

# Livermore-Amador Symphony

Lara Webber, Music Director & Conductor  
Arthur P. Barnes, Music Director Emeritus  
Saturday, December 4, 2021, 8:15 p.m.  
Bankhead Theater, Livermore



## Symphonic Sounds of the Season

### **Fanfare to *La Péri***

**Paul Dukas**  
(1865–1935)

### **O Magnum Mysterium** (arranged by the composer for brass)

**Morton Lauridsen**  
(b. 1943)

### ***Danses Sacrée et Profane***

**Claude Debussy**  
(1862–1918)

I. Danse sacrée. Très modéré

II. Danse profane. Modéré

Constance Koo, harp

————— **Intermission** —————

### **Presentation of student awards**

by Alan Frank, LAS Association president, to William Crowhurst,  
Ellen Kim, Harshita Krupadanam, and Cheryl Tang

### **Symphony No. 7 in A Major** **Opus 92**

**Ludwig van Beethoven**  
(1770–1827)

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto – Assai meno presto

IV. Allegro con brio

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## Orchestra

### Conductor

Lara Webber

### First Violin

Joseph Fath

*Concertmaster*

Juliana Zolynas

*Assistant*

*Concertmaster*

Norman Back

Feliza Bourguet

Judy Eckart

Lana Hodzic

Jackie Maruskin

Doug Morrison

Michael Peach

Laurie Sonsino

Anthony Westrope

Fiona Xie

### Second Violin

Ursula Goldstein

*Principal*

Anne Anaya

Stephanie Black

Lisa Burkhart

Jeana Ernst

Stacy Hughes

Denise Leddon

Jacqueline McBride

Nissa Nack

Leslie Stevens

Beth Wilson

### Viola

Judy Beck

*Co-Principal*

David Friburg

*Co-Principal*

Lynda Alvarez

Audrey Horning

Brandon Tran

Fernanda Van Atta

### Cello

Peter Bedrossian

*Principal*

Alan Copeland

Aidan Epstein

Kate Fisher

Joanne Lenigan

Paul Pappas

Sharon Schumacher

Joseph Swenson

### String Bass

Aaron Plattner

*Principal*

Alan Frank

Richard Hibbs

Nick James

Navaz Jasavala

### Flute

Marianne Beeler

*Principal*

Stacie Manuel

### Oboe

Eva Langfeldt

*Principal*

Jeff Lenigan

### Clarinet

Lesley Watson

*Principal*

Kathy Boster

### Bassoon

Doug Stark

*Principal*

Katie Brunner

### Horn

Christine-Ann Immesoete

*Principal*

Kathy Boster

James Hartman

Bryan Waugh

H. Robert Williams

### Trumpet

Michael Portnoff

*Principal*

Bob Bryant

Anthony Manuel

### Trombone

Diane Schildbach

*Principal*

Marcus Schildbach

### Bass Trombone

Tom Munns

### Tuba

Betsy Hausburg

### Timpani

April Nissen

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### Librarians

Audrey Horning

Stacy Hughes

**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.**

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## Program Notes

### Fanfare to *La Péri*

**Paul Dukas**  
(1865–1935)

In Persian mythology, a *peri* is a fairy-like magical creature who serves the god of light. Paul Dukas, the composer of *The Sorcerer's Apprentice*, chose this topic for his last major work, a ballet called *La péri*, which he subtitled “poème dansé,” or “danced poem.” The scenario tells of an oriental prince in search of the Flower of Immortality, guarded by a *peri*. When he finds her, he becomes obsessed by desire for her and for the flower and thus is fated to perish. Sadly, *La péri* was the last work Dukas published, although he lived for more than 20 years beyond its premiere. The ballet has been revived occasionally but has never become a repertory staple.

The brilliant brass fanfare that precedes it, however, has become almost as familiar as Copland's “Fanfare for the Common Man.” Ironically, Dukas added it as an afterthought. He later stated that he sought to bring the exoticism of the tale to life through an orchestra he called “a kind of translucent, dazzling enamel.” The glittering trumpet and horn calls and the rich harmonies of the fanfare's middle section fulfill his goal. Even separated from the ballet score, the fanfare lavishly delivers the promise of all good fairy tales: “Once upon a time, in a land far away....”

### O Magnum Mysterium

**Morton Lauridsen**  
(b. 1943)

Morten Lauridsen's choral setting of “O Magnum Mysterium” (“O Great Mystery”) has become one of the world's most performed and recorded compositions since its 1994 premiere.

About his setting, Lauridsen writes: “For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.”

Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts.

H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer. This brass ensemble arrangement was done by the composer at the request and commission of the Bay Brass of San Francisco.

### Danses Sacrée et Profane

**Claude Debussy**  
(1862–1918)

Claude Debussy is regarded as one of the most influential French Impressionist composers. He began taking piano lessons when he was seven years old, and in 1871 he gained the attention of Marie Mauté de Fleurville, who took him under her wing. A year later, Debussy entered the Paris Conservatoire and spent 11 years there. During his time at the Conservatoire, he studied with many great teachers, including César Franck. As a pianist, Debussy was talented enough to have a solo career, but he chose to become a composer instead. From 1880 to 1882, he lived in Russia as the music teacher of the children of Madam von Meck, the patroness of Tchaikovsky. In 1884, he won the Prix de Rome with his composition *L'Enfant prodigue* and received a scholarship to study at the Académie des Beaux-Arts.

Debussy's notable works include “La mer,” “Prélude à l'après-midi d'un faune,” and “Clair de lune,” to name a few.

*Danses Sacrée et Profane*, for harp and strings, was commissioned by the famous Parisian instrument maker Ignaz Pleyel in 1904 for his newly designed “chromatic” harp to showcase its capabilities. Compared with the traditional harp, Pleyel's invention does not need pedals

to play the chromatic notes but has a string for each note. Although the idea was brilliant, it was extremely impractical, for two reasons: the extra width of the harp and how long it took to tune the instrument before every performance. Fortunately, Debussy's work has become a favorite among harpists, whereas "Pleyel's harp" went straight to the museum.

This work has two sections—"Danse Sacrée" and "Danse Profane"—without a break. "Danse Sacrée" is written in a more traditional style with chordal progressions in the solo harp, and "Danse Profane" is a more contrapuntal three-quarter-time dance in which the French Impressionistic style is evident.

## **Symphony No. 7 in A Major, Op. 92      Ludwig van Beethoven** (1770–1827)

The Age of Beethoven coincided in large part with the Age of Napoleon. At the time, it must have often seemed that Ludwig van Beethoven was wreaking as much havoc in the musical world of the early nineteenth century as Napoleon was in the political universe. Beethoven was enthusiastic about Napoleon at first, supposing that the Frenchman would abolish the aristocratic tyranny that reigned over Europe in favor of a more humanitarian social order. But in 1804, just as Beethoven completed his Third Symphony, intended as a symphonic tribute to Napoleon, news arrived that Napoleon had crowned himself emperor, that the standard bearer of republicanism had seized power as a dictator. Beethoven's fervor collapsed, and he famously scratched Napoleon's name from the manuscript.

Napoleon seemed unstoppable until 1812, when the tide began to turn. His armies were repulsed from Moscow that autumn, and in June 1813, Arthur Wellesley, Duke of Wellington, engineered a decisive victory in the Battle of Vitoria, which effectively spelled French defeat in the Iberian Peninsula. On March 31, 1814, the European allies entered Paris; a week later, Napoleon abdicated, and within a month, he and an entourage of a thousand loyal men began their exile on the Italian island of Elba, where Napoleon was installed as emperor and officially ruled over the locals. Nine months later, he sneaked back in an attempt to conquer France again, and his forces picked up considerable steam before being quashed for good in the Battle of Waterloo, in June 1815—after which Napoleon was sent to spend the remaining five and a half years of his life on the remote South Atlantic island of St. Helena.

Beethoven monitored all of this with great interest. On December 8, 1813, two of his works were unveiled in a concert at the University of Vienna organized for the benefit of troops wounded five weeks earlier in the Battle of Hanau: his descriptive symphonic fantasy Wellington's Victory, or The Battle of Vitoria, and his Seventh Symphony. In between, the audience was treated to marches (by other composers) in which the orchestra accompanied a mechanical trumpet-playing machine, the creation of Johann Mälzel, better remembered as the inventor of the metronome. Both of Beethoven's pieces were warmly received—as indeed was the mechanical trumpeter—so much so that the program was repeated four days later as a second benefit. The second movement of the symphony had to be encoed on both occasions.

The Seventh became one of Beethoven's most popular symphonies, and it evoked admiring comment from a who's-who of people who should know—beginning with Beethoven himself. In an 1815 letter to the impresario Johann Peter Salomon, he cited the "Grand Symphony in A" as "one of my best works." Richard Wagner proclaimed it "the Apotheosis of the Dance; the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." Vincent d'Indy countered that "in the rhythm of the first movement, there is certainly nothing dancelike; it seems rather as if inspired by the song of a bird." Hector Berlioz, noting that the symphony's Allegretto was its most famous movement, proclaimed, "This does not arise from the fact that the other three parts are any less worthy of admiration; far from it."

*Program notes compiled by Kathy Boster from Internet sources*

*Edited by Eva Langfeldt*

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## Soloist Constance Koo

Constance Koo is an orchestral, chamber, and solo harpist based in the Bay Area. She performs with a variety of ensembles including the Berkeley, Santa Cruz, and California Symphonies and LAS. During her training at the Cleveland Institute of Music, Koo played throughout the Midwest with the Youngstown Symphony, Cleveland and Erie Philharmonics, and Richmond (IN) Symphony. She has performed under the direction of conductors including JoAnn Falletta, Michael Stern, Leonard Slatkin, and the late Marvin Hamlisch. She also has been the recording harpist for film and game scores at Skywalker Ranch Sound and is in regular demand for performances at private events. Off the concert stage, Koo shares the harp and teaches the language of music as adjunct faculty at the Merritt College Department of Music and as a board member of the American Harp Society's Bay Area Chapter. Koo has been a featured artist on American Public Radio and the Maine Public Broadcasting Network and is a two-time recipient of the Alice Chalifoux Prize in harp and a recipient of the Fannie Kopald Stein Memorial Award in music. She has performed at music festivals throughout the United States, including the Lorin and Dietlinde Maazel Castleton Festival, Round Top International Festival, Pierre Monteux School, and National Orchestral Institute. She trained under Yolanda Kondonassis at the Cleveland Institute of Music and is a former pupil of UC Davis' Agnes Lee; San Francisco Symphony's Douglas Rioth; and world-renowned Salzedo prodigy and harpist Judy Loman of Toronto, Canada.



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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.



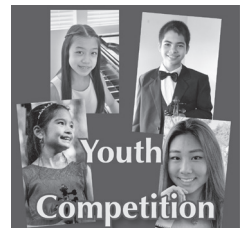
She has been praised by fellow musicians for her musical depth, genuine expression, strong personal vision, and collaborative spirit. The 2021–2022 season is her eighth as music director and conductor of LAS. A Livermore resident, Webber has brought music to Tri-Valley elementary schools, coached chamber 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 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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## The Brilliance of Youth February 12, 2022

Join us for this concert featuring Copland's "Lincoln Portrait" narrated by Faith Alpher; four performances by the winners of the 2020 and 2021 Competition for Young Musicians; plus, during intermission, the Element 116 youth jazz band.



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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. This year one award is given in honor of longtime orchestra member Nan Davies.*

The LAS Association Award in honor of Nan Davies goes to **Harshita Krupadanam**, a student at Quarry Lane School who has been a member of Quarry Lane's Tri-M Honor Society throughout high school and now serves as its president. Harshita has wide-ranging experience with music, from playing in the Valley Handbell Academy's highest-level handbell choir since seventh grade, to being a violin soloist with her school's jazz band in ninth grade, to being a finalist at the International Fryderyk Chopin Piano Competition for Children and Youth in Poland in 2018. She won the grand prize from Lawrence Berkeley National Lab in their 2019 MyFaveElement contest with a sing-along she wrote (about silicon). In 2019 and 2021, she played violin in the LAS Youth Orchestra. Harshita plans to become a scientific researcher after college and graduate school.

### Arthur P. Barnes Award

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

**Cheryl Tang** receives the Arthur P. Barnes Award. A student at Dougherty Valley High School, Cheryl plays piano and violin. She has received awards in competitions including the Asia Open Piano Competition, Manhattan International Young Artists Music Festival, and Hong Kong Youth Barclamproy Music Festival. Cheryl has played in the San Francisco Symphony Youth Orchestra, the Metropolitan Youth Orchestra of Hong Kong, and the Hong Kong Youth Symphony Orchestra. She founded and has conducted her school's orchestra. Since 2020, she has taught piano and violin to children ages 6 to 13. As a volunteer music tutor, she has helped raise funds for organizations combating COVID-19. With the Tri-Valley Youth Music Group, she has performed for the elderly in senior housing. Cheryl plans to participate in orchestras and ensembles during college and continue to tutor students.

### 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 2021 John H. Green Memorial Award goes to Livermore High School student **William Crowhurst**, who plays trombone, guitar, and bass. William has won awards at the Folsom Jazz Festival for outstanding musicianship and at the Campana Jazz Festival as outstanding musician. A past member of the LHS concert and marching bands and a current member of the honor symphonic band, since tenth grade he has played in the LHS honors jazz band and in the youth jazz band Element 116. He has performed with Element 116, led by his trombone teacher, Matt Finders, at the VA Medical Center in Livermore and at the LAS Pops concert in October. He recently helped at a fundraising event for Livermore's Quest Science Center, bringing guitar effect pedals to demonstrate and explain how they work. In college, William plans to major in physics or math and minor in music.

### 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 Amador Valley High School student **Ellen Kim**. Ellen plays piano and violin, but her primary instrument is violin. She intends to major in violin performance or psychology in college. A student of Christina Mok of Symphony San Jose, Ellen has participated in the Philadelphia International Music Festival and Berkeley's Junior Bach Festival, for example. She has been a member of the Young People's Symphony Orchestra in Berkeley since eleventh grade. In ninth and tenth grades, she was a member of the California Youth Symphony in Palo Alto and also played in pit orchestras at Amador. Last year she provided comfort packages including music recordings to John Muir Hospital doctors, and she plays in the HopeBox Charity Youth Orchestra based in San Jose, which raises money for impoverished children.

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**[APBarnesSociety@livermoreamadorsymphony.org](mailto:APBarnesSociety@livermoreamadorsymphony.org)**

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