

Livermore-Amador Symphony

Arthur P. Barnes, Music Director & Conductor

May 18, 2013, 8 p.m.

Bankhead Theater, Livermore



Ode to a Joyous 50th Season

presented with thanks to the Livermore-Amador Symphony Guild for sponsoring this concert

Prelude Talk at 7 p.m. by Peter Curzon, LAS percussionist and music committee member

“Coriolan” Overture
Opus 62 (1807)

Ludwig van Beethoven
(1770–1827)

Symphony No. 9 in D Minor
Opus 125 (1824)

Ludwig van Beethoven

- I. Allegro ma non troppo e un poco maestoso
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Presto—Allegro assai, “Ode to Joy”

Nancy Wait Kromm, soprano
Wendy Hillhouse, alto
Norman DeVol, tenor
William O’Neill, baritone

Pacific Masterworks Chorus, Valley Concert Chorale,
and community members who rehearsed with the chorus and/or chorale

There will be an intermission between movements II and III of the symphony.

A presentation of student awards will follow the intermission.

Everyone is cordially invited to join the orchestra and singers in the lobby following tonight’s concert
for a champagne reception hosted by the Guild.

CONDUCTOR
Arthur P. Barnes

SECOND VIOLIN
Ursula Goldstein
Principal

CELLO
Aaron Urton
Principal
Naomi Adams
Anita Cooley
Hildi Kang
Joanne Lenigan
Paul Pappas
Dave Walter

CLARINET
Lesley Watson
Kathy Boster

TIMPANI
April Nissen

**ASSISTANT
CONDUCTOR**
Robert Williams

Alexandra Anastasio
Stephanie Black
Mary Burchett
Jeana Ernst
Denise Leddon
Jackie McBride
Linda McElroy
Virginia McFann
Nissa Nack
Leslie Stevens
Beth Wilson

STRING BASS
Nick James
Principal
Alan Frank
Ray Hoobler
Patricia Lay

BASSOON
Doug Stark
Lynn Stasko

PERCUSSION
Lisa Burkhart
Peter Curzon
Paul Kasameyer

FIRST VIOLIN
Kristina Anderson
Concertmaster
Norman Back
Feliza Bourguet
Phillida Cheminiais
JoAnn Cox
Judy Eckart
Sherry Lewis
Julie Mae
Jutta Massoud
Daniel Montgomery
Doug Morrison

VIOLA
Judy Beck
Principal
Lynda Alvarez
David Friburg
Audrey Horning
Laura Gilliard Miller
Hazelle Miloradovitch
Dora Scott

FLUTE
Marianne Beeler
Nan Davies

CONTRABASSOON
Jim Bernhardt

HORN
Christine-Ann
Immesoete
Jim Hartman
Bryan Waugh
Robert Williams

LIBRARIANS
The Horning Family
and Anne Les



www.livamsymph.org

PICCOLO
Nan Davies

OBOE
Eva Langfeldt
Jeanne Brown

TRUMPET
Michael Portnoff
Anthony Manuel

TROMBONE
Diane Schildbach
Marcus Schildbach

BASS TROMBONE
Larry Dias

**THE ROSE
TRADITION
CONTINUES!**
If you purchase
(or have already
purchased) 2013–
2014 season tickets,
then you are entitled
to pick up a rose in
the lobby tonight.



**“Coriolan” Overture
Opus 62 (1807)**

**Ludwig van Beethoven
(1770–1827)**

Although Beethoven was familiar with Shakespeare’s tragedy *Coriolanus* and had read Plutarch’s *Lives of the Noble Greeks and Romans* (which included a biography of Coriolanus), his “Coriolian” Overture was directly inspired by the drama *Coriolan*, written in 1804 by an Austrian official and playwright, Heinrich Joseph von Collin.

However, Wagner, in one of his best prose essays, advises listeners to forget all about the Collin play and concentrate on the denouement of Shakespeare’s tragedy as the true dramatic counterpart of Beethoven’s overture. The reference is to the scene in Act V in which Coriolanus is confronted by his family in a camp on the outskirts of Rome. He is about to invade the city, but his mother implores him to desist. Thus the opening section of the overture, with its fortissimo Cs, resounding chords, and dramatic first theme, would depict the defiant renegade in his mad resolve to level Rome, and the poignantly lyrical second theme, announced in the first violins in E-flat, presents the contrasting voice of his mother.

There is, however, another thought entirely, which is that Beethoven intended the overture as a self-portrait, and that what the music reveals to us is the character of Beethoven himself.

Betsy Hausburg

(main source: “*The Concert Companion*,” by Bagar and Biancolli)

**Symphony No. 9 in D Minor
Opus 125 (1824)**

Ludwig van Beethoven

Eleven years lapsed between Beethoven’s Eighth Symphony and his last. The intervening period was crowded with a host of trials and preoccupations: the legal battles over custody of his nephew Carl; a troublesome round of ill health; financial difficulties caused by his mania for building an inheritance; and, worst of all, the deafness that was contributing to his mistrust of those around him. Musically, he was moving from his “second period,” typified by the *Eroica*, Fifth, Sixth, and Seventh Symphonies, to the “third period,” which was typified by the late quartets. The Ninth Symphony had a pivotal position in this shift. Its slow movement is well into the final style, but the other movements, especially the scherzo, continue to exhibit the qualities of the second period.

Though it came late, the Ninth had been thought about for some time. As early as 1793, Beethoven had thought of setting Friedrich Schiller’s “Ode to Freedom” to music. (Schiller was forced to publish his ode with an altered text—“freedom” transformed to “joy”—because of the political sensitivity of the authorities in 1785, during the American-sponsored restlessness that was to lead soon to the French Revolution).

Much later, in 1817, he began working on a purely instrumental symphony in D minor. In 1823 he was sketching its finale, still for instruments: the music subsequently found its way into the A-minor quartet.

In 1818, Beethoven made some sketches for a choral symphony based on Greek mythology. It was to use ancient modes in part, as did the A-minor quartet; the voices were to be a “festival of Bacchus,” according to A. K. Hollands’ description. (This particular choral symphony was not to be completed. After the experience of the completed Ninth, Beethoven apparently changed his mind about the propriety of a choral/instrumental hybrid, and, in fact, the form was not revived successfully until Mahler, if then.)

A third source for the Ninth, the *Choral Fantasy*, Opus 80, was composed in 1808. It is, in fact, a sort of rhapsodic workshop for the symphony, both in the idea of incorporating a choral finale into orchestral work and also in the outline of the finale. Furthermore, the mood of the *Fantasy*—an improvisatory piano introduction leading to an orchestral middle section, finally capped by the outburst of song from the full chorus—suggests the mood of successiveness that characterizes the Ninth.

Four sources, then, contribute to the Ninth: the Schiller ode from 1793, the *Choral Fantasy* of 1808, the idea of a choral symphony from 1818, and the D-minor sketches from 1817. Finally toward the end of 1822, the London Philharmonic Society commissioned a new symphony from Beethoven, and he settled down to the job of combining his sketches. To the characteristic political and social idealism he shared with many of the intellectuals of his time, an idealism that dictated his choice of Schiller’s text, he added the musical inventiveness with which he had already enriched the symphonic tradition. The opening movement integrates theme and accompaniment to an unprecedented extent, using the baldest of material—a bare fifth—to generate the flashing first theme, which leaps out in a manner many have likened to supernatural thunderbolts hurled out of chaos. The scherzo, placed second in the work, is much larger than the typical scherzo. It incorporates fugal textures and brings trombones into the symphony for the first time while continuing the play between three-beat and two-beat meters that Beethoven had already introduced in the *Eroica*. Similarly, the slow movement is not one but two pieces, juxtaposed to produce a super-adagio. Finally, of course, the scale has become so huge that the human voice is needed to develop a last movement that will not be overshadowed by the earlier sections.

The problem—and the solution—of the entrance of these voices is familiar. Beethoven hit on the idea of using a baritone recitative to introduce Schiller’s “Ode” and the voices needed to sing it. A purely instrumental introduction takes up thematic material from each of the previous movements, and then rejects it—in the case of the slow movement, with some regret. Finally, tentatively, the familiar theme of the last movement is heard, approved, and repeated. Another outburst threatens to reject even it, but the baritone enters: “O friends, no more of these sounds! Let’s raise a song of sympathy, of gladness. O joy, let us praise thee!”

And then comes the great set of variations that cap this huge fresco: a set of variations ranging from a “Turkish” march for tenor solo with chorus, accompanied by bass drum, cymbals, and triangle; through an orchestra double fugue; an adagio in contemplation of the starry beauties of the firmament; a choral double fugue; and the final allegro, broken by a marvelous section for the solo quartet, which sings an expectant, florid *poco adagio* taking the soprano up to a high B, followed by a choral coda and a purely instrumental section of final cadences.

The work was completed in 1824 and premiered that May, not by the London Philharmonic, but in Vienna. The story of the premiere is well known: The composer, by then stone deaf, was conducting; the orchestra and chorus, however, took their cues from the concertmaster. At the end, the soprano soloist had to turn Beethoven around so he could see the ovation that met the work—applause he could not hear.

Michael Steinberg

(source: *LAS program booklet*, May 1986)

program booklet edited by Eva Langfeldt

Ode to Joy

Translation by Louis Untermeyer of the stanzas from Schiller's *An die Freude* (from the May 1986 LAS program booklet).

(Baritone)

O Freunde, nicht diese Töne! Sondern lasst uns angenehmere
Anstimmen, und freudvollere.

(Baritone Solo, Quartet, and Chorus)

Freude, schöner Götterfunken, Tochter aus Elysium,
Wir betreten feuertrunken, Himmlische, dein Heiligthum!
Deine Zauber binden wieder, was die Mode streng getheilt;
Alle Menschen werden Brüder, wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen, eines Freundes Freund zu sein,
Wer ein holdes Weib errungen, mische seinen Jubel ein!
Ja, wer auch nur eine Seele sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle Weinend sich aus diesem Bund!

Freude trinken alle Wesen an den Brüsten der Natur;
Alle Guten, alle Bösen folgen ihrer Rosenspur.
Küsse gab sie uns und Reben, einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben, und der Cherub steht vor Gott.

(Tenor Solo and Chorus)

Froh, wie seine Sonnen fliegen durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn, freudig, wie ein Held zum Siegen.

Freude, schöner Götterfunken, Tochter aus Elysium,
Wir betreten feuertrunken, Himmlische, dein Heiligthum!
Deine Zauber binden wieder, was die Mode streng getheilt;
Alle Menschen werden Brüder, wo dein sanfter Flügel weilt.

(Chorus)

Seid umschlungen Millionen! Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt! Über Sternen muss er wohnen.

(Chorus)

Freude, schöner Götterfunken, Tochter aus Elysium
Wir betreten feuertrunken, Himmlische, dein Heiligthum!
Deine Zauber binden wieder, was die Mode streng getheilt;
Alle Menschen werden Brüder, wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt muss ein lieber Vater wohnen,
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Brüder! Brüder! Über'm Sternenzelt muss ein lieber Vater wohnen.

(Chorus)

Freude, Tochter aus Elysium deine Zauber binden wieder,
Was die Mode streng getheilt; alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

(Quartet and Chorus)

Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt! Über Sternen muss er wohnen.

O friends, friends, not these sounds! Let us sing something more pleasant,
More full of gladness. O Joy, let us praise thee!

Joy, thou source of light immortal, daughter of Elysium,
Touched with fire, to the portal of thy radiant shrine we come.
Thy pure magic frees all others held in Custom's rigid rings;
Men throughout the world are brothers in the haven of thy wings.

He who knows the pride and pleasure of a friendship firm and strong,
He who has a wife to treasure, let him swell our mighty song.
If there is a single being who can call a heart his own,
And denies it—then, unseeing, let him go and weep alone.

Joy is drunk by all God's creatures straight from Earth's abundant breast;
Good and bad, all things are Nature's, and with blameless joy are blessed.
Joy gives love and wine; her gladness makes the universe her zone,
From the worm that feels spring's madness to the angel near God's throne.

Glad, as when the suns run glorious through the deep and dazzling skies,
Brothers, run with shining eyes—Heroes, happy and victorious.

Joy, thou source of light immortal, daughter of Elysium,
Touched with fire, to the portal of thy radiant shrine we come.
Thy pure magic frees all others held in Custom's rigid rings;
Men throughout the world are brothers in the haven of thy wings.

Millions, myriads, rise and gather! Share this universal kiss!
Brothers, in a heaven of bliss smiles the world's all-loving Father.
Do the millions, His creation, Know Him and His works of love?
Seek him! In the heights above is His starry habitation!

Joy, thou source of light immortal, daughter of Elysium,
Touched with fire, to the portal of thy radiant shrine we come.
Thy pure magic frees all others held in Custom's rigid rings;
Men throughout the world are brothers in the haven of thy wings.

Millions, myriads, rise and gather! Share this universal kiss!
Brothers, in a heaven of bliss smiles the world's all-loving Father.
Do the millions, His creation, know Him and His works of love?
Seek him in the heights above!
Brothers! Brothers! In the heights above is His starry habitation!

Joy, O daughter of Elysium,
Thy pure magic frees all others held in Custom's rigid rings;
Men throughout the world are brothers in the haven of thy wings.

Millions, myriads, rise and gather! Share this universal kiss!
Brothers, in a heaven of bliss smiles the world's all-loving Father.
Do the millions, His creation, know Him and His works of love?
Seek Him! In the heights above is His starry habitation!

SOLOISTS

NANCY WAIT KROMM

Soprano

Nancy Wait Kromm, Associate Professor of Music at Santa Clara University, earned her degrees in music at the University of Illinois, Urbana-Champaign, and held a teaching fellowship during her postgraduate studies at Stanford University. She has sung with LAS under the direction of Art Barnes a number of times, including as a soloist in the 1986 LAS performance of Beethoven's 9th!



A frequent soloist, conductor, and director, Kromm has sung a number of world premieres, such as Pamela Quist's *Requiem for the People*, John Thow's *Seven Charms for a New Day*, and Henry Mollicone's *Songs of the Human Spirit*—a set of songs Kromm commissioned for soprano and flute on Native American texts. Kromm is the soprano soloist on, for example, the Gramophone Award-winning San Francisco Symphony recording of Nielsen's Third Symphony. Her solo recording, *Reflections of the Human Spirit*, a collection of songs and arias by Henry Mollicone, with Mollicone accompanying, will be released on the Newport Classic label later in 2013.

Kromm has a strong interest in the translation of vocal works into English singing adaptations. Among her translations: Mozart's *Bastien and Bastienne* and *The Marriage of Figaro*; Offenbach's *Lantern Marriage*; and Humperdinck's *Hansel and Gretel*. Kromm has also compiled a number of musical revues including both opera and musical theater selections. She founded the Opera Studio and Opera Theatre at Santa Clara University and has directed it for 10 years. As director of the Chancel Choir at Stone Church of Willow Glen in San Jose, Kromm has conducted many choral masterworks; in June, she will conduct the Mozart *Coronation Mass*.

WENDY HILLHOUSE

Alto

Wendy Hillhouse, mezzo-soprano and voice teacher, holds degrees from the San Francisco Conservatory of Music and the University of California, Berkeley. During her operatic career, she sang with the Metropolitan Opera, the Glyndebourne Festival, and major opera companies in the U.S., Europe, and Japan. Early in her career, Hillhouse won numerous competitions and awards, including the Metropolitan Opera Auditions, the Pavarotti International Competition, the Loren L. Zachary Competition, and the Eleanor Steber Competition. In 1985, she was the first-prize winner of the National Association of Teachers of Singing (NATS) Artist Award. She participated in San Francisco Opera's Merola Opera Program and apprentice programs of the Santa Fe and San Diego Operas.



Now a member of the voice faculty of Stanford University, she formerly taught at the San Francisco Conservatory of Music, serving as co-chair of the Voice Department for five years and on curriculum and assessment committees. Currently serving as president of the San Francisco Bay Area Chapter of NATS, she is also a member of the Opera America Singer Training forum, the National Opera Association, and the board of directors of the San Francisco Song Festival. In addition to opera, she has strong interests in American and French song.

NORMAN DEVOL

Tenor

Norman DeVol is an accomplished soloist, a sought-after vocal instructor, and the assistant conductor of the Masterworks Chorale in San Mateo. He also sang with the San Francisco Opera Chorus for nearly 10 years.



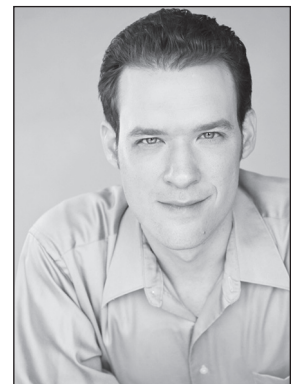
DeVol received his BA in voice from San Jose State University, where he studied with Jeanne Garson. He has performed with professional symphonies and opera companies throughout Northern California, including the West Bay Opera, Mission City Opera, Monterey Symphony, Sacramento Symphony, Camellia Symphony, Auburn Symphony, Apollo Opera, Opera La Piccola Scala, Pocket Opera, and Berkeley Opera.

Reviewing a recent performance of Mozart's *Die Zauberflöte*, the *Santa Clara Weekly* called DeVol "the vocal standout of the evening.... His clear and flexible voice rang from beginning to end with strength, stability, and true artistry, as one hopes to hear in a heroic Tamino. One sensed the experience and knowledge behind every nuance, and true artistic respect for each famous note." DeVol's interpretation of Rodolfo in the Piccola Scala production of *La Bohème* garnered a nomination for a Sacramento regional theater Elly Award.

WILLIAM O'NEILL

Baritone

William O'Neill is a graduate of the San Francisco Conservatory of Music and an active performer, conductor, and teacher throughout the Bay Area. As a young bass-baritone, O'Neill has performed a variety of opera and musical theater roles. Some of his favorite roles are The Pirate King in *Pirates of Penzance*, Don Magnifico in *La Cenerentola*, Colline in *La Bohème*, Masetto in *Don Giovanni*, Bottom in *A Midsummer Night's Dream*, Bartolo in *Le nozze di Figaro*, Sam in *Trouble in Tahiti*, Caldwell B. Cladwell in *Urinetown*, The Musical, Neville Craven in *The Secret Garden*, Tony Esposito in *The Most Happy Fella*, Friedrich Bhaer in *Little Women*, Mr. Gobineau in *The Medium*, and Fredrik Egerman in *A Little Night Music*.



O'Neill has performed for such ensembles as The San Francisco Opera Guild, The San Francisco Conservatory Opera Theatre, Opera Colorado, Boston Lyric Opera, Berkeley West Edge Opera, Cinnabar Theater, Goat Hall Opera, and Pocket Opera. He has received Outstanding Achievement Awards in both Opera and Voice from the Conservatory. He has also been active as a concert soloist for the San Jose Symphonic Choir, St. Andrew Episcopal, Calvary Presbyterian Church, The Mission Chamber Orchestra, Symphony Parnassus, and St. Mary's Cathedral Choir of San Francisco.

O'Neill is currently music director of Peninsula Cantare, the worship and music minister at Trinity Presbyterian Church in San Carlos, a director of San Carlos Children's Theater, director and founder of Redwood City Community Youth Theater, and a private voice teacher.

CHORAL SINGERS

PACIFIC MASTERWORKS CHORUS

The Pacific Masterworks Chorus was founded in 2010. The Chorus seeks to perform distinctive choral music that will have value to both performers and audiences. The group is devoted to providing great choral music throughout the Bay Area. The Chorus embraces a wide repertoire ranging from works both a cappella and accompanied, from ancient to modern. Pacific Masterworks Chorus comprises volunteer singing musicians and provides training and education in historical and contemporary choral methods—for individual growth and community enrichment.



Director: Dr. Greg Lyne; assistant director, Susan Pierce;
accompanist, Danielle Naler

For more information, see www.pacificmasterworkschorus.org

VALLEY CONCERT CHORALE

The Valley Concert Chorale is now in its 49th season. The Chorale offers a variety of musical performances to serve the diverse musical tastes of its audiences. The group is dedicated to excellence in singing choral music of all genres, nurturing the next generation of singers, and supporting musical endeavors in the Tri-Valley community. The Chorale's educational outreach program, Music in the Schools, presents original musical performances at Tri-Valley primary school assemblies to celebrate with area students the joy of music and singing.



Director: John Emory Bush; accompanist, Daniel Glover
For more information, see www.valleyconcertchorale.org

COMMUNITY MEMBERS

A "Calling All Singers!" flyer was distributed by LAS early this year, online and on paper, to various singers and singing groups in the Tri-Valley area. Singers from the community were invited to join the chorus for this performance: "If you have ever wanted to sing Beethoven's 'Ode to Joy' with a full orchestra, here is your chance. The only requirements are that you sing in tune and attend rehearsals." A number of the singers performing tonight did just that: To prepare for this performance, they have been rehearsing for weeks with the Pacific Masterworks Chorus, the Valley Concert Chorale—or both!

SOPRANO

Debbie Bennett ^{PMC}
Joanna Broda-Schunck ^{VCC}
Mary Coon ^{PMC}
Nina Dessart ^{VCC}
Kathy Dittmer ^{VCC}
Kimberly Fetterman ^{VCC}
Rosemary Gretton ^{CM}
Daphne Grosh ^{PMC}
Judy Grove ^{PMC}
Elena Gurevich ^{CM}
Jane Lee ^{VCC}
Caryn Meissner ^{VCC}
Annette Murray ^{VCC}
Carol Myllenbeck ^{VCC}
Teresa Orth ^{CM}
Barbara Pelletier ^{VCC}
Susan Pierce ^{PMC}
Mary Reaugh ^{VCC}
Christine Saw ^{CM}
Marsha Sweeney ^{VCC}
Nanette Wehe ^{PMC}
Karine Weiller ^{VCC}
Barbara Whittingham ^{PMC}

ALTO

Linda Bloomfield ^{CM}
Cathy Daniel ^{PMC}
Lynn Davies ^{PMC}
Jane Dignon ^{CM}
Robyn Lee Dondero-Wren ^{PMC}
Debbi Griffin ^{VCC}
Jennifer Guethlein ^{VCC}
Heather Hammer ^{CM}
Kathy Jepsen ^{CM}
Joy Kreiss ^{CM}
Julie Lorentzen ^{PMC}
Heidi Massie ^{VCC}
Susan Mertens ^{CM}
Becky Mork ^{VCC}
Sharon Moyer ^{CM}
Pattie Owens ^{VCC}
Carolyn Ramsey ^{VCC}
Alison Shilling ^{CM}
Diana Sinclair ^{CM}
Mickey Speck ^{CM}
Kristen Taylor ^{CM}
Kathy Walker ^{VCC}
Deborah Wendel ^{CM}
Kathy Whaley ^{VCC}
Shirley Wheatland ^{CM}
Sharon Wilson ^{VCC}

TENOR

Brenda Barrett ^{PMC}
Dean Christman ^{CM}
Grace Clark ^{PMC}
Eric Hutchinson ^{PMC}
Bobby Jensen ^{VCC}
Jill Kirkwood ^{CM}
John Moreno ^{PMC}
John Muldoon ^{VCC}
Marti Muldoon ^{CM}
Mark Rose ^{VCC}
Tim Salavar ^{PMC}
Chuck Wong ^{VCC}

BASS

Mark Aubel ^{VCC}
Tom Aumock ^{PMC}
Dave Brunswick ^{VCC}
Daniel Companeeetz ^{PMC}
Tim Ellis ^{PMC}
Alan Frank ^{PMC}
Steve Haan ^{CM}
Alan Hindmarsh ^{VCC}
Hilary Jones ^{VCC}
Bill Leach ^{VCC}
Douglas Leich ^{CM}
George Mitschelen ^{CM}
Tom Nolan ^{PMC}
Ted Oleari ^{CM}
Stewart Patrick ^{VCC}
Jack Reaugh ^{VCC}
Nile Runge ^{VCC}
Larry Serkanic ^{CM}
Lynn Shaeffer ^{CM}
Ray Spinosa ^{VCC}
Cal Warner ^{CM}
Paul Wren ^{PMC}
Lawrence Zuckerman ^{PMC}

^{CM} Community member
^{PMC} Pacific Masterworks Chorus member
^{VCC} Valley Concert Chorale member

GRANTS and MATCHING GIFTS

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

Lawrence Livermore
National Security, LLC

Lockheed Martin/Sandia
National Laboratories

Clorox Company Technical
Center – Pleasanton

Livermore Cultural Arts
Council

GE Foundation

Chevron Humankind

City of Livermore
Commission for the Arts

City of Pleasanton

STUDENT AWARDS

Each year as many as four graduating high school seniors are presented with an award from funds administered by the Symphony Association. Chosen from a group of outstanding applicants, each has made significant contributions to school and community musical activities.

JOHN H. GREEN MEMORIAL AWARD

This award is given in memory of John H. Green, son of the late Tot and John W. Green.

The recipient of the John H. Green Memorial Award this year is violinist **Natalia Custodio**. Natalia is the concertmaster of the Granada High orchestra and a member of the Tri-M Music Honor Society. She has taken part in the UCLA World Music Summer Institute, where she studied and performed music of Mexico, an experience that influenced her to start Granada Mariachi. Natalia has been a violinist and cantor at St. Michael's Church in Livermore for the past three years and has been featured on programs for Catholic Charities. She started a music program at Livermore's Marilyn Avenue Elementary School; she volunteers there weekly, teaching violin and music theory to seven students. Starting this fall, she will attend UC Davis as a music major.

BILL KING MEMORIAL AWARD

The award is given in memory of Bill King, son of Jean and Walter King, who loved music and played cello and trombone at Jackson and East Avenue Middle Schools.

Rachel Sowa, a French horn student of Paul Neuffer and a piano student of Christa Even, receives the Bill King Memorial Award this year. She has been principal horn in the Livermore High concert, symphonic, and marching bands through all four years at LHS. Rachel is a member of Tri-M and volunteered for the Livermore Valley Education Foundation's "Reach for the Stars" student art showcase for the past three years. She has played in the pit orchestra for LHS musicals and played for two summers in the Livermore-Amador Symphony Youth Orchestra. Rachel has been admitted to the computer science program at UC Santa Barbara, where she also hopes to continue her music studies and combine her interests in music and computer science in UCSB's Media Arts and Technology program.

SYMPHONY ASSOCIATION AWARDS

Each year the Livermore-Amador Symphony Association gives one or two awards to high school seniors. This year, one of the awards is given in memory of Al Oliver.

Two years ago, LAS attendees heard **Da Eun Kim** perform with the symphony as a winner of the Competition for Young Musicians; and now Da Eun, a violin student of Wei He, has been selected as the recipient of the Association Award in memory of Albert Oliver, Jr. Da Eun has been a member of the Amador Valley High orchestra through all four years of high school and also has been a member of the San Francisco Symphony Youth Orchestra during that time. Da Eun has performed in several benefit concerts and is especially interested in the healing power of music. In Da Eun's words, "I hope to advance my ideas of implementing music into physical healing by first studying the neurological connection with music."

Pianist **Connie Chen**, a contestant in the 2011–2012 Competition for Young Musicians who performed for the LAS Guild in April 2012, also receives an Association Award. Connie is the president and founder of the Musicians' Club at Amador Valley High, where she is the pianist for the concert choir and was the pianist for the AVHS orchestra last year. Connie organized and performed "When Past and Present Collide" with the AV Musicians' Club for the Ridge View Commons senior center in Pleasanton. A student of Dr. William Wellborn, she took first place in the California Association of Professional Music Teachers Concerto Competition in 2012. Connie has been accepted to the Eastman School of Music and plans a career as a concert pianist and college professor.

2013–2014 COMPETITION FOR YOUNG MUSICIANS

Recordings due October 6 Competition October 27, 2013

DONORS *The Livermore-Amador Symphony Association and Guild gratefully acknowledge the following donors.*

ANGELS

Jean King
Lynn and Joan Seppala

PATRONS

David Boercker
Claude and
Peggy Burdick
Henrietta Fankhauser

BENEFACTORS

Patricia Hansen
Bill House
Rob and
Jo Anne Lindquist
Chuck and
Virginia McMann
James and Pat Scofield
Linda Tinney
Patricia Wheeler

SUSTAINERS

Joan Dickinson
Arne and
Margo Kirkewoog
Ruth Nimitz
Ethan and
Marguerite Platt
Marie Ross

SUPPORTERS

David and Melodi Alltop
James Blink
Harry Briley
Richard Crawford
Mark and Judy Eckart
Joan Green
Roger and Arlynn Grimm
Doug and Sandee Harvey
Dick Hatfield and
Sally Swanson
Paul and Ann Kasameyer
Art Langhorst
Patricia Mann
Eva Marion
Miriam Miller
John and Mary Reaugh
Neil Riley
Thad and Cyndy Salmon
Ronald and Anne White
Ted and Ayn Wieskamp

CONTRIBUTORS

Feliza Bourguet
Eugene Burke and
Margaret Morrad
William Cosby
Dennis and Marcia
Elchesen
Don Faraudo
Kirby Fong
Verlan and
Janet Gabrielson
Carol Guarnaccia
James Hartman and
Elizabeth Trutner
Lee and Alma Heaton
Fred and Audrey Lovell
V. Alan Mode
Carol and John Pitts
Marie Ruzicka
Richard and Doris Ryon
Jerry and
Charlotte Severin
Gail Marie Shearer
Virginia Shuler
Marion Stearns
Clark Streeter
Pete Stuckey
Cal and Fran Thompson

FRIENDS

Shirley Anderson
Mary Kay Berg
Carol Boster
Jack Dini
Robert Flock
Samuel Friedmann
Fred and Nancy Fritsch
Ralph Greenlee
Glenn Hage
Chris Hayes
Frances Hillier
Mitzi Kuhn
Anne Les
Judy McMurry
Joan Mumma
Janice Paquette
Phyllis Rothrock
June Schaefer
John Shirley
William Smith
Jane Southwick
Helen Whitaker

In memory of Beth Aaland

Shirley Anderson
Julienne Christensen
Judy Eckart
Ken and Marcia Finders
Joan Green
Bev Hamlin
Fred and Audrey Lovell
Virginia McMann
Harry and Claire Nelson
Hildy Pehrson and
John Stroud
David and Georgia Ramm
Emily Rich
Terry and Alyce Rossow
Marion Stearns
Ruthann Taylor

In memory of Stella Luskin

Pleasanton Library Staff

Bill King

Memorial Award Fund

Jean King
and GE Foundation
matching gift

Association Award Fund

Gerald and JoAnn Cox
Livermore-Amador
Symphony Guild