

Livermore-Amador Symphony

Lara Webber, Music Director & Conductor

Arthur P. Barnes, Music Director Emeritus

Saturday, February 21, 2015, 8 p.m.

Bankhead Theater, Livermore



MUSIC OF THE VALLEY

Young Love

Prelude Talk at 7 p.m. by Lara Webber

Overture to *The Barber of Seville*

Gioachino Rossini

(1792–1868)

Piano Concerto No. 2 in G Minor, Opus 16—1st movement

Sergei Prokofiev

(1891–1953)

Vincent Liu, soloist

Clair de lune

Claude Debussy

(1862–1918)

arr. Arthur Luck

Intermission

with entertainment in the lobby by Element 116

Piano Concerto No. 3 in D Minor, Opus 30—Finale

Sergei Rachmaninoff

(1873–1943)

Misha Galant, soloist

Romeo and Juliet Fantasy-Overture

Pyotr Ilyich Tchaikovsky

(1840–1893)

Conductor

Lara Webber

First Violin

Kristina Anderson

Concertmaster

Ajan Adriano*

Norman Back

Feliza Bourguet

Timothy Choi

JoAnn Cox

Laurel Dahlgren

Judy Eckart

Daniel Gibbard*

Susan Ivie

Jutta Massoud

Doug Morrison

Anthony Westrope*

Juliana Zolynas

Second Violin

Ursula Goldstein

Principal

Gale Anderson

Stephanie Black

Mary Burchett

Lisa Burkhart

Jeana Ernst

Denise Leddon

Jacqueline McBride

Nissa Nack

Beth Wilson

Viola

Judy Beck

Principal

Adrian Boiangiu

Karen Connolly

David Friburg

Audrey Horning

Jessica Hurst*

Dora Scott

Cello

Aaron Urton

Principal

Naomi Adams

Muriel Haupt

Kara Holthe

Hildi Kang

Joanne Lenigan

Paul Pappas

Joseph Swenson

String Bass

Nick James

Principal

Alan Frank

Patricia Lay

Flute

Marianne Beeler

Nan Davies

Beth Wilson

Piccolo

Nan Davies

Oboe

Eva Langfeldt

Jeanne Brown

Jeff Lenigan

English Horn

Jeanne Brown

Clarinet

Lesley Watson

Kathy Boster

Bassoon

Doug Stark

Lynn Stasko

Horn

Christine-Ann

Immesoete

James Hartman

Bryan Waugh

Robert Williams

Trumpet

Michael Portnoff

Mark Williams

Trombone

Diane Schilbach

Marcus Schilbach

Bass Trombone

Darryl West

Tuba

Betsy Hausburg

Timpani

April Nissen

Percussion

John Hughes

Mike Shannon

Harp

Anna Lorenz

Librarians

The Horning Family,

Anne Les, and

Monisa Wilcox



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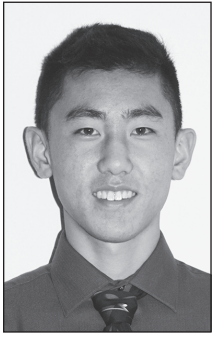
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* High school student

Winners of the 2014–2015 Competition for Young Musicians

Vincent Liu—Piano



Vincent Liu, 16, a sophomore at Dougherty Valley High School in San Ramon, started piano lessons at age 5 and currently studies with Hans Boepple. He previously studied with Jed Galant and David Ross. Vincent's recent recognitions include being named first-place winner of the Marilyn Mindell Senior Piano Competition of the Peninsula Symphony, a winner of the California Association of Professional Music Teachers (CAPMT) Honors Auditions, an alternate in the California State Senior Division of

the 2015 Music Teachers National Association competitions, and fourth place at the Los Angeles International Liszt Competition. In 2014, he also won first prize in the San Jose International Piano Competition, two first prizes and two gold medals in the showcase solo and complete concerto categories of the U.S. Open Music Competition, a second place at the Zeiter Piano Competition of University of the Pacific, and a Helen Elliott Special Award at the Pacific Musical Society Competition. Vincent will appear as a soloist with the Peninsula Symphony this April.

Vincent's prior awards include first prize, at age 13, in both the Music Teachers' Association of California (MTAC) and CAPMT all-state concerto competitions with the performance of Prokofiev's Concerto No. 3; first alternate, on two occasions, at MTAC and CAPMT Northern California concerto competitions; first place at the Menuhin-Dowling Competition; first place at the East Bay Music Festival solo competition on three occasions (at ages 9, 11, and 14); and winner at the El Camino Youth Symphony concerto competition, the Marilyn Mindell Junior Piano Competition, and the MTAC Alameda Memorial Foundation Scholarship Competition. At age 12, Vincent made his orchestral debut performing with the El Camino Youth Symphony. The following year he was selected to attend Colburn School Young Artists Summer Academy.

Son of Jian Liu and Bettie Geng, Vincent also is an outstanding athlete; he plays competitive soccer for a club team and his high school varsity team. This year, he is a state Olympic Development Program player, invited to play with the state travel team at the regional championships tournament in Arizona. He is a licensed soccer referee and a certified lifeguard. He also excels in academics; he received Distinguished Honor Roll recognition for scoring in the top 1% nationally at the American Mathematics Competition (AMC) and was a qualifier for the American Invitational Mathematics Examination (AIME).

Misha Galant—Piano



Misha Galant is a 17-year-old junior at California High School in San Ramon. He began piano lessons at the age of 6 with his mother and current teacher, Olya Katsman. Misha's musical heritage spans three generations of pianists: in addition to his father, Jed Galant, and his mother, it includes his great-grandmother—who was a student of Maria Yudina and Vladimir Horowitz—and his great-grandfather—who studied with Heinrich Neuhaus in Kiev, Ukraine.

His accomplishments include first prizes in the Menuhin-Dowling Young Pianists Competition, the California Association of Professional Music Teachers (CAPMT) Bartók and Contemporary Music competition, the CAPMT Northern California concerto competition and Honors Auditions, the East Bay Music Festival, and the Marilyn Mindell Piano Competition. He was the state winner in the 2010 concerto competition of the Music Teachers' Association of California (MTAC). As the winner of the Oakland East Bay Symphony concerto competition at the age of 12, Misha performed Chopin's Concerto No. 1 with the symphony in July 2011. Recently, he was the winner of the Peninsula Symphony concerto competition and performed Rachmaninoff's Concerto No. 2 with that orchestra. Most recently he was the winner again in both the CAPMT Honors Auditions and the CAPMT concerto competition.

Misha has performed numerous times for the Junior Bach Festival in Berkeley and in master classes with Robert Schwartz, Gilbert Kalish, Mack McCray, Paul Hersh, Jean Barr, and Ann Schein. He also has performed for William Bolcom, Leon Fleisher, Stephen Prutsman, Nelita True (at the Eastman School of Music), Gabriel Chodos (at the New England Conservatory), and Boris Berman (at the Yale School of Music). In June 2010, at the age of 12, he gave his first full solo recital, in Mountain View, and has given a solo recital every year since then. In the summer of 2011, Misha participated in the Music@Menlo chamber music program and, for the past two summers, has attended the Foulger International Music Festival in Utah, where he won the concerto competition and performed with the Utah Symphony.

Misha serves as accompanist for both his former and current high school choirs. He also is a member of the Music Students' Service League, an outreach program that gives benefit concerts in retirement communities.

Misha is indebted to Sharon Mann of the San Francisco Conservatory of Music for her invaluable and inspirational coaching.

Program Notes

Overture to *The Barber of Seville*

Gioachino Rossini
(1792–1868)

The Barber of Seville was premiered in Rome in 1816, when Rossini was just 24. It may be his greatest opera—certainly Verdi thought so: “For abundance of real musical ideas, for comic verve, and for truthful declamation, it is the finest opera buffa in existence.” An interesting historical note on the overture is that the original was lost shortly after the premiere. Rossini, well supplied with an old chest filled with musical snippets, full operas, and manuscripts, reputedly then rummaged about in his chest and borrowed the overture of one of his earlier operas for *The Barber*. Not surprisingly, therefore, the overture we've come to know as that of *The Barber of Seville* bears no thematic resemblance to the opera that follows it. Despite its quirky parentage, however, its superlative form and melody have quieted all complaints.

Rossini was the world's favorite opera composer until perhaps the middle of the nineteenth century. Having tutored himself on Mozart's exquisite operatic models, Rossini set himself high standards for operatic writing, which then, in turn, inspired many others,

including Verdi, Puccini, and Wagner. Within this long tradition of opera geniuses, Rossini is undeniably the finest composer of the splendid genre of theater music called opera buffa—operas rich in lighthearted and comic antics, filled with singable tunes.

Rossini was a speedy composer and a savvy businessman. By the time he wrote his final opera, in 1829, he was a mere 37 years old, with 40 successful operas behind him, and independently wealthy. And then he simply retired. Except for producing some chamber works and two serious religious works (also masterpieces), Rossini spent the last 36 years of his life in relative seclusion and in pursuit of various hobbies including, among others, cooking and speculations in fish culture. His rather abrupt retirement at the peak of his genius has never been fully explained, but his legacy continues to resonate. Aside from creating great operas that are still often performed, he nearly single-handedly transformed the operatic overture into a discreet and flourishing work of art in its own right.

Piano Concerto No. 2 in G Minor Opus 16 (1st movement)

Sergei Prokofiev
(1891–1953)

With its many dissonances, Prokofiev's Second Piano Concerto makes for uncomfortable listening, plumbing the ugly depths of the

Program Notes

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back and forth between strings and woodwinds grows into the agitated theme of the warring Capulets and Montagues. Whirling woodwinds are echoed by swirling strings, punctuated by onslaughts of percussion.

The action suddenly slows, the key dropping from B minor to D-flat to the accompaniment of tolling horns. The English horn sounds the opening bars of the famous love theme. The strings enter with a lush, hovering melody over which the flute and oboe eventually soar with the love theme once again.

The recapitulation proceeds, with the themes brought back with more intensity. But the love theme breaks into fragments and is overwhelmed by the feud subject in a climax capped by a timpani roll. A muted death knell sounds, and the wind chorale plays quietly, perhaps signifying the friar's sad reflection on the horror the warring families have wrought. The love theme is heard one last time over a dark, chromatic bass before ending in four bars of abrupt chords, fiercely proclaiming the tragedy of the lovers' deaths.

*program notes compiled by Kathy Boster
from Internet sources
edited by Eva Langfeldt*

Element 116



Element 116 is a band composed of mainly middle school students from several Livermore-area schools. The band is named after Livermore's own element, Livermorium. Under the lead of director Matt Finders, a renowned jazz musician and composer, the band plays a mix of jazz, Latin, rock, and swing. The band is sponsored by the Livermore Valley Educational Foundation and is open to local student players with skill and passion for public performance.

(Element 116 director Matt Finders' parents are Ken and Marcia Finders, who have many connections with LAS. For example, Marcia is a longtime Guild member who served on the 1997–98 steering committee.—And Element 116 clarinet/piano player Elsa Friedmann is the daughter of LAS director Lara Webber!)

Grants and Matching Gifts

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

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Memorial, awards fund, and "in honor of" donations will be acknowledged in the May concert program.

Corrections or questions?

Please contact Judy Eckart, judy@justjudy.com.

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A. J. Wood

Competition for Young Musicians

Recordings due September 27, competition October 18, 2015.

Next Concert—"Fantastic Flute," April 11, 2015—featuring Annie Wu as flute soloist.

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.