

LIVERMORE AMADOR SYMPHONY



Lara Webber
Music Director & Conductor

Arthur P. Barnes
Music Director Emeritus

Sat. December 3, 2022, 8:15 p.m.

Bankhead Theater, Livermore

Holiday Joy



Christmas Overture

(published posthumously in 1925)

Samuel Coleridge-Taylor

(1875–1912)

Fantasia on Greensleeves (1934)

Ralph Vaughan Williams

(1872–1958)

Lyric Suite (1904)

orchestration of Opus 54

Edvard Grieg

(1843–1907)

- I. Shepherd Boy – Andantino espressivo
- II. Norwegian Rustic March – Allegretto marcato
- III. Nocturne – Andante
- IV. Trolls’ March – Allegro marcato

INTERMISSION

Presentation of student awards

to Ananya Iyengar, Aiden Mathew, Audrey Fick-Furlotte, and Anna Tang
by Tim Barry, LAS Association president

Symphony No. 3, “Organ” (1886) in C Minor, Opus 78

Camille Saint-Saëns
(1835–1921)

- I. Adagio – Allegro moderato – Poco adagio
- II. Allegro moderato – Presto – Maestoso – Allegro

*The performance of this symphony is
dedicated to the memory of Helene Barnes.*

The audience and performers are invited to enjoy a reception
hosted by the Livermore-Amador Symphony Guild
in the lobby and outdoor courtyard after the concert.

The Music Director position is underwritten by the Chet and Henrietta Fankhauser Trust.

Orchestra

Conductor

Lara Webber

First ViolinJosepha Fath
Concertmaster
Juliana Zolynas
*Assistant Concertmaster*Norman Back
Feliza Bourguet
Judy Eckart
Lana Hodzic
Susan Ivie
Doug Morrison
Michael Peach
Nick Travia
Anthony Westrope
Fiona Xie***Second Violin**Ursula Goldstein
Principal
Anne Anaya
Stephanie Black
Mary Burchett
Lisa Burkhardt
Jeana Ernst
Stacey Hughes
Denise Leddon
Jacqueline McBride
Nissa Nack
Leslie Stevens**Viola**Judy Beck
Principal
Lynda Alvarez
Audrey Horning
Girish Kowlagi
Fernanda Van Atta
Esteban Zapiain

* High school student

CelloPeter Bedrossian
Principal
Claire Armstrong
Alan Copeland
Aidan Epstein
Kate Fisher
Joanne Lenigan
Paul Pappas
Sharon Schumacher
Elise Van Gelder**String Bass**Aaron Plattner
Principal
Alan Frank
Richard Hibbs
Nick James**Flute**Marianne Beeler
Principal
Stacie Manuel
Beth Wilson**Oboe**Eva Langfeldt
Principal
Jeanne Brown
Jeff Lenigan**English Horn**

Jeanne Brown

ClarinetLesley Watson
Principal
Kathy Boster**Bass Clarinet**

George March

BassoonDoug Stark
Principal
Katie Brunner**Contrabassoon**

Dave Ferree

HornChristine-Ann Immesoete
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Principal
Bob Bryant
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Principal
Andwar Johnson**Bass Trombone**

Marcus Schildbach

Tuba

Betsy Hausburg

Timpani

April Nissen

PercussionApril Nissen
Principal
Aren Durand
Pranav Singh**Harp**

Constance Koo

PianoTodd Evans
Michael Zhang***Organ**

Christopher Keady

LibrariansAudrey Horning
Stacy Hughes
Patty Crohare

The Livermore-Amador Symphony

requires all musicians and guest artists to be fully vaccinated.
LAS is in full compliance with all current Alameda County health mandates
plus rehearsal and performance-venue health policies.

Program Notes

Christmas Overture

(published posthumously in 1925)

Samuel Coleridge-Taylor was born in Croydon, England, on August 15, 1875, to an English mother and a Sierra Leonean father. Right around the time of his birth, his father (a physician) was forced to return to Sierra Leone, since he was not allowed to practice in England. Samuel remained in England with his mother. Surrounded by music as a child, Samuel was taught violin by his maternal grandfather. Samuel's talent soon became apparent. His extended family arranged for him to study at the Royal College of Music, where he switched his focus from violin to composition, studying under Charles Villiers Stanford. After graduating, he became a professional musician and was eventually appointed music professor at the Crystal Palace School of Music and conducted the orchestra at the Croydon Conservatoire of Music.

As a composer, he started to gain notoriety in 1898, after Edward Elgar recommended him for a commission from the Three Choirs Festival (held annually since 1715). Incidentally, the Three Choirs Festival is closely identified with another composer on tonight's concert, Ralph Vaughan Williams. Coleridge-Taylor's best-known compositions are his violin concerto; his Symphony in A Minor; and the trilogy *Song of Hiawatha*, which was inspired by Henry Wadsworth Longfellow's poem of the same name.

Coleridge-Taylor's financial situation was dire, which some scholars believe contributed to his early death. Even though his works were wildly popular, he didn't profit from royalties, since he, like many other composers, sold his rights away in order to earn money quicker. This widespread situation led to the formation of the Performing Right Society, which still exists today and is the British equivalent of the American organizations ASCAP and BMI.

"Christmas Overture" was originally conceived as incidental music for a play by Alfred Noyes: *The Forest of Wild Thyme*. The play was never staged with Coleridge-Taylor's music, however. The composer may not have reached the point of orchestrating the music, as four of the pieces were issued as piano scores. "Christmas Overture" was issued in an orchestration by Sydney Baynes in 1925.

Kathy Boster for LAS, 2022

Fantasia on Greensleeves (1934)

Ralph Vaughan Williams

(1872–1958)

Perhaps more than any other English composer's, the music of Ralph Vaughan Williams is inextricably connected to the rich folk song tradition of his native country. Vaughan Williams studied composition and organ at the Royal College of Music in London and earned a doctorate from the University of Cambridge in 1901. He struggled to find his identity as a composer, however, until he joined the English Folk Dance and Song Society of London. His discovery of this tremendous treasure trove of inspiration prompted him to travel throughout the English countryside, collecting little-known tunes from local singers. He also extensively researched the history of English music, taking particular interest in the Tudor period. He published his first set of folk songs in 1903 and subsequently incorporated many of them into his own compositions. Vaughan Williams's original style helped refresh and redefine contemporary English music. When Sir Edward Elgar died, in 1934, Vaughan Williams assumed the role of England's leading composer.

"Fantasia on Greensleeves" contains two folk tunes that date from the sixteenth century. The short work is set in an ABA form, with the first theme being the familiar "Greensleeves" melody, which has since become identified with the Christmas holiday and is also known as "What Child Is This?" The original text that accompanies the famous lilting melody evokes the heartbreak of a lost love: "Your vows you've broken, like my heart. Oh, why did you so enrapture me? Now I remain in a world apart, but my heart remains in captivity." The middle section is a sterner melody, the tune of a traditional English folk song, "Lovely Joan," that also tells the story of a misguided love. Vaughan Williams used these melodies in several works, including the incidental music for *The Merry Wives of Windsor* and *Richard II* as well as the opera *Sir John in Love*.

Samuel Coleridge-Taylor

(1875–1912)

Lyric Suite (1904)

orchestration of Opus 54

Edvard Grieg

(1843–1907)

Edvard Grieg composed ten sets of lyric pieces for the piano. Set 5, Op. 54, written in 1891, contains six pieces and is considered by many pianists to be Grieg's crowning achievement in the genre. The Austro-Hungarian conductor and Wagner specialist Anton Seidl also regarded Op. 54 very highly and orchestrated four of the pieces. Grieg, who was not totally displeased with Seidl's efforts, nevertheless found his arrangement too Wagnerian and ponderous. After Seidl's death, with the permission of the orchestrator's wife, the soprano Auguste Seidl-Kraus, Grieg reorchestrated a suite of pieces with a more Nordic flavor. Grieg's ardent involvement in studying and collecting Norwegian folk songs and dances shines forth in these four pieces, all of which are examples of the rich legacy he unearthed. "Shepherd Boy," with its bucolic atmosphere, is scored for strings and harp only. It expresses an immediate feeling of tenderness in a melancholy way that is quintessentially Nordic. Scored for full orchestra, "Norwegian Rustic March," with its divergent rhythms and tonalities, relies heavily on the wind section. "Nocturne" is almost impressionistic in its avian sounds, which are rendered in flute and violin solos. The final piece, "Trolls' March," according to writer C. B. Rees, "has its wild and flamboyant theme interpolated by one of those lovely Griegian melodies [to] which only he—with the possible exception of a man like Schubert—had the secret. In essence, it is simple, direct music—beautiful music which best speaks for itself."

Symphony No. 3, "Organ" (1886)

in C Minor, Opus 78

Camille Saint-Saëns

(1835–1921)

Camille Saint-Saëns, often called the "French Mendelssohn," was born October 9, 1835, in Paris and was raised by his mother. He began his studies on piano, proving his precocity by accompanying a Beethoven violin sonata at the age of 5. He went on to study composition at the Paris Conservatory under Fromental Halévy. However, it was his close friendships with Hector Berlioz and, more importantly, Franz Liszt that most influenced his music.

Saint-Saëns dominated French musical life for the last 40 years of the nineteenth century. As dazzling a prodigy as Mozart, he began composing at 3; at 10 he astounded a sophisticated Parisian audience at his official debut by playing brilliantly a taxing piano program and then, as an encore, offering any of Beethoven's 32 piano sonatas from memory! ("Whatever music will he be playing when he's 20?" onlookers asked his doting mother. "He will be playing his own," she replied.) He soon became as remarkable an organist as he was a pianist and for 19 years played at Paris's most fashionable church, La Madeleine.

First-time listeners to this symphony, nicknamed "Organ" (although not by the composer), tend to wait impatiently for the mighty instrument to make its appearance. But even though he was a great organist, Saint-Saëns chose to conduct rather than to play at the symphony's premiere, in London on May 19, 1886. In this work, he was thinking of the organ not as a soloist but as a new orchestral color. In fact, the organ's first entrance—about 10 minutes into the piece at the beginning of an adagio section—is so subtle that it can easily be missed. Its pianissimo chords give a burnished glow to the strings' gentle melody.

This is a true symphony, disguising a traditional four-part division within two interlinking movements. Dedicated to the memory of Franz Liszt, Saint-Saëns's close friend who had recently died, the work is built from Liszt's practice of "thematic transformation," in which a core theme recurs throughout a work, undergoing metamorphosis from one appearance to the next. We hear Saint-Saëns's core theme, or motto—a rushing sixteenth-note idea for strings (the composer called it "somber and agitated")—immediately following a brief slow introduction. Many, but by no means all, of the symphony's themes are created from this motto. One that is completely independent is a rocking, slightly sentimental melody, introduced a little later by the violins, that brings romantic tranquility to this otherwise nervous music.

Opened softly by organ and strings, a long, slow section in D-flat major flows after a slight pause from the first section. Here is some of Saint-Saëns's loveliest writing, including what he described as an "extremely peaceful, contemplative theme." Pizzicato basses and cellos mysteriously offer the motto in a new guise for a harmonically unsettled middle section. The

first movement ends in a “mystical coda” of falling phrases over chords slowly alternating between D-flat major and E minor. The symphony’s second movement combines a scherzo and the finale. The scherzo opens with a rhythmically energetic theme for low strings; the high woodwinds answer this with a choppy new transformation of the motto. This music is succeeded by a trio section in a much faster tempo and brighter key—full of gaiety in its rhythmic cross-play and its scintillating high-register wind parts and unusual piano part. Both the scherzo and the trio music return, but during the repeat of the trio, we hear a grave, austere slow theme emerging in the low brass. “There is a struggle for mastery, which ends in the defeat of the restless diabolical element,” wrote the composer.

Now all is ready for the grand finale. Suddenly the organ commands our attention with a fortissimo C-major chord summoning the rest of the orchestra to action. In an imaginative stroke of orchestration, Saint-Saëns presents a captivating melody (derived from the motto) in strings accompanied by sparkling piano played four-hands. Organ and full orchestra repeat the melody triumphantly. Intricate fugal developments of this theme follow. Finally, Saint-Saëns delivers the most wonderful of closes: fast, thrilling, and with organ swelling the impact.

Jeff Pelletier for LAS, 2013

Program notes compiled or written by Kathy Boster from Internet sources

Edited by Eva Langfeldt

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.

This year one award is given in honor of Marion Stearns.

The LAS Association Award in honor of Marion Stearns goes to **Ananya Iyengar**, a senior at Dougherty Valley High School in San Ramon. Ananya has been learning Indian classical Carnatic music for many years and also has been a part of her school’s choir program since sixth grade. Currently, she is a member of her school’s chamber choir and a capella club. Ananya has sung at the Alcosta Senior Center over the summer, at the American Cancer Society’s Relay for Life in San Ramon, at school concerts, at school games performing the national anthem, and at other community events. She has been selected for and participated in many festivals, such as California’s All State Honor Choir and San Jose State University’s Honor Choir. Ananya created and runs two YouTube channels: one dedicated to teaching Carnatic music and the other for mashups, harmonies, and covers. Both of her channels have over 100,000 views and hundreds of subscribers. Ananya is excited to continue growing her passion for music in college next year.

Arthur P. Barnes Award

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

Aiden Mathew receives the Arthur P. Barnes Award. A student at Dougherty Valley High School, Aiden plays French horn, piano, and trumpet. His horn teacher is Paul Neuffer. Aiden has played in the wind ensembles of his school’s concert band throughout high school and is a member of the Diablo Wind Symphony. He has played in honor bands including the California Band Directors Association’s 2021 All-State Symphonic Band and 2022 California Orchestra Directors Association’s All-State Symphony Orchestra. As French horn section leader at Dougherty Valley, Aiden has helped with training and led sectionals. He plays horn in the school jazz club, which performs at school events and senior centers. He is president of the Tri Valley Youth Musical Ensemble, a student-led group that performs at senior centers and charitable events. Aiden provides piano accompaniment and assists the choir director at Mar Thoma Church of San Francisco. This year in the COSMOS program (California State Summer School for Mathematics & Science) at UC San Diego, he studied music and technology. He plans to major in music and technology in college and continue to play horn.

John H. Green Memorial Award

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.

The John H. Green Memorial Award goes to Livermore High School student **Audrey Fick-Furlotte**, who plays piano and sings. Her current voice teacher is Sarah Sloan. In the 9th and 10th grades, Audrey earned level 5 and 7 certificates of merit for piano from the Music Teachers' Association of California, and she gave piano recitals at the Quail Garden assisted living home in Livermore as a high school freshman. Audrey was a member of the concert choir at LHS in 9th and 10th grades; she has been a show choir member since 11th grade, and this year she also is a vocalist with the jazz band. She was in the cast of *Joseph and the Amazing Technicolor Dreamcoat* at LHS last year and *Love on the High Seas* this November and has performed in *Fiddler on the Roof* and other musicals produced by the Bay Area Children's Theatre and the Young Actors' Theatre Camp. She has sung at Livermore Pride events in 2021 and 2022. Audrey plans to go to New York City to study musical theater in college. She hopes to become a successful actor.

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.

The Bill King Memorial Award this year is presented to Livermore High School student **Anna Tang**, who sings and plays violin. At her school, Anna was a member of the concert choir in 11th grade and is now in the chamber and show choirs. An orchestra player throughout high school, she is concertmaster of the chamber orchestra. She has played in the LHS pit orchestra for *Joseph and the Amazing Technicolor Dreamcoat* and in the cast recording for the student-run musical [*INSERT future HERE*]. At Livermore's Tri-Valley Solo & Ensemble Music Festival last year, Anna played in a violin/clarinet/bass trio and performed as a violin soloist at the command performance. She has been a member of the Diablo Valley College Philharmonic Orchestra and principal second violin in the LAS Youth Orchestra, and she now plays in the first violin section of the Oakland Symphony Youth Orchestra. Last year, she auditioned and was accepted into the California Orchestra Directors Association's All-State String Orchestra, where she placed second chair. Anna plans to attend a four-year university and continue to play in orchestra and sing in choir.

Music Director Lara Webber



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. Now in her ninth season as music director and conductor of LAS, she has brought music to Tri-Valley elementary schools, coached chamber musicians, and advocated for the arts.

Webber holds degrees in music from Oberlin and USC and 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 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 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. Her operatic associations include posts as assistant conductor at Glimmerglass Opera and conductor of the Baltimore Opera Studio.

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Corrections or questions?

Please contact Judy Eckart
judy@justjudy.com

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

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(partially funded by the U.S. American Rescue Plan Act)

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Organist Christopher Keady



Christopher Keady is the Interim Director of Music at Grace Cathedral in San Francisco. He was raised in Eugene, Oregon, and earned a bachelor's degree from Lewis & Clark College in Portland, Oregon, where he studied organ with Dr. Lee Garrett. He subsequently served as Assistant Organist at Trinity Episcopal Cathedral in Portland; during that time, he accompanied the cathedral choir in a UK residency at Bristol Cathedral. Keady received his Master's Degree in Organ Performance at the Institute of Sacred Music at Yale University, having studied with Martin Jean and served as Sacred Music Intern at the Brick Presbyterian Church in New York City. He and his husband, Dan, live in Richmond.

Matching Funds during January 2023

This season through CHEF (the Community Health, Education Foundation), your donation to the Livermore-Amador Symphony completed during the month of January 2023 can be increased by 50%! CHEF will give \$1 for every \$2 you give to the Symphony during January. Your contribution plus CHEF's will help finance the Symphony's portion of expenses for the February Violins of Hope concerts. Check out our website (livermoreamadorsymphony.org) starting on the first of January for complete instructions. You've got the one month of January to make a big difference in our support for this group of concerts.

Violins of Hope, Feb. 5, 6, and 7, 2023

Join us at the Bankhead Theater on Sunday February 5, 2023, at 3 p.m. or on February 6 or 7 at 7:30 p.m. for music by Bruch, Prokofiev, Williams, and more at an LAS concert presented by the East Bay Holocaust Education Center. Featured are the Violins of Hope, an extraordinary collection of restored violins, violas, and cellos that were played by Jewish musicians during the Holocaust. The instruments have survived concentration camps, ghettos, pogroms, and many long journeys to tell remarkable stories of injustice, suffering, resilience, and survival. Hear their stories in concert, with LAS and soloists Lindsay Deutsch, violin, and Peter Bedrossian, cello. Tickets are available through the Bankhead Theater box office.

A.P. Barnes Society

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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.

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