestra. In his spare time, Alexander swam competitively with the Kamehameha swim team.

The son of Marilyn and Chris Canicosa-Miles, Alexander moved with his family this past summer from Hawaii to Alameda, where he is home-schooled. Since last fall, Alexander has been studying under the tutelage of Jonathan Koh and attending the San Francisco Conservatory of Music, Pre-College Division.

Daniel Mah—Piano



Born in Perth, Australia, seventeen-year-old Daniel Mah started piano lessons at age 5. Since then, he has won numerous competitions, such as the West Australian Pianists’ Competition and Fremantle Eisteddfod, and has received titles such as “Best in Performance of an Australian Work” and “Highest Overall Score in the Competition.” He was invited to perform at Perth Concert Hall after being named best pianist in the Catholic Performing Arts Festival. He also has performed with Perth’s Metropolitan Symphony Orchestra. Daniel has received the following diplomas, all

with distinction: Associate (ATCL) and Licentiate (LTCL) from Trinity College, London, and Licentiate in Music, Australia (L.MusA). He received the L.Mus prize after being recognized as the top candidate in the state of Western Australia.

Daniel has led music fundraising events and was a regular performer at hospitals, nursing homes, and St. George’s Cathedral in Perth. He served as the accompanist for his church and local choir, and he was a music scholarship student at Christ Church Grammar School from 2014 to 2017.

In addition to music, Daniel loves traveling and also enjoys a variety of outdoor activities—swimming, sailing, table tennis, and hiking. He frequently hiked in the interior of Australia.

Daniel moved from Australia in 2017 with his parents, Mimi and Eric Mah, and now lives in Pleasanton. He is a junior at Amador Valley High School.

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Corrections or questions?

Please contact Judy Eckart
judy@justjudy.com

Element 116

Element 116 is a band composed of middle and high school students from several Livermore-area schools and named after Livermore's own chemical element, Livermorium, which has atomic number 116. Under the lead of director Matt Finders, a renowned jazz musician and composer who grew up in Livermore, they play a mix of jazz, Latin, rock, and swing.



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Next Concert: Dramatic Dvořák—April 13

Our April concert features Dvořák's compelling, passionate Symphony No. 7 plus Dvořák's Rondo for Cello and Orchestra with Evan Kahn as soloist—and more.

Livermore-Amador Symphony is a member of the Livermore Cultural Arts Council and a resident company of the Bankhead Theater. See the Cultural Arts Calendar at www.independentnews.com.

LVPAC is a sponsor of this event.



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