

# Livermore-Amador Symphony

Lara Webber, Music Director & Conductor  
Arthur P. Barnes, Music Director Emeritus  
Saturday, December 7, 2019, 8:15 p.m.  
Bankhead Theater, Livermore



## Winter Dreams

### Three German Dances K. 605

### The Carnival of the Animals

- I. Introduction and Royal March of the Lion
- II. Hens and Roosters
- III. Wild Donkeys (swift animals)
- IV. Tortoises
- V. The Elephant
- VI. Kangaroos
- VII. Aquarium

### Wolfgang Amadeus Mozart (1756–1791)

### Camille Saint-Saëns (1835–1921)

- VIII. Characters with Long Ears
- IX. The Cuckoo in the Depths of the Woods
- X. Aviary
- XI. Pianists
- XII. Fossils
- XIII. The Swan
- XIV. Finale

Michael Wayne Rice, narrator  
Daniel Mah and Hailing Wang, pianists

### INTERMISSION

### Presentation of student awards

by Linda Tinney, LAS Association president,  
to Habin Kim, Daniel Mah, Morgan Rogge, and Sarah Yoon

### Symphony No. 1, “Winter Dreams” Pyotr Ilyich Tchaikovsky in G Minor, Opus 13 (1840–1893)

- I. Dreams of a Winter Journey. Allegro tranquillo
- II. Land of Desolation, Land of Mists. Adagio cantabile ma non tanto
- III. Scherzo. Allegro scherzando giocoso
- IV. Finale. Andante lugubre – Allegro maestoso

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*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.*

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Music Director position underwritten by the Chet and Henrietta Fankhauser Trust

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# Orchestra

## Conductor

Lara Webber

## First Violin

Sara Usher

*Concertmaster*

Juliana Zolynas

*Assistant*

*Concertmaster*

Norman Back

Feliza Bourguet

Marlies Dietrich

Judy Eckart

Lana Hodzic

Susan Ivie

Jackie Maruskin

Jutta Massoud

Doug Morrison

Michael Peach

## Second Violin

Ursula Goldstein

*Principal*

Anne Anaya

Stephanie Black

Mary Burchett

Jeana Ernst

Stacy Hughes

Denise Leddon

Jacqueline McBride

Nissa Nack

## Viola

Judy Beck

*Principal*

Lynda Alvarez

David Friburg

Audrey Horning

Sabine Klein

Dora Scott

Brandon Tran

Fernanda Van Atta

Esteban Zapiain

## Cello

Peter Bedrossian

*Principal*

Alexander

Canicosa-Miles\*

Alan Copeland

Aidan Epstein

Kate Fisher

Richard Hibbs

Joanne Lenigan

Paul Pappas

Sharon Schumacher

Joseph Swenson

## String Bass

Aaron Plattner

*Principal*

Alan Frank

Navaz Jasavala

## Flute

Marianne Beeler

*Principal*

Beth Wilson

## Piccolo

Marianne Beeler

Stacie Manuel

## Oboe

Eva Langfeldt

*Principal*

Jeanne Brown

## Clarinet

Lesley Watson

*Principal*

Kathy Boster

## Bassoon

Doug Stark

*Principal*

Katie Brunner

## Horn

Christine-Ann Immesoete

*Principal*

James Hartman

Bryan Waugh

H. Robert Williams

## Trumpet

Michael Portnoff

*Principal*

Steven Anderson

## Trombone

Diane Schildbach

*Principal*

Marcus Schildbach

## Bass Trombone

Tom Munns

## Tuba

Betsy Hausburg

## Timpani

Alice Durand

## Percussion

Alice Durand

*Acting Principal*

Lee Carpenter

Tom Dreiman

Fernanda Van Atta

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## Librarians

Audrey Horning

Stacy Hughes

Monisa Wilcox

\* High school student

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## Program Notes

### Three German Dances K. 605

Wolfgang Amadeus Mozart  
(1756–1791)

Mozart composed several dozen *Teutsche*, or German, dances specifically for ballroom dancing. This charming little group calls for a small orchestra with sleigh bells and is traditionally known as the *Teutsche* with the “sleigh-ride trio.” It appears to have been composed in Vienna in 1791 for the carnival masked balls in the Imperial Palace, where the Emperor himself often joined his subjects.

Each dance in this set changes in instrumentation; the dances vary in character because of this, and each includes various features.

The first dance begins with a series of repeating phrases that have a rich texture and are emphasized by the violins. Small, light fanfares can be heard throughout the piece being played by the trumpets. At the end of the dance, the main theme from the beginning of the dance is repeated.

In the second dance, the main tune is once again played by the violins at the beginning, and this main tune is repeated, as is the next phrase. However, this repeat is played at a lower dynamic. The main tune then passes on to the woodwind section, which is followed by an almost waltzlike phrase with a clear, steady beat.

The “Schlittenfahrt” (sleigh ride) dance may have been written independently of the others, as it is very different in style. Before the sleigh bells enter, there is a series of repeating phrases that pass between the trumpets, woodwinds, and violins. The dynamics of the tuned sleigh bells rise and fall like the motion of a sleigh on snow. This is followed by a beautiful but simple horn solo that gives a very peaceful and clear atmosphere to the piece, like a winter’s day. The original repeating phrases then return but end with a majestic fanfare from the trumpets that passes to the other instruments and then returns to the sleigh bells and the horn solo, which quietly ends the piece.

### The Carnival of the Animals

Camille Saint-Saëns  
(1835–1921)

When Saint-Saëns composed this “Grand Zoological Fantasy,” early in 1886, he simply thought to provide an entertainment for his friends at carnival time. Following the first private performance, the work was given again at the request of his old friend and supporter Franz Liszt, shortly before his death in July of that year. Saint-Saëns specifically prohibited further performances of it until after his own death, excepting only the beautiful penultimate section (“The Swan,” for cello).

The public premiere took place in February 1922, a little more than two months after the composer’s death, and *The Carnival of the Animals* quickly became one of Saint-Saëns’ most popular works. Some performances include recitation of verses. The first such text, featured tonight, was written by Ogden Nash in 1949.

The work’s 14 brief sections are:

**Introduction and Royal March of the Lion.** Introductory rumblings in the pianos and strings lead to a fanfare from the former and a majestic march from the latter. The pianos roar as the march proceeds and then take it up themselves.

**Hens and Roosters.** A barnyard scene with no apologies to Rameau, whose harpsichord piece “The Hen” is parodied here.

**Wild Donkeys (swift animals).** A workout for the two pianists, chasing each other up and down the keyboard by way of prelude to their appearances later in the work.

**Tortoises.** The famous can-can from Offenbach’s *Orpheus in the Underworld* is slowed down to near-motionlessness. The melody barely takes shape till the piece is over.

**The Elephant.** The exquisite “Dance of the Sylphs” from Berlioz’s *Damnation of Faust* is not only slowed down but assigned to the double bass for a truly elephantine character. Saint-Saëns also quotes Mendelssohn’s scherzo from *A Midsummer Night’s Dream*.

**Kangaroos** are portrayed in leaps by the two pianos alone.

**Aquarium.** Pianos and muted strings evoke the watery setting and the darting moves of finny creatures, highlighted here and there by the flute and the glockenspiel.

**Characters with Long Ears** are identified by the braying of the violins.

**The Cuckoo in the Depths of the Woods.** The pianos’ exaggerated solemnity is glaringly at odds with the loopy cuckoo call from the clarinet.

**Aviary.** There is no parody in this beautiful little scherzo for the flute and fluttering strings.

**Pianists.** Saint-Saëns, one of the most admired pianists of his time, apparently felt that, of all the creatures represented, these were the ones that most belonged in a zoo.

**Fossils.** A tune from Saint-Saëns’ own “Danse macabre,” somewhat altered, is played on the xylophone. The clarinet burlesques the French folk song “Ah! vous dirai-je, Maman” (the “Twinkle, Twinkle, Little Star” melody) and an aria from Rossini’s *Barber of Seville*.

**The Swan.** Saint-Saëns sets off his melting cello tune with an uncontrived elegance that keeps it from drooping into mawkishness.

**Finale.** A grand vaudeville conclusion à la Offenbach, with some of the earlier tunes recalled and the long-eared personages ascendant at the end, and the whole polished off with a brisk Rossini-like cadence.

## **Symphony No. 1, “Winter Dreams” Pyotr Ilyich Tchaikovsky** in G Minor, Opus 13 (1840–1893)

In 1866 pianist/conductor Nikolai Rubinstein invited Tchaikovsky to teach harmony at the Russian Musical Society, the academy he had founded that would later become the Moscow Conservatory. The young, inexperienced composer had just graduated from Russia’s conservatory at St. Petersburg, but Rubinstein doubtless saw in him the spark of genius. During Tchaikovsky’s first years in Moscow, Rubinstein took him under his wing both socially and artistically. After the early success of Tchaikovsky’s overture in F major, Rubinstein suggested that he embark on a full-length symphony.

It proved a torturous task. Tchaikovsky produced a first version during the spring and summer of 1866 and revised it later that year. Dissatisfied with the result, Tchaikovsky revised the piece once more in 1874 for its publication the following year. It is this third version that we know today as Symphony No. 1, which was named “Winter Dreams” by the composer. In the printed edition of the score, Tchaikovsky gave further titles to two of the symphony’s movements, calling the first “Dreams of a Winter Journey” and the second “Land of Desolation, Land of Mists.” Such titles were common in music of the period and were most often intended simply as mood descriptions. While a wintry landscape is certainly one of the moods evoked by the symphony, there is nothing especially “desolate” about the slow movement.

A certain unlabored freshness, a directness of expression that is sometimes lacking in Tchaikovsky’s later works, pervades the symphony. This immediacy is apparent in the opening theme of the first movement, heard first in octaves by solo flute and bassoon, and in the vigorous transitional theme. A gradual, remarkable evolving of the thematic material in the development section builds to an intuitive climax.

The second movement builds from a sentimental and plangent oboe solo over muted strings to a highly emotional peak with full orchestra, after which the movement returns to its opening melancholic mood. The scherzo has a mood reminiscent of Mendelssohn’s works, though it is a highly original creation; its trio section, a lilting waltz, looks ahead to Tchaikovsky’s later ballet scores.

The finale begins with a sophisticated introduction (“Andante lugubre”) and then embarks on a discursive finale (“Allegro maestoso”) that takes the listener through a nomadic tour of tonalities, thematic transformations, and contrapuntal developments. (The appearance of the folk tune “The Garden Blooms” is perhaps the composer’s way of saying that winter’s icy grip has been eased and spring is anon.) Despite the finale’s somewhat loose organization (or perhaps because of it), it forms a satisfying conclusion to this most straightforward and emotionally sober of Tchaikovsky’s six numbered symphonies.

*Program notes compiled by Kathy Boster from Internet sources*

*Edited by Eva Langfeldt*

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## **Narrator Michael Wayne Rice**

A graduate of the University of Missouri at Kansas City with an M.F.A. in acting and directing, Michael Wayne Rice has been with the Livermore Shakespeare Festival for almost 15 years as a teaching artist, frequent leading actor, and director. He has taught acting at UMKC, University of the Pacific, and the University of San Francisco and has acted in more than 30 productions on stages from New York to California. Rice directed a widely praised Livermore Shakes production of *Othello* this year, choosing to set the play in post-Civil War America. In early 2020, he will direct the 2nd-year M.F.A. students of the American Conservatory Theater in San Francisco in a production of *Romeo and Juliet*.



Rice enthralled students in 2017 and 2018 when he served as the narrator of Prokofiev’s “Peter and the Wolf” with LAS during assemblies at four Pleasanton and two Livermore elementary schools. Tonight, Rice will share the verses that American poet Ogden Nash wrote as an addition to Saint-Saëns’ *Carnival of the Animals*.

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## **Music Director Lara Webber**

Widely admired as a dynamic, creative, and engaging conductor, Lara Webber is dedicated to inspiring audiences and community engagement through the power of symphonic music. She has been praised by fellow musicians for her musical depth,



genuine expression, strong personal vision, and collaborative spirit. The 2019–2020 season is her sixth as music director and conductor of LAS. A Livermore resident, Webber has brought music to Tri-Valley elementary schools, coached chamber musicians, and advocated for the arts. She holds degrees in music from Oberlin and USC.

Webber has held the positions of both assistant and associate conductor of the symphony orchestras of Baltimore and Charleston and music director of the Charleston Symphony Orchestra Chorus. She is the new music director of the Palo Alto Philharmonic. Her guest-conducting activities have included multiple performances with the symphonies of Houston, Pittsburgh, Santa Barbara, and Modesto, among several others. She has served as cover conductor for the San Francisco Symphony and the National Symphony Orchestra and was a conductor of the Emmy-nominated Disney’s Young Musicians Symphony Orchestra. Webber’s operatic associations include posts as the assistant conductor at Glimmerglass Opera and conductor of the Baltimore Opera Studio.

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## Student Awards

Each year as many as four graduating high school seniors who have made significant contributions to school and community musical activities are presented with an award from funds administered by the Symphony Association.

### Symphony Association Award

*One of two awards established by the Livermore-Amador Symphony Association.*

The LAS Association Award goes to soprano and opera aficionado **Habin Kim**, a student at Foothill High School whose voice teacher is Jennie Byun. At Foothill, Habin has been a member of the concert choir, treble choir, and chamber choir. In the chamber choir, she has been a soloist, soprano section leader, and ensemble president. This year, Habin is student director of the treble choir. She also founded the Tri-Valley Music Honors Society, which helps coordinate performances in hospitals and senior centers in the community. Habin has participated in the California Choral Directors Association's regional and all-state honor choirs for the past four years. Most recently, she won first place in the senior division of the Music Teachers' Association of California competition VOCE 2019.

### Arthur P. Barnes Award

*This Livermore-Amador Symphony Association award is named in honor of Music Director Emeritus Arthur P. Barnes.*

**Daniel Mah** receives the Arthur P. Barnes Award. Daniel is a student at Amador Valley High School who has studied piano extensively with Yoon Sen Lee and currently studies with Yoshikazu Nagai. He has played in jazz bands at school and participated in jazz festivals throughout California. At Amador he has accompanied choral groups, played in pit orchestras for *Thoroughly Modern Millie* and *Cinderella*, and soloed with the orchestra in "Rhapsody in Blue"; plus, during his freshman year, he played violin in the orchestra. He organized a fundraising concert for his church in 10th grade and has entertained at convalescent homes and hospitals throughout high school. Daniel performed with LAS in February this year, playing Liszt's Piano Concerto No. 1 as a winner of the 2018–2019 Competition for Young Musicians, and he is a performer today in *Carnival of the Animals*.

*Established by Tot and John W. Green in memory of their son, John H. Green; he played horn, attended Granada High School, and received a Symphony Association Award.*

### John H. Green Memorial Award

The recipient of the John H. Green Memorial Award this year is Livermore High School student **Morgan Rogge**, whose current music instructors are Amy Ballard, Justin Enright, and Christopher Filice. Morgan's varied, extensive musical activities at LHS have included playing cymbals in the Cowboy pep band, singing soprano as lead vocalist in the jazz band, playing cello in the chamber choir, and playing euphonium in the marching band. She was a command performer at the Livermore School District Solo & Ensemble Festival in 8th, 9th, 10th, and 11th grades. Morgan has sung in vocal groups including Livermore High's chamber choir, Valley Concert Chorale, and a quartet in the LHS production of *State Fair*. Bolstered by her various solo performances at her church in Livermore, Morgan sang the national anthem before the start of an Oakland A's game this August.

### Bill King Memorial Award

*Established by Jean King in memory of Bill King, the son of Jean and Walter King; Bill loved music and played cello and trombone at Jackson and East Avenue Middle Schools.*

This year's recipient of the Bill King Memorial Award is cellist and Amador Valley High School student **Sarah Yoon**. A member of Amador's symphony orchestra and of the marching band color guard throughout high school, she has been cello section leader in the orchestra since her junior year. Sarah has played in pit orchestras for Amador's productions of *Beauty and the Beast*, *Thoroughly Modern Millie*, and *Cinderella*. She is the current president of the music council and co-president of the Music for Change club, which meets weekly after school. In addition, she is principal cello of the Silicon Valley Youth Symphony and has been active in that organization's summer camp, most recently as an assistant teacher. She has played cello at benefit concerts and in numerous groups, including the Korean American Musicians' Supporters Association, where she is principal cello.

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*The Livermore-Amador Symphony Association gratefully acknowledges donations received during the past year from the following.*

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#### Corrections or questions?

Please contact Judy Eckart  
judy@justjudy.com

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## Family Concert

At the LVPAC Family Holiday Concert earlier today, the orchestra performed seasonal pieces and *Carnival of the Animals*, with narrator Michael Wayne Rice. Selections from *The Nutcracker* featured dancers from Valley Dance Theatre. After the short concert, orchestra members staffed an “instrument petting zoo.”

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## Angels and Demons—February 22, 2020

Join us for this dramatic program led by guest conductor and Bay Area favorite Jason Klein. Discover evocative music of Franz

von Suppé, Edward Elgar, Joachim Raff, and César Franck, exploring themes of terror and delight! Celebrate the talents of two young soloists, winners of our Competition for Young Musicians: Igor Aprelev, clarinet, and Starla Breshears, cello.



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Members of the A.P. Barnes Society bequeathed donations to the symphony or have included the symphony in their estate plans. For information, please contact [APBarnesSociety@livermoreamadorsymphony.org](mailto:APBarnesSociety@livermoreamadorsymphony.org).

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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](http://www.independentnews.com).

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