

Livermore-Amador Symphony

Lara Webber, Music Director & Conductor
Arthur P. Barnes, Music Director Emeritus
Saturday, December 3, 2016, 8:15 p.m.
Bankhead Theater, Livermore



A Heavenly Life

Exsultate, Jubilate

K.165 (1773)

Exsultate, jubilate
Recitativo: Fulget amica dies
Tu Virginum corona
Alleluja

Wolfgang Amadeus Mozart

(1756–1791)

Emily Helenbrook, soprano soloist

INTERMISSION

Presentation of student awards

by Denise Leddon, LAS Association president,
to Arie Chen, James Gurney, Diane Jo, and Elijah Kane

Symphony No. 4

in G Major (1899–1901)

- I. Bedächtig, nicht eilen.
- II. In gemächlicher Bewegung. Ohne Hast
- III. Ruhevoll.
- IV. Sehr behaglich. “Wir geniessen die himmlischen Freuden.”

Emily Helenbrook, soprano soloist

Gustav Mahler

(1860–1911)

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

Orchestra

Conductor

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First Violin

Kristina Anderson

Concertmaster

Juliana Zolynas

Assistant

Concertmaster

Norman Back

Feliza Bourguet

JoAnn Cox

Judy Eckart

Susan Ivie

Jackie Maruskin

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Marianne Walck

Anthony Westrope*

Second Violin

Ursula Goldstein

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Piccolo

Nan Davies

Stacie Manuel

Oboe

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Jeanne Brown

E-flat Clarinet

Kathy Boster

B-flat Clarinet

Lesley Watson

Principal

Kathy Boster

Phil Pollard

Bass Clarinet

Phil Pollard

Bassoon

Doug Stark

Principal

Chris Werner

Contrabassoon

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Horn

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Percussion

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Anna Lorenz

Organ***

Ernest Knell

* High school student

** The Livermore-Amador Symphony Guild is underwriting the cost of providing a harp player at LAS concerts during the 2016–2017 season.

*** The North German Baroque Cecilia pipe organ module is on loan to LAS from Rob Lindquest of J. Nelson & Company.

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Program Notes

Exsultate, Jubilate

Wolfgang Amadeus Mozart

(1756–1791)

Mozart wrote most of his sacred music while he was employed by Count Sigismund von Schrattenbach. The “motet” *Exsultate, Jubilate* (which is not, in fact, a motet, although Mozart labeled it as such) was written in early 1773, at the end of a third concert tour made by Mozart with his father, Leopold, to Milan, where his opera *Lucio Silla* had been commissioned and was premiered to great acclaim. Young Mozart was by now 16. It was typical at this time for operas to be cast before the main arias and ensembles were composed, enabling the composer to write specifically for particular singers’ voices. In a letter to his mother in 1773, during the tour, Mozart wrote that “a composition should fit a singer’s voice like a well-tailored dress.” The leading role in *Lucio Silla* had been taken by Venanzio Rauzzini, the leading Italian castrato of his day, who was well known both north and south of the Alps. Mozart particularly admired his voice.

Exsultate, Jubilate, scored for solo soprano accompanied by oboes, horns, and strings, was written for Rauzzini and first performed by him at a high mass to celebrate the feast day of St. Anthony the Abbot (the founder of monasticism) in the Church of the Theatines in Milan on January 17, 1773. It was the last musical act of the tour, after which the Mozarts began the journey home on January 18, arriving back in Salzburg on March 13. The text is of unknown authorship, although it is known to have originated in Munich. Rauzzini was the leading singer in the Munich Court from 1766 to 1772. He is thought to have provided Mozart with the text, and this, coupled with the poor quality of the Latin, has led to a suggestion that Rauzzini himself was the author.

The text, although not biblical, is thoroughly Christian, written in the loose poetic idiom of a psalmist and featuring recurring rhymes and alliterations. The words of the aria reflect an imperative to “rejoice in the Lord,” as most typically expressed in the Bible in Psalms 95 to 100 and occasionally in other psalms. The music, which is full of youthful vigor and energy, is divided into four movements. A lively, boisterous opening movement is followed by a passage of recitative. The third movement has a more gentle and reflective quality and leads directly into a lively and jubilant final movement, in which only one word is set: *Alleluia*.

Symphony No. 4

Gustav Mahler

(1860–1911)

Between 1805 and 1809, a pair of German poets, Ludwig Achim von Arnim and Clemens Brentano, published a book of German folk poems and song lyrics they titled *Des Knaben Wunderhorn* (*The Youth’s Magic Horn*—horn in the sense of a cornucopia). Like other Romantic song collectors, the two edited their source material freely; they also made up some of their own “folk” poetry. The book was very popular and widely read throughout German-speaking countries; it even gained

a ringing endorsement by the most famous German philosopher and writer of the time, Johann Wolfgang von Goethe.

Gustav Mahler was another *Wunderhorn* fan, calling it one of his favorite books. He set many of its poems to music throughout his life, and besides publishing individual songs and song collections, he incorporated songs based on *Wunderhorn* in his second, third, and fourth symphonies. His Symphony No. 2 features a scherzo based in part on a setting of a poem about Saint Anthony's sermon to the fishes, followed by the song "Urlicht" ("Primal Light"), based on another *Wunderhorn* poem. The fifth movement of Mahler's Symphony No. 3 is also a *Wunderhorn* song, "Es sungen drei Engel" ("Three Angels Were Singing"). Mahler originally intended to end that symphony with a movement based on "Das himmlische Leben" ("The Heavenly Life"), a song he had written in 1892 from yet another *Wunderhorn* poem. However, although there are several moments in the Third Symphony where Mahler quotes thematic material from "Das himmlische Leben," he ended up deciding not to use the song at all. Instead, this song—a naive, joyful paean to the bliss of life in heaven—became the seed for his Symphony No. 4.

Mahler usually worked on his own compositions during breaks from his duties as conductor of the Vienna Opera, and his Fourth Symphony was no exception. He began writing it in the summer of 1899 and completed the work in April 1901. He continued revising the symphony until its premiere, in November 1901, in Munich, with the Kaim Orchestra. And in fact, he tweaked the orchestration now and then for the next 10 years, making his final revisions after the performances he conducted with the New York Philharmonic in January 1911.

All this fine-tuning, however, did not earn the work immediate acceptance. He had hoped that the symphony would be the most easily embraced of his works up to that point, based as it was on a blissfully naive poem. The tone of the overall work is sunny and, although his orchestration is as technically adept as ever and the work filled with clever polyphonies and variations, his musical themes are simple and meant to be easily understood. Even the orchestral forces are restrained, for Mahler—he omits tubas and trombones, and there is nothing like the forest of horns he employs in some of his other symphonies. Frustratingly, however, his audiences did not seem to understand the utter sincerity of Mahler's writing. Rather than finding its naive tone endearing, they felt it was artificial; insipid; uninspired; or, as one reviewer wrote, "a medley of symphonic cabaret acts." The Munich audience booed the premiere performance; audiences in Berlin and Vienna were equally caustic. Reviews were harsh and anti-Semitic, and in hindsight it may be that the critical reaction was as much a part of the anti-Semitism Mahler was enduring in his post in Vienna as it was a response to this particular work.

Fortunately, we can leave such prejudices behind us as we attend to the music itself. The first movement is marked *Bedächtig, nicht eilen* ("Deliberately, don't hurry"). It opens brightly with flutes and sleigh bells, of all things, followed by a lilting theme for violins. Lower strings reply, a horn interjects, clarinets sing along, and cellos discover they can follow the violins just two beats behind. We quickly realize that

this movement is, in fact, a charming musical conversation among all the members of the orchestra, using polyphonic writing techniques that harken all the way back to Bach. Music writer Michael Steinberg called it “a game of interruptions, resumptions, extensions, reconsiderations, and unexpected combinations.” The mood is generally cheerful but swells to a timpani-pounding climax at its center, augmented with a few mysterious horn calls. A bassoon silences that mystery, and then the joyous spirit returns and a wonderful theme for strings, heartfelt and with just a touch of Mahler’s trademark longing, sweeps us back into the conversation.

Where the first movement takes time to express its thoughts in many combinations, the second is relatively compact and succinct. Marked by Mahler *In gemächlicher Bewegung. Ohne Hast* (“In leisurely motion. Without haste”), its tempo is remarkably restrained for a scherzo. Yet it has an ominous subtext, for as Alma Mahler explained, her husband was “under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter’s ear while the latter sits entranced.” Mahler described the scherzo as follows: “Freund Hein spielt zum Tanz auf; der Tod streicht recht absonderlich die Fiedel und geigt uns in den Himmel hinauf.” Freund Hein (Friend Hal) is a name for a fairy-tale figure representing Death, and the entire description translates roughly as “Friend Hal strikes up the dance; Death bows the fiddle most bizarrely and fiddles us up into heaven.”

For this movement, the first (solo) violin, as Death, is asked to play on an instrument that is tuned a whole tone higher than normal to make it harsher, in a technique known as *scordatura*. In addition, Mahler instructs the violinist to be aggressive and to play the retuned violin like a country fiddle. In contrast to these grotesque moments, Mahler provides a bucolic trio. While working with Mahler on a 1904 performance of the piece, conductor Willem Mengelberg of the Amsterdam Concertgebouw Orchestra wrote, “Here he leads us into a lovely landscape.” (Interestingly, one of the successful performances of the Fourth in Mahler’s lifetime occurred at this October 1904 concert, when Mahler led the orchestra through his symphony twice!)

The third movement, *Poco adagio*, is the most expansive of the piece. Marked simply *Ruhevoll* (“Serene”), it is a long series of variations, alternating a peaceful first theme with a more anguished second. Mahler wrote that the movement “laughs and cries at the same time,” and indeed it is perhaps the sweetest and most yearning of his adagios. This is no coincidence, as the purpose of this movement is to lead us into the heaven of the finale. With a measured pace, Mahler brings us to the symphony’s loudest climax, with bells ringing, horns blaring, and timpani tolling—we are at heaven’s gate. Then Mahler pulls us back again as quiet strings and woodwinds rise ever higher in breathless anticipation of heaven itself.

And what a heaven it is. We now hear the human voice, a soprano singing as a little angel, instructed by Mahler to perform “with childlike and serene expression, absolutely without parody.” We are in no hurry; the movement is marked *Sehr behaglich* (“Very comfortably”). From the complex polyphony of the opening, we have arrived at this simple song, filled with the joys of eating, dancing, and singing.

Because he wrote this symphony with its ending in mind, always knowing that he was moving toward this moment, it comes as a natural conclusion, a benediction on its listeners. But in the end, Mahler reminds us, heaven is ever just beyond our reach. “Kein’ Musik ist ja nicht auf Erden, / Die unsrer verglichen kann werden,” our angel sings: No music exists on earth / that can compare with ours.

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

Librettos

Mozart: Latin text and translation

Exsultate, jubilate,
O vos animae beatae,
Dulcia cantica canendo,
Cantui vestro respondendo,
Psallant aethera cum me.

Fulget amica dies,
Jam fugere et nubila et procellae;
Exorta est justis
Inexpectata quies.
Undique obscura regnabat nox,
Surgite tandem laeti
Qui timuistis adhuc,
Et jucundi aurorae fortunatae
Frondes dextera plena et lilia date.

Tu virginum corona,
Tu nobis pacem dona,
Tu consolare affectus,
Unde suspirat cor.

Alleluja, alleluja!

Rejoice, shout with joy,
O you blessed souls,
Singing sweet songs!
In response to your singing
Let the heavens sing forth with me.

The friendly day shines forth.
Both clouds and storms have fled now;
For the righteous there has arisen
An unexpected calm.
Dark night had reigned everywhere;
Arise, happy at last,
You who feared till now,
And joyful for this lucky dawn,
Give boughs and lilies with full right hand.

You, o crown of virgins,
Grant us peace,
Console our feelings,
from which our hearts sigh.

Alleluia, alleluia!

Mahler: German text and translation

Das himmlische Leben
(aus *Des Knaben Wunderhorn*)

Wir genießen die himmlischen Freuden,
D’rum tun wir das Irdische meiden.
Kein weltlich’ Getümmel
Hört man nicht im Himmel!
Lebt alles in sanfterster Ruh’.
Wir führen ein engelisches Leben!

The Heavenly Life
(from *Des Knaben Wunderhorn*)

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No worldly tumult
Is heard in heaven.
All live in greatest peace!
We lead an angelic life!

Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
der Metzger Herodes drauf passet.
Wir führen ein geduldig's,
unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich
Mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köde
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein!

Kein Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

Yet we are quite merry at the same time!
We dance and jump,
We skip and sing!
Saint Peter in heaven looks on!

John lets out the little lamb,
The butcher Herod lies in wait for it.
We lead a patient,
An innocent, patient,
Darling little lamb to its death!
Saint Luke slaughters the ox
Without any hesitation or concern,
Wine doesn't cost a penny
In the heavenly cellar;
The angels bake the bread.

Good vegetables of every kind
Grow in the heavenly garden!
Good asparagus, string beans,
And whatever we want.
Whole bowlsful are prepared for us!
Good apples, good pears and good grapes;
The gardeners make room for everything!
If you want deer or hare,
On the public streets
They come running to you!

Should a fast day come along,
All the fish come
Swimming with joy!
There goes Saint Peter running
With his net and his bait
To the heavenly fishpond.
Saint Martha must be the cook!

No music exists on earth
That can compare to ours.
Even the eleven thousand virgins
Dare to dance!
Saint Ursula herself has to laugh!
No music exists on earth
That can compare to ours.
Cecilia and her relatives
Are excellent court musicians!
The angelic voices
Enliven the senses,
So that everyone awakens for joy.

Soloist—Emily Helenbrook, soprano

Soprano Emily Helenbrook has performed several times as a featured soloist with the Buffalo Philharmonic and in several appearances with Ars Nova Musicians at the Viva Vivaldi Festival in Buffalo, New York. She also appeared twice on the nationally acclaimed NPR radio show “From the Top,” recorded at the Chautauqua Amphitheatre in Chautauqua, New York, and at Kodak Hall at the Eastman School of Music in Rochester, New York. She has performed with the Eastman Opera Theatre as Suor Genovieffa and Suor Cristina in Puccini’s *Suor Angelica* and Giordano’s *Mese Mariano* and as Barbarina in Mozart’s *Le Nozze di Figaro*.



Helenbrook has been recognized in New York State by the *Am-Pol Eagle* newspaper with the Citizen of the Year Award in Music and also by Go Art! of the Genesee-Orleans Regional Arts Council for “raising the bar musically, creatively, and altruistically for young artists in the community.” She has won first place in the Barry Alexander International Voice Competition, resulting in a debut at the Weill Recital Hall of Carnegie Hall.

The 22-year-old Helenbrook has studied at the Oxford Lieder Festival in the U.K. and worked with Roger Vignoles, Imogen Cooper, Ann Murray, and Robert Holl. She is a recent graduate of the University of Rochester’s Eastman School of Music, where she studied with Carol Webber, in the dual degree program for vocal performance and political science.

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.

Arthur P. Barnes Award

This Livermore-Amador Symphony Association Award honors Music Director Emeritus Arthur P. Barnes.

James Gurney receives the third annual Arthur P. Barnes Award. James plays euphonium/baritone, guitar, and trombone and is also an accomplished vocalist. He has been principal euphonium player of the Amador Valley High School Wind Ensemble since 10th grade and became the baritone section leader of the Marching Band in 12th. James was a member of the 2013 cast of Amador’s *Anything Goes*, sang in Amador’s Men’s Vocal Ensemble, and is currently a member of the Chamber Choir. A founding member of the ska band Woogity Tempo, James was also an organizer of Garagefest, a 2016 concert featuring eight local youth bands (including Woogity Tempo). Not satisfied with simply performing music, James is a member of the Amador Valley High School Band Council and, for an Eagle

Scout Project, constructed a wardrobe cart to aid the marching band's efforts at fundraising through the selling of spirit wear. James plans to attend a four-year college and to major in bioengineering. He hopes to be able continue playing in concert and marching bands throughout college.

Symphony Association Award

Diane Jo is this year's recipient of the Symphony Association Award. An Amador Valley High School student, Diane was concertmaster of the AVHS String Orchestra in 9th grade and has been concertmaster of the AVHS Symphony Orchestra for the remainder of her high school career. This year, she is the president of the AVHS Music Council. She also accompanied the chamber and concert choirs and played in the pit orchestra for the AVHS productions of *Anything Goes*, *Legally Blonde*, and *Guys and Dolls*. Diane participated in a number of musical competitions, including the LAS Competition for Young Musicians, and was a first-place winner in the American Protégé Concerto Competition and the United States Open Music Competition. Diane has played in the Oakland Symphony Youth Orchestra for the past 4 years and is currently the concertmaster there. Diane had the honor of playing with the High School All-State Symphony Orchestra of the California Orchestra Directors Association and is a recipient of the National School Orchestra Director's Award. She has also participated in the Korean-American Music Support Association Orchestra and gave a solo performance at Carnegie Hall. In college, Diane plans to major in biology and to minor in music.

John H. Green Memorial Award

This award is given in memory of John H. Green, son of the late Tot and John W. Green; he played horn, attended Granada High School, and received a Symphony Association Award.

The recipient of the John H. Green Memorial Award this year is double bass, electric bass, piano, and guitar musician **Elijah Kane** of Granada High School. Elijah has played in the Granada High School Orchestra and continues to play with the high school jazz band and small jazz ensemble. He played bass with the Livermore-Amador Symphony while in 11th grade and has brought his talents to a number of other orchestras, including the LAS Youth Orchestra, Sycamore Strings Chamber Orchestra, and the San Francisco Symphony Youth Orchestra. As a jazz musician, Elijah has performed at city and community events with the Element 116 band and as a guest bassist with Matt Finders' ensembles at area wineries. He also is called on to sub in the Chabot College Jazz Night Band. Elijah was a Command Performance bass soloist in the Livermore school district's Solo & Ensemble Festival and is a mentor for aspiring young bassists. He plans to study physics in college with a possible minor in music and would like to keep music as part of his life by playing in groups with fellow students or by joining community music ensembles.

Bill King Memorial Award

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

Violinist and pianist **Arie Chen** receives the Bill King Memorial Award this year. He is a student at Amador Valley High School, where he has played in the AVHS

orchestra since freshman year. Arie played violin in the AVHS production of *Guys and Dolls* and Tri-Valley Repertory's production of *Les Misérables*. He has competed in numerous piano competitions, winning a first place in the United States Open Music Competition senior category and being selected for Panel honors by the Music Teachers Association of California. Arie has also been selected to participate in the Young Artist Piano Program at the Boston University Tanglewood Institute and has played violin in the High School All-State String and Symphony Orchestras of the California Orchestra Directors Association. At the February 2014 LAS concert, the orchestra accompanied Arie as he played the first movement of Chopin's Piano Concerto No. 2. Arie has also performed at senior homes, served as concert coordinator for the AVHS Music Council, and is currently the Music Council's secretary and webmaster. Arie plans to dual-major in piano performance and computer science, after which he hopes to begin a career in computer science while continuing to engage in music.

Grants and Matching Gifts

The Livermore-Amador Symphony Association gratefully acknowledges funding support from:

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Inspirational Journeys—February 18, 2017

Meet the winners of our 2016–17 Competition for Young Musicians who are the centerpiece of this colorful program, pianist Sehyun (Eunice) Lee and violinist

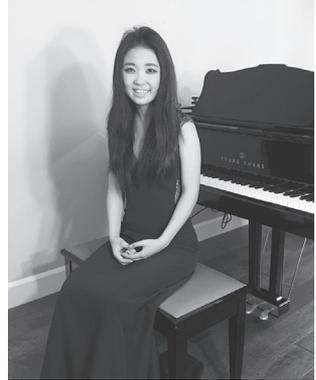


Felix Yu-Shuan Shen. Eunice will perform the first movement of Beethoven’s Piano Concerto No. 1, and Felix will perform the first movement of the Sibelius Violin Concerto.

In addition, American composer Jennifer Higdon takes us

on a spiritual journey, inspired by the memory of her younger brother whose loss was the catalyst for her extraordinary work “Blue Cathedral.”

Then our musical journey continues through the melodic gift of Edvard Grieg, who evokes a lush Norwegian landscape in his *Symphonic Dances*.



Thank You, Lynn Stasko!

Lynn Stasko retired from LAS’s bassoon section in May. (But she kindly rejoined the orchestra just for the POPS concert performance in October.) She had been a member of the LAS orchestra for 38 years. She welcomes bassoonist Chris Werner as a very competent addition to the amazing wind section!

We invite you to join the A.P. Barnes Society

Members of the A.P. Barnes Society are dedicated supporters of the Livermore-Amador Symphony who have included the symphony in their estate plans.

For more information, contact APBarnesSociety@livermoreamadorsymphony.org.

If you have already included LAS in your estate plans, we would love to hear from you. All information is confidential.

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.



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