

LIVERMORE AMADOR  
SYMPHONY  
*Celebrating 60 years!*

Lara Webber  
Music Director & Conductor  
Arthur P. Barnes  
Past Music Director & Conductor  
Sat. April 13, 2024, 7:30 p.m.  
Inside the Music talk by  
Lara Webber, 7–7:15 p.m.  
Bankhead Theater, Livermore

 *Butterflies  
and Brahms* 

**D'un matin de printemps** (1918)  
(Of a Spring Morning)

**Lili Boulanger**  
(1893–1918)

**Butterfly Lovers' Violin Concerto** (1959) **He Zhanhao** and **Chen Gang**  
(b. 1933 and 1935)  
Chase Spruill, soloist

————— **INTERMISSION** —————

**Presentation of Donation from the Symphony Guild**  
by LAS Guild President PJ Wells  
to LAS Association President Tim Barry

**Symphony No. 4 in E Minor** (1885)  
Opus 98

**Johannes Brahms**  
(1833–1897)

- I. Allegro non troppo (E minor)
- II. Andante moderato (E major)
- III. Allegro giocoso (C major)
- IV. Allegro energico e passionato (E minor)

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**The audience and performers are invited to enjoy a reception  
hosted by the Livermore-Amador Symphony Guild  
and featuring Cuda Ridge Wines in the lobby after the concert.**

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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

Joseph Fath

*Concertmaster*

Juliana Zolynas

*Assistant*

*Concertmaster*

Feliza Bourguet

Judy Eckart

Ethan Ha

Susan Ivie

Jutta Massoud

Doug Morrison

Michael Peach

Miwa Yamanouchi

### Second Violin

Ursula Goldstein

*Principal*

Norman Back

Mary Burchett

Jean Ernst

Denise Leddon

Jacqueline McBride

Nissa Nack

Leslie Stevens

### Viola

Dora Scott

*Principal*

David Friburg

Audrey Horning

Brandon Tran

Fernanda Van Atta

Esteban Zapain

### Cello

Peter Bedrossian

*Principal*

Claire Armstrong

Nita Cooley

Alan Copeland

Kate Fisher

Chris Jackson

Joanne Lenigan

Paul Pappas

Sharon Schumacher

Elise Van Gelder

### String Bass

Aaron Plattner

*Principal*

Richard Hibbs

Nick James

Navaz Jasavala

### Flute

Marianne Beeler

*Principal*

Stacie Manuel

### Piccolo

Victor Villareal

### Oboe

Eva Langfeldt

*Principal*

Jeanne Brown

Jeff Lenigan

### English Horn

Jeanne Brown

### Clarinet

Kathy Boster

*Acting Principal*

Christy Diggins

### Bass Clarinet

George Pascoe

### Bassoon

Doug Stark

*Principal*

Katie Brunner

### Contrabassoon

George Pascoe

### Horn

Christine-Ann Immesoete

*Principal*

James Hartman

Roger Henderson

Bryan Waugh

### Trumpet

Michael Portnoff

*Principal*

Anthony Manuel

### Trombone

Diane Schildbach

*Principal*

Alice Williams

### Bass Trombone

Marcus Schildbach

### Tuba

Betsy Hausburg

### Timpani

April Nissen

### Percussion

April Nissen

*Principal*

Todd Evans

Bill Taylor

### Harp

Constance Koo

### Piano

Todd Evans

### Celesta

Todd Evans

### Librarians

Audrey Horning

Stacy Hughes

Patty Crohare

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## Program Notes

### **D'un matin de printemps** (1918) (Of a Spring Morning)

**Lili Boulanger**  
(1893–1918)

When one hears the surname Boulanger, at least in the music sphere, one invariably thinks of Nadia Boulanger, the gifted composer, keyboardist, and pedagogue whose list of pupils is a roster of some of the most influential composers of the twentieth century.

The Boulanger family was a musical one. Nadia's younger sister, Lili, was born on August 21, 1893. The composer and family friend Gabriel Fauré first noticed young Lili's perfect pitch. Lili started tagging along with Nadia to lessons at the Paris Conservatoire and was soon taking lessons on her own in theory and organ.

She won first prize in the music composition category of the prestigious Prix de Rome in 1913, making history as the first woman to do so.

Lili died in 1918 at age 24 from lingering effects of bronchial pneumonia that she had contracted at age 2. Nadia, grieving over Lili's death, stopped composing and started teaching, wanting to continue her sister's legacy.

"D'un matin de printemps" ("Of a Spring Morning"), along with its companion piece, "D'un soir triste" ("Of a Sad Evening"), was composed in the final months of Lili's life, while Lili was on her deathbed. Indeed, these two companion works are the last two in which Lili herself wrote the notes on the page. (Her final work, "Pie Jesu," was dictated to Nadia, who notated the work.)

As in other French works of the early twentieth century, the wind sections feature prominently. You will hear two distinct themes: a bright energy coupled with a darker idea, much like shadows in the morning sun. Debussy heavily influenced Lili's music, and traces of his Impressionism are unmistakable.

### **Butterfly Lovers' Violin Concerto** (1959) **He Zhanhao** and **Chen Gang** (b. 1933 and 1935)

Composed by Shanghai Conservatory classmates He Zhanhao and Chen Gang, "The Butterfly Lovers' Violin Concerto" was premiered on May 27, 1959, as part of the 10th anniversary celebration of the People's Republic of China. The premiere was a huge hit, with the audience wanting an encore of the entire concerto!

As the tides changed in China in the lead-up to the Cultural Revolution, the work was deemed too "bourgeois." Chen was imprisoned and later placed under house arrest and sentenced to manual labor, much like composer An-Lun Huang, whose "Saibei Dance" we played at our last concert.

Following the revolution, the concerto and its composers returned to favor, and the work remains quite popular in China. Melding the musical styles of Western and Eastern music, it tells a well-known Chinese folktale while following the Western sonata form but has the soloist using techniques usually heard on the Chinese erhu (a two-stringed bowed musical instrument).

Similar to Shakespeare's *Romeo and Juliet*, the folktale tells the story of a young woman, Zhu Yingtai, in love with a young man, Liang Shanbo. Zhu has disguised herself as a boy so she can study in Hangzhou with Liang. The two become good friends, and Liang is never made aware of Zhu's true identity. After their studies conclude, the good friends part. A few years later, Liang visits Zhu and learns her true identity. In the meantime, Zhu finds out that her father has promised her in marriage to the son of a wealthy family. Heartbroken to learn of Zhu's betrothal, Liang dies. On Zhu's wedding day, she insists on passing by Liang's grave. A lightning bolt strikes the grave, opening it, and Zhu jumps in. In the last episode, the two lovers are seen emerging from the tomb together as butterflies.

## Symphony No. 4 in E Minor (1885)

Opus 98

Johannes Brahms

(1833–1897)

Born in 1833 in Hamburg, Johannes Brahms felt that he was approaching the end of his life when he composed his Symphony No. 4, which received its premiere on October 25, 1885. (He would die in 1897.) Musicologist Larry Rothe writes that “One imagines that this is the work Brahms always wanted to write, a work in which form and function are balanced, in which technique opens new paths to expression, allowing him to voice his deepest convictions about all the unnamables that shape destiny. If any of Brahms’s music conveys a world view, this is it.”

Brahms and his music were always thought to be conservative, whereas his fellow German Richard Wagner was thought to be more progressive. But what is interesting to note is that although the Fourth Symphony follows the accepted symphonic form, Brahms’s musical ideas and motives do anything but follow the accepted formula. Brahms privately worried that the listening public would not understand his intent in the first movement (and indeed the symphony as a whole), and his close friends intimated as much when they heard a four-hand piano arrangement of that movement. Fortunately, time has proven that Brahms had nothing to worry about.

The first movement shows Brahms’s masterful melodic writing ability; the first four notes become the basis for this movement. The mood of the music changes from one of sadness to one of determination. You will also hear Brahms’s juxtaposition of staccato lines over long, smooth melodies.

The second movement begins with a horn call that the whole wind section later joins. Brahms’s harmonies start to weave under the horn call as the music moves between major and minor tonalities.

The third movement, an *Allegro giocoso* scherzo, is thought to have been composed as an homage to Beethoven. Indeed, this movement was so beloved at the premiere that the audience called for an encore of the whole movement!

The final movement is presented as a Baroque-style chaconne dance. You will hear 32 variations of the theme, ending with a coda (and you will also get an indication of Brahms’s conservatism in using a Baroque-era music form). Writing to Clara Schumann in 1877, Brahms related his love of this form, saying, “If I could picture myself writing, or even conceiving, such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad.” Nineteenth-century critic (and Brahms champion) Eduard Hanslick described the last movement as exhibiting “an astonishing harmonic and contrapuntal art never conspicuous as such and never an exercise of mere musical erudition.”

*Program notes written by Kathy Boster*

*Edited by Eva Langfeldt*

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## Violin Soloist Chase Spruill

Violinist Chase Spruill is a soloist, chamber musician, orchestral violinist, and educator. He is known for being creative and innovative as an interpreter of a wide variety of music. As *BBC Music Magazine* stated in 2020, “Spruill has an energetic approach... plays with great spirit... and a great sense of presence...”

He is especially known as a promoter and performer of contemporary music by composers such as the influential Philip Glass: *Strings* magazine in May 2021 listed Spruill as one of the noteworthy interpreters of the music of Glass, and Spruill’s 2022 solo violin album *A Common Time*, features arrangements of works by Glass.

Chase Spruill grew up in Vacaville. He earned a bachelor’s degree in music performance from Sacramento State University, studying violin with Anna Presler and then staying as an



artist-in-residence and helping to found a contemporary chamber music ensemble. Spruill's master's degree in Arts in Education is from Alliant University.

Spruill taught for the nonprofit Community MusicWorks in Providence, Rhode Island, starting in 2012. He taught violin in Illinois at Wheaton College from 2015 to 2017. In 2017, in accord with his dedication to "exploring potential intersections between music and social justice," Spruill returned to Vacaville to develop the music program at the then-new Sierra Vista K-8 school where he still teaches. He has toured; made recordings; collaborated with musicians including the Kronos Quartet, electric guitarist Steven Mackey, and composers Michael Nyman and Brian Reitzell; and served as concertmaster of the Camellia Symphony Orchestra in Sacramento.

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## 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 tenth 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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## Next Concert: Delightful Dvořák, June 1, 2024

*Inside the Music, 7-7:15 p.m.; concert at 7:30 p.m.*

Our season finale features a new work by American composer Lori Laitman. Her beautiful piece "Becoming a Redwood" features tenor Chad Somers (*pictured at right*), singing the poetry of Dana Gioia. The marvelous woodwinds of LAS are front and center in Richard Strauss's youthful "Serenade in E-flat." After also hearing the tunes of Dvořák's sunny and sumptuous Symphony No. 6, you'll go out singing.



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## Youth Orchestra: Register by April 22

The Livermore-Amador Symphony Youth Orchestra, LASYO, is a summer orchestra open to musicians ages 11 (or in 6th grade) through 21. The orchestra will be conducted this year by Don Adkins, music director, and Robert Huntington, winds director. Repertoire will include pieces for full orchestra, wind ensemble, and string orchestra.

Registration forms, available at [www.livermoreamadorsymphony.org/lasyo.html](http://www.livermoreamadorsymphony.org/lasyo.html), are due by April 22. Auditions are in May. Rehearsals are twice a week starting June 18, with a free public concert on Saturday July 27. Questions? Please contact Betsy Hausburg, the LASYO program coordinator, at [vdt.director@gmail.com](mailto:vdt.director@gmail.com).

A fundraising partnership for  
Livermore-Amador Symphony Guild &  
Livermore-Amador Valley Garden Club

# *Garden Symphony Tour*

**Self-guided walking tour of 5 gardens**  
in Pleasanton & Livermore

**Saturday May 4, 2024**

**1 to 5 pm** (gardens open for touring)

**1 to 4 pm** (live musical interludes)

**\$40 per person**

For information:

[www.lavgc.org](http://www.lavgc.org)

[www.livermoreamadorsymphony.org](http://www.livermoreamadorsymphony.org)

Joan Dickinson at 925.605.8915

Event for ages 8 and older. No pets.

Space is limited — reserve early!

RSVP using the reservation form below by April 20, 2024  
Confirmations and addresses will be emailed after April 22

*Return the form below with your check.*

Name \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

\_\_\_\_\_ **Number in your party** x \$ 40 = \$ \_\_\_\_\_ **Amount enclosed**

Checks payable to: LAS Guild

Checks and form mailed to: LAS Guild, Attn. J. McMurry  
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*The Livermore-Amador Symphony Association and Guild gratefully acknowledge donations received during the past year from the following.*

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Livermore-Amador Symphony  
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[www.livermoreamadorsymphony.org](http://www.livermoreamadorsymphony.org)

### Donations corrections or questions?

Contact Judy Eckart: [judy@justjudy.com](mailto:judy@justjudy.com)

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## Grants and Matching Gifts

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

Community Health and Education Foundation  
Pleasanton Arts Commission and Livermore Valley Performing Arts Center  
Tri-Valley Nonprofit Alliance  
Alameda County Arts Commission ARTSFUND  
(partially funded by the U.S. American Rescue Plan Act)  
NVIDIA  
Lawrence Livermore National Security

Also: LAS applied for and received an Employee Retention Tax Credit from the IRS.

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## A.P. Barnes Society

Estate of Sally Brown  
Dennis Elchesen and Marcia Stimatz Elchesen  
Estate of Chet and Henrietta Fankhauser  
Estate of Frances Fischer  
Estate of Roger Ide  
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Estate of John William Kirk  
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Estate of Marion Stearns  
Linda Tinney  
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 [president@livermoreamadorsymphony.org](mailto:president@livermoreamadorsymphony.org).

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## Estate Sales Managed by the Symphony Guild



Symphony Guild volunteers have years of experience managing estate sales: evaluating items, and offering advice, sorting, pricing, marketing, and holding the sale. Proceeds are shared between you and the Symphony, as agreed by and contracted with you. Your donations may be tax deductible. All of the Guild's share of the proceeds goes to the Livermore-Amador Symphony. See [livermoreamadorsymphony.org](http://livermoreamadorsymphony.org), or contact Nancy McKenzie at 925.294.8657 or [nancymac360@gmail.com](mailto:nancymac360@gmail.com).

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Livermore-Amador Symphony is a member of the Livermore Cultural Arts Council and a resident company of the Bankhead Theater. The Livermore Valley Performing Arts Center is a sponsor of this event.

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**The Bankhead**

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[www.livermoreamadorsymphony.org](http://www.livermoreamadorsymphony.org)

