

LIVERMORE AMADOR SYMPHONY

Lara Webber
Music Director & Conductor
Sat. June 6, 2026, 7:30 p.m.
Bankhead Theater, Livermore



DRAMATIC VOICES

Inside the Music talk by Lara Webber at 7 p.m.

Introduction and Allegro (1905)

Maurice Ravel
(1875–1937)

Charlotte Trinh, harp soloist

Josepha Fath, violin
Rachel Xu, cello

Juliana Zolynas, violin
Marianne Beeler, flute

Dora Scott, viola
Lesley Watson, clarinet

Clarinet Concerto No. 2 (2012)

Óscar Navarro
(b. 1981)

Steve Sánchez, soloist

INTERMISSION

Sixpenny Irish Band will perform traditional Celtic tunes in the lobby.

Symphony No. 2 in E Minor (“Gaelic”) (1894)

Amy Beach
(1867–1944)

Opus 32

- I. Allegro con fuoco
- II. Alla Siciliana – allegro vivace
- III. Lento con molto espressione
- IV. Allegro di molto

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

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

Orchestra

Conductor

Lara Webber

First Violin

Joseph Fath

Concertmaster

Juliana Zolynas

Assistant

Concertmaster

Norman Back

Feliza Bourguet

Judy Eckart

Ethan Ha

Jutta Massoud

Michael Peach

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Stephanie Black

Jeana Ernst

Miriam Flock

Denise Leddon

Jacqueline McBride

Nissa Nack

Leslie Stevens

Viola

Dora Scott

Principal

Caitlin Chatowski

Matthew Curtis

Audrey Horning

Walter Schumann

Fernanda Van Atta

Esteban Zapiain

Cello

Rachel Xu

Acting Principal

Claire Armstrong

Nita Cooley

Kate Fisher

Joanne Lenigan

Paul Pappas

Sharon Schumacher

Katie Stobbe

String Bass

Aaron Plattner

Principal

Richard Hibbs

Nick James

Navaz Jasavala

Flute

Marianne Beeler

Principal

Stacie Manuel

Piccolo

Josie Clements

Oboe

Eva Langfeldt

Principal

Jeanne Brown

Jeff Lenigan

English Horn

Jeanne Brown

Clarinet

Lesley Watson

Principal

Kathy Boster

Bass Clarinet

Chris Farrell

Bassoon

Doug Stark

Principal

Katie Brunner

Horn

Christine-Ann Immesoete

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Trombone

Diane Schildbach

Principal

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Ricky Rasura

* *The Symphony Guild is generously underwriting the harp position for the 2025–2026 season.*

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Jean King has sponsored our June 6, 2026, concert.
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the rich tradition of orchestral music part of our lives.

Program Notes

Introduction and Allegro (1905)

Maurice Ravel
(1875–1937)

Born in the Basque region of southern France to a music-loving family, Maurice Ravel has come to be considered a giant of the Impressionist period (along with his older contemporary Claude Debussy). He was close to his mother, whose Basque Spanish upbringing would have a profound effect on young Maurice (“Bolero,” anyone?).

Ravel, as well as Debussy, greatly disliked the “Impressionist” label. The two men would cross paths frequently in life, especially during the early 1900s when the two were commissioned by rival harp companies to write concerti for their respective instruments to show off their capabilities. (Ravel was commissioned by Érard, Debussy by Pleyel).

You’ll immediately notice that the ensemble for this work is much smaller than usual. Ravel composed this work as a septet: solo harp, flute, clarinet, and string quartet. Ravel was a well-known perfectionist, having a reputation for missing deadlines because he was not happy with his work, yet staying cool, calm, and collected. But with this *Introduction and Allegro*, he was under a hard and fast deadline, as he was due to go on a river cruise with friends in the days immediately after he was scheduled to finish the work. He did indeed finish it by the deadline, but not without stress. According to Ravel scholar Arbie Orenstein, Ravel wrote to a friend, “I was terribly busy during the few days that preceded my departure, because of a piece for the harp commissioned by the Érard Company. A week of frantic work and three sleepless nights enabled me to finish it, for better or worse. Right now, I am relaxing on a marvelous trip.”

The work starts out with the woodwinds and cello presenting three themes, which you will later hear in the allegro, and the harp enters on a grand glissando in the fourth bar. The rest of the introduction has the harp providing swirling arpeggios to complement the other ensemble members. The harp takes the spotlight in the allegro, showing off the color palette of the instrument and the dexterity of the player as well as enabling the harp to be viewed as a solo instrument.

Clarinet Concerto No. 2 (2012)

Óscar Navarro
(b. 1981)

A native of Spain, Óscar Navarro is a relatively new name in the world of classical music. A clarinetist by training, he holds degrees from the Conservatorio Superior de Música Óscar Esplá de Alicante (clarinet) as well as the University of Southern California (film and television scoring). In addition to composing, he spends much of his time in academia, leading master classes and lecturing.

In describing his second clarinet concerto, Navarro writes, “The shape of this concerto is in one movement with 3 main sections clearly identifiable. In the majority of the course of the piece, the language is within a tonal language with lots of colors and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet while in many parts is treated as the instrument par excellence in all of us, the voice.”

The concerto is divided into three sections. The first has two distinct parts: a lyrical *cantabile* section and a vibrant Spanish flamenco section, complete with hand-clapping.

The second section of the concerto is akin to a slow movement, and here Navarro takes full advantage of the clarinet's lyrical ability and dynamic range.

The third and final section shows off the agility of the soloist as well as the clarinet's ability to be quite nimble. The soloist and the ensemble have an exciting conversation, leading to a heroic whirlwind of a conclusion.

Symphony No. 2 in E Minor ("Gaelic") (1894)
Opus 32

Amy Beach
(1867–1944)

Amy Beach was considered a child prodigy, able to sing a large collection of songs and compose countermelodies by age 2, and by age 3, she had taught herself to read. When she was 4, spending the summer at her grandfather's farm, she composed four waltzes, amazingly without an instrument in the house. She was also able to play by ear, including the ability to accurately play four-part hymns she had heard.

She began piano lessons with her mother (herself a gifted pianist and vocalist) and was soon performing small recitals that included works by Handel, Beethoven, and Chopin. It is thought that she had synesthesia, where one associates particular colors with certain key signatures.

Growing up, she never really had any formal musical training outside of her piano lessons and never entered a conservatory or advanced program, even though she could have held her own, with her innate talent. Her first formal performance was when she was 16. Of this first concert, biographer Adrienne Fried Block commented, "[I]t is hard to imagine a more positive critical reaction to a debut," and her audience was "enthusiastic in the extreme."

Married at 18 to a man twenty-four years her senior, she became professionally known as Mrs. H. H. A. Beach. She experienced the typical restrictions of the era; she was not to teach private piano lessons but instead focus on being "a society matron and patron of the arts," Fried Block wrote. In addition, she agreed to limit her concert engagements to two per year to benefit charity as well as forgo any formal tutoring in composition and orchestration.

Beach's Symphony No. 2 ("Gaelic") incorporates a collection of Irish jigs and tunes while using the late-Romantic symphonic structure. Composed while Antonín Dvořák was in the United States, the symphony took inspiration from Dvořák and includes folk melodies of Ireland as a basis for the movements.

The first movement is based on Beach's own work "Dark is the Night," depicting a turbulent sea voyage. One can easily hear the crashing waves as well as the ebb and flow of the choppy water. An Irish jig is heard later in the movement, providing a moment or two of calm before the rough seas return.

The second movement brings us a myriad of Irish melodies, first introduced by the solo oboe and a chorale of woodwinds. The strings then take over and usher the movement to a livelier melody. The wind section principals are heard on solo passages before the opening theme returns, and then the strings and flute bring the movement to a rousing finish.

About the third movement, Beach wrote that she wanted to convey "the laments . . . romance and . . . dreams" of the Irish people. Although Beach, a Bostonian, herself wasn't Irish, she was surrounded by Irish immigrants who were facing hostility and discrimination from the upper-class elite. We hear solo violin and cello passages, and a sense of sadness and longing pervades the movement.

The final movement is marked "Allegro di molto," and the opening is reminiscent of the symphony's first movement. Beach builds from the outset, and soon the whole orchestra

plays a rollicking passage that gives way to a slower middle section that gives the nod to Irish-influenced melodies. Beach wrote that in this movement, she wanted to portray the Celtic people's "sturdy daily life, their passions and battles." She was indeed quite successful!

Program notes written by Kathy Boster from Internet sources

Edited by Eva Langfeldt

Harp Soloist Charlotte Trinh

Charlotte Trinh, 14, harpist, is a high school freshman who studies with Linda Wood Rollo. She was previously trained by Dominique Piana.

Charlotte is a first-prize winner of the Enkor International Competition, a five-time Gold Medalist in the biennial Yvonne LaMothe Schwager Competition from 2017 to 2025, a Gold Medalist in the CalASTA Competition in 2024, and a finalist in the American Harp Society National Competition in 2023 and 2025. In 2025 and 2026, she placed second in the Etude Club Young Artist Competition.

Charlotte has performed a Freshman Recital sponsored by the Contra Costa Performing Arts Society. She has also played the Dittersdorf Concerto with the Sycamore Chamber Orchestra and various solo works at the Junior Bach Festival. In 2025, she was selected to perform for the Dutch harpist Lavinia Meijer. Charlotte is excited to be joining the harp section of the San Francisco Symphony Youth Orchestra for the 2026–2027 season.

As an active student council member of the Contra Costa Performing Arts Society, Charlotte performs for many senior homes and organizes student concerts. This summer, Charlotte will attend the Young Artists Harp Seminar in Ohio as the Siochi Scholarship recipient. In her free time, she hones her ballet skills at the Contra Costa Ballet Centre. She performed as Clara in *The Nutcracker* this past Christmas season.



Clarinet Soloist Steve Sánchez



Steve Sánchez, a San Francisco native, is an award-winning clarinetist who has been a frequent guest clarinetist with the San Francisco Symphony since 2011, first as acting bass clarinet and then as acting second clarinet for the 2021–2024 seasons. In addition, he can be heard as principal clarinet on the 2026 National Broadway Tour of *Phantom of the Opera* during its performances in San Francisco.

Sánchez has recorded and performed nationally with the Detroit Symphony Orchestra and internationally with the Toronto Symphony Orchestra. He has toured extensively with the SFS and can be heard on every recording since 2011, including the 2023 releases of Stravinsky's *Rite of Spring* and Respighi's *Pines of Rome* and the Grammy-nominated 2024 release of Stravinsky's Complete *Firebird* Ballet Score [1910].

Sánchez performed and recorded as principal clarinet for the Grammy Award-winning "Best Opera Recording" 2025 for Kaija Saariaho's *Adriana Mater* with the San Francisco Symphony under the direction of Esa-Pekka Salonen.

In addition to symphonic work, Sánchez can be heard in the Skywalker Symphony on

recordings for Blizzard Entertainment, which produces scores for the ongoing World of Warcraft Saga, Overwatch, HALO, and other Disney projects. The Hulu release *The Boston Strangler* featured Sánchez on contrabass clarinet.

As an educator, Sánchez serves as Professor of Clarinet at San Jose State University School of Music. Recent teaching engagements include Artist Faculty and Principal Clarinet at Festival Napa Valley and the Blackburn Music Academy. He has also been on the faculties of the San Francisco Conservatory of Music and at Blue Lake Fine Arts Camp in Michigan.

Sánchez received his Master's in Music from the University of Michigan School of Music, Theatre, and Dance and his BA in Music from Cal State East Bay. His principal teachers include Dan Gilbert and Fred Ormand, in addition to coaching and master classes with Stephen Williamson and Yehuda Gilad.

Away from the clarinet, Sánchez is passionate about vintage horology, French viticulture, travel, and seeking out the perfect cappuccino.

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 twelfth 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. She has served as cover conductor for the San Francisco Symphony and the National Symphony Orchestra and was a conductor of Disney's Young Musicians Symphony Orchestra. Her operatic associations include posts as assistant conductor at Glimmerglass Opera and conductor of the Baltimore Opera Studio.



Sixpenny Irish Band

The Sixpenny Irish Band will entertain us at intermission with “fiddle-forward,” high-energy Irish/Celtic tunes and songs. Members include Larry Milder (guitar, octave mandolin), Ken Passeri (fiddle, guitar), Lauren Nourse (flute, penny whistle), Nancy McGhee (bass, bodhran), and Jean Olds (fiddle).



Competition for Young Musicians

The next LAS Competition for Young Musicians will be held on October 10. Intonation, tone quality, technique, style/interpretation, and memorization are taken into consideration. The winners will perform as soloists with the Symphony on February 13, 2027, and will be awarded \$750. Piano and string applicants must be 19 or younger as of Jan. 1, 2027; vocal, wind, brass, percussion, and harp applicants must be 22 or younger as of Jan. 1, 2027. Applications will be accepted from September 4 to 18, 2026. Please see details on the Youth Competition page of the LAS website (livermoreamadorsymphony.org/competition.html).

Grants and Matching Gifts

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

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Corrections or questions? Please contact Judy Eckart, judy@justjudy.com

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For information, contact LAS Assn. President Anne Anaya at anneanaya@gmail.com.

Youth Orchestra: Concert on August 1 and a New Partnership

The Livermore-Amador Summer Youth Orchestra is open to musicians ages 11 (or in sixth grade) through 21. In 2026, the LASYO conductors are Bill Harrington and Robert Huntington. Betsy Hausburg is coordinator, as she has been since LASYO's first summer, in 2009. There have been major changes this year: The "S" in LASYO now stands for Summer, not Symphony; instead of in-person auditions, each student may either submit a teacher recommendation or a short online video; and registration, insurance, billing, and compliance with regulations (such as fingerprinting of conductors) are being handled by Livermore Arts, thanks to a new partnership between that organization and the Symphony. The culmination of the season still will be a free concert, and the public is welcome to attend. Enjoy the concert starting at 7:30 p.m. on Saturday August 1 at the First Presbyterian Church in Livermore.

Summer Estate Sale Managed by the Symphony Guild



Symphony Guild volunteers have years of experience managing estate sales and have expertise in many areas, including sorting, pricing, and marketing items, from knickknacks to furniture to cars. Proceeds are shared between the client and the Guild, as agreed and contracted. The Guild's share of the proceeds goes to the Livermore-Amador Symphony. The Guild will be running an estate sale in Livermore this summer. If you'd like to be notified about the sale (and other future sales) and aren't on the Guild's estate sales email list yet, please contact Nancy McKenzie at (510) 882-4806 or nancymac360@gmail.com, and ask her to add you to the list.

Season Tickets and Brochures for 2026–2027

See the LAS Guild table in the lobby during intermission for 2026–2027 season brochures and season ticket sales.

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

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www.livermoreamadorsymphony.org

