

Livermore-Amador Symphony

Lara Webber, Music Director & Conductor
Arthur P. Barnes, Music Director Emeritus
Saturday, February 22, 2020, 8 p.m.
Bankhead Theater, Livermore



Angels and Demons

Prelude Talk at 7 p.m. by Jason Klein

Guest Conductor: Jason Klein

Overture to *Die schöne Galathée*
(*The Beautiful Galatea*) (1865)

Franz von Suppé
(1819–1895)

Three Bavarian Dances
Op. 27 (1895–96, orch. 1897)
The Dance (Sonnenbichl)
Lullaby (In Hammersbach)
The Marksman (Bei Murnau)

Edward Elgar
(1857–1934)

Symphony No. 8, “Sounds of Spring”
Op. 205 (1876)
II. In der Walpurgisnacht

Joachim Raff
(1822–1882)

Clarinet Concerto No. 2
in E-flat, J. 118, Op. 74 (1811)
I. Allegro

Carl Maria von Weber
(1786–1826)

Igor Aprelev, soloist

INTERMISSION

with entertainment in the lobby by Element 116

Violoncello Concerto No. 2
in D, Hob. VIIb:2 (1783)
I. Moderato

Joseph Haydn
(1732–1809)

Starla Breshears, soloist

Le chasseur maudit
(*The Accursed Huntsman*) (1882)
The peaceful Sunday landscape
The hunt
The curse
The demons’ chase

César Franck
(1822–1890)

*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.*

Music Director position underwritten by the Chet and Henrietta Fankhauser Trust

Orchestra

Guest Conductor

Jason Klein

First Violin

Kristina Anderson

Concertmaster

Juliana Zolynas

Assistant

Concertmaster

Norman Back

Feliza Bourguet

Judy Eckart

Lana Hodzic

Jutta Massoud

Doug Morrison

Michael Peach

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Mary Burchett

Lisa Burkhart

Jeana Ernst

Stacy Hughes

Denise Leddon

Jacqueline McBride

Nissa Nack

Leslie Stevens

Viola

Judy Beck

Principal

Madison Adkins

Audrey Horning

Sabine Klein

Brandon Tran

Fernanda Van Atta

Cello

Peter Bedrossian

Principal

Alexander

Canicosa-Miles*

Aidan Epstein

Kate Fisher

Paul Pappas

Joseph Swenson

String Bass

Aaron Plattner

Principal

Richard Hibbs

Navaz Jasavala

Flute

Marianne Beeler

Principal

Stacie Manuel

Piccolo

Stacie Manuel

Beth Wilson

Oboe

Eva Langfeldt

Principal

Jeanne Brown

Clarinet

Lesley Watson

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Bassoon

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Principal

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Bob Bryant

Andrew Wood

Trombone

Diane Schildbach

Principal

Marcus Schildbach

Bass Trombone

Tom Munns

Tuba

Betsy Hausburg

Timpani

April Nissen

Percussion

April Nissen

Principal

Tom Dreiman

Alice Durand

Todd Evans

Beth Wilson

Librarians

Audrey Horning

Stacy Hughes

Monisa Wilcox

* High school student

Program Notes

Overture to *Die schöne Galathée* (*The Beautiful Galatea*) (1865)

Franz von Suppé
(1819–1895)

By the 1860s, the operettas of French composer Jacques Offenbach were becoming popular with the Viennese audience. Franz von Suppé, already established in the Austrian imperial capital as an operetta composer and conductor, found the new competition stimulating enough to produce a two-act operetta based on the classic tale of the sculptor Pygmalion's falling in love with his statue of Galatea. The first performance was given in Berlin on June 30, 1865, with the premiere in Vienna at the Carltheater on September 9, 1865. *Die schöne Galathée* proved to be one of the composer's most successful compositions, with performances in London and New York. Although the operetta is largely forgotten now, Suppé's brilliant overture has never left the concert repertoire.

Three Bavarian Dances

Edward Elgar
(1857–1934)

Op. 27 (1895–96, orch. 1897)

Starting as part of a choral suite titled *From the Bavarian Highlands*, these three dances were extracted and rescued from the collection for orchestra and choir. The original song lyrics were written by the composer's wife, Alice, as a memento of a holiday the Elgars had enjoyed in Upper Bavaria, mostly at Garmisch, in the autumn of 1894. Besides the titles, Alice Elgar gave the songs subtitles in recollection of favorite places visited during the holiday. The suite was first performed on October 23, 1897, conducted by Elgar at a concert at London's famed Crystal Palace.

Symphony No. 8, "Sounds of Spring"

Joachim Raff

Op. 205 (1876)—2nd movement, In der Walpurgisnacht (1822–1882)

Raff's Symphony No. 8 in A Major, titled *Frühlingsklänge* (*Sounds of Spring*), was first performed in Wiesbaden on March 15, 1877. The work found a particularly good response in the United States, where it was promoted by Walter Damrosch. As late as 1902, Stanley Upton in his *Standard Symphonies* placed it with *Im Walde* and *Lenore* in the repertoire. Hans von Bülow put it on his list of preferred works by Raff, and the work was indeed performed fairly often, particularly around Berlin. Raff cast this evocation of a witches' Sabbath on Walpurgis night in an allegro-rondo form in A minor. He was a master at conjuring up visions of ghoulish frenzy. The opening scherzo material features swirling woodwinds, braying trombones, and pumping rhythms to suggest an unrelenting demonic dance, before giving way to a more lyrical section with a provocative swaying rhythm (a seductress joining the witches?) played mostly by the strings. The macabre material reasserts itself with greater intensity, only to subside again as the swinging idea returns, clad in heavier orchestral colors, before a final whirlwind restatement of the devilish scherzo concludes this effective movement.

Clarinet Concerto No. 2

Carl Maria von Weber

in E-flat, J. 118, Op. 74 (1811)—1st movement, Allegro (1786–1826)

Written in 1811, the Concerto No. 2 for Clarinet is described as the more symphonic of the two Weber clarinet concerti. It is one of the most important pieces in the

repertoire, after Mozart's classic clarinet concerto, written just 20 years before (1791), and remains one of the most dazzling for sheer virtuosic effects. The first performance of the Concerto No. 2, which was given in Munich on November 25, 1811, was received "with frantic applause," as Weber noted in his diary. This enthusiastic reception was "due to Heinrich Baermann's divine playing."

Among the special features of this concerto are the many dramatic contrasts between the instrument's brilliant high notes and the dark, rich sonority of the lower range. Weber fully exploits the soloist's ease in playing fluent scales and in shifting from the very highest to the very lowest notes. The soloist's opening flourish, for example, plunges three full octaves and then rebounds nearly the same distance.

The first movement is laid out more or less in standard sonata-allegro form, although Weber adds a few idiosyncrasies of his own to the formula—the first theme has a martial air of which Weber was very fond.

Violoncello Concerto No. 2

Joseph Haydn

in D, Hob. VIIb:2 (1783)—1st movement, Moderato

(1732–1809)

Haydn's second cello concerto was composed at the Esterházy court in 1783, at the time when Haydn, although still employed by Prince Nikolaus as music director, was beginning to establish an international reputation as a composer. The solo part was written for Antonín Kraft, who was a cellist in the Esterházy orchestra. After the dissolution of the orchestra, in 1790, Kraft went to Vienna, where he became regarded as the foremost master of the cello. The solo part is very challenging, especially in the first and last movements where Haydn writes many double stops and octaves.

As with the fourth and fifth concerti, the piece's authenticity was doubted for some time, despite its obvious characteristics. However, the discovery in 1951 of a manuscript bearing Haydn's signature dispelled all doubts.

The first movement sets the character of the work, which is leisurely and amiable. It is in the usual sonata form, with the exposition played first by the orchestra and then elaborated on by the soloist. The material is then developed and recapitulated.

Le chasseur maudit (The Accursed Huntsman) (1882)

César Franck

(1822–1890)

The symphonic poem "Le chasseur maudit," was written in 1882 and first performed in the following year. It is based on a familiar ballad, "Der wilde Jäger" ("The Wild Huntsman"), and is divided into four sections, for which the composer provided a program. In the first movement, amid the pealing of bells, the shouts of the crowd, and the intoning of a chant, the hunting horn of the Count of the Rhine is heard as the huntsmen prepare for the chase. In the second section, the chase is in full progress over the fields and moors. A voice bids the count to listen to the pious chant, but he refuses and urges his horse forward. In the third section, he is found alone; his horse cannot move, nor will his horn utter a sound. A strong piercing theme gives out the curse "Desecrator, be forever driven by the Evil One." In the last section, flames shoot up and the count flees, forever pursued by demons.

Program notes compiled by Kathy Boster from Internet sources

Edited by Eva Langfeldt

Guest Conductor Jason Klein

Jason Klein wants “the inexplicable power of connected and blended musical sounds to stir our souls.... It’s my goal to do this by choosing music—even sometimes unfamiliar music—whose content is full of character and beauty.” He is particularly known for planning programs with concentration on neglected or infrequently performed music from the 1800s.



Klein has been music director of the Saratoga Symphony for more than thirty years and was associate conductor of the Oregon Coast Music Festival for more than twenty years. Retired as an instrumental music teacher for the Mt. Diablo Unified School District since 2011, Klein was the music director of the Youth Orchestra of Southern Alameda County (now the East Bay Youth Orchestra) from 1987 to 2014.

Klein has guest-conducted widely, including for the LAS concert of May 2007. He was a substitute for Arthur Barnes, now conductor emeritus, at various LAS rehearsals prior to that and even was a ringer in the orchestra’s bass section while a student at Stanford University. Klein has a bachelor’s degree in music from Washington University in his native St. Louis. He received his master’s and doctorate in orchestral conducting from Stanford.

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 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.

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.

Winners of the 2019–2020 Competition for Young Musicians

Igor Aprelev—Clarinet

Igor Aprelev, age 17, began studying clarinet in the third grade in his school band. He has played clarinet ever since. Igor was accepted to the All-State California Honor Band in the eighth through tenth grades and the All-Northern Honor Band in the seventh through tenth grades. He also has participated in a variety of summer music camps throughout middle school and early high school, including the 2018 Music for All Summer Symposium, during which he performed with the US Army Field Band at an evening concert. Most recently, Igor was accepted to the San Francisco Symphony Youth Orchestra for the 2019–2020 season. In addition to clarinet, Igor has been playing alto saxophone since seventh grade. On alto sax, he received an honorable mention at the Music Teachers National Association (MTNA) Junior Young Artist Competition at the statewide level in November 2019.



When not playing music (or plowing through mountains of homework), Igor likes to hang out with his friends, ride his mountain bike, and swim when he can, and he loves to ski during the winter season.

Igor is a junior at Amador Valley High School in Pleasanton and lives with his parents, Jenya and Alexander Aprelev, in Pleasanton. Igor would like to sincerely thank his parents. From music lessons to picking out a brand-new instrument, they have shown constant love and support. This concerto competition is Igor's first, and he is excited to perform Carl Maria von Weber's Second Concerto for Clarinet.

Starla Breshears—Cello



Starla Breshears, age 11, began cello lessons at age 3 with Yoshie Muratani. By the age of 6, she started studying at the San Francisco Conservatory of Music, Pre-College Division, under Jean-Michel Fonteneau. Additionally, Starla is coached by her accompanist, Ayke Agus, and by cellist Christine Walevska.

Starla has soloed with six different orchestras since the age of 6. She has won numerous solo competitions, including the Parnassus-San Francisco Conservatory of Music Concerto Competition, ASTA (American String Teachers Association) State Competition finals, U.S. International Music Competition, U.S. Open Music Competition, California Association of Professional Music Teachers Sacramento Competition, and DVS-HNU (Diablo Valley College/Holy Names University) Competition. Starla has participated in master classes with Amit Peled, Darrett Adkins, and Bonnie Hampton. She is the principal cellist of the San Francisco Conservatory of Music Pre-College Division String Orchestra. She plays a quarter-size nineteenth-century Hill & Sons cello generously on loan by J & A Beare Ltd., London.

Starla is the second of six children and lives with her parents, Dustin and Julie Breshears, in San Pablo. She is a sixth-grader at the Crowden School in Berkeley. Her interests apart from music are hanging out with friends, eating good food, and playing with her younger siblings.

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Corrections or questions?

Please contact Judy Eckart
judy@justjudy.com

Element 116

Element 116 is a band composed of middle and high school students from several Livermore-area schools and named after Livermore's own chemical element, Livermorium, which has atomic number 116. Under the lead of director Matt Finders, a renowned jazz musician and composer who grew up in Livermore, they play a mix of jazz, Latin, rock, and swing.



Firebird and Frederic Chiu—April 18

Our April concert features an abduction, an enchanted lake, and an exciting fairy tale. Pianist Frederic Chiu will perform Prokofiev's thrilling third piano concerto. Stravinsky will transport us with music from his ballet *The Firebird*.



A.P. Barnes Society

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APBarnesSociety@livermoreamadorsymphony.org.

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