

LIVERMORE AMADOR
SYMPHONY

Lara Webber
Music Director & Conductor
Arthur P. Barnes
Music Director Emeritus
Saturday April 1, 2023, 8 p.m.
Bankhead Theater, Livermore



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Prelude Talk at 7 p.m. by Lara Webber

Piano Concerto No. 21 in C Major (1785) Wolfgang Amadeus Mozart
K. 467 (1756–1791)

I. Allegro maestoso

Minna Fu, soloist

Horn Concerto No. 1 in E-flat Major (1883)
Opus 11

I. Allegro

Owen Sheridan, soloist

Richard Strauss
(1864–1949)

Flute Concerto (1932)
III. Allegro scherzando

Juhye (Alice) Oh, soloist

Jacques Ibert
(1890–1962)

Danzón No. 2 (1994)

Arturo Márquez
(b. 1950)

————— **INTERMISSION** —————
with entertainment in the lobby by Element 116
Matt Finders, director

Symphony No. 1 (1932)
1. Allegro ma non troppo
2. Largo, maestoso
3. Juba Dance
4. Finale

Florence Price
(1887–1953)

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

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

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Lara Webber

First Violin

Josephina Fath
Concertmaster

Juliana Zolynas
*Assistant
Concertmaster*

Feliza Bourguet

Lana Hodzic

Susan Ivie

Doug Morrison

Michael Peach

Laurie Sonsino

Fiona Xie*

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Mary Burchett

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Stacy Hughes

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String Bass

Aaron Plattner

Principal

Richard Hibbs

Nick James

Flute

Marianne Beeler

Principal

Stacie Manuel

Beth Wilson

Oboe

Eva Langfeldt

Principal

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Clarinet

Lesley Watson

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* High school student

**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

Piano Concerto No. 21 in C Major (1785) Wolfgang Amadeus Mozart K. 467 (1756–1791)

I. Allegro maestoso

Born in Vienna in 1756, Mozart is one of the giants in the world of classical music, even though he died at the early age of 35.

The mid- to late 1780s were an extremely productive time for Mozart, seeing the output of four piano concertos in just under two years. His Piano Concerto No. 21 premiered on March 9, 1785, with Mozart himself as the soloist. Critics raved about the work, with one critic writing that his playing “captivated every listener and established Mozart as the greatest keyboard player of his day.” Mozart’s father, Leopold, was visiting at the time of the premiere and is said to have remarked that the concerto was “astonishingly difficult.” (This happy occasion would be the last time the father and son saw each other.)

The concerto was composed in a traditional three-movement form, but the first movement, “Allegro maestoso,” is unique, because, instead of the orchestra and soloist working with the same themes, the two seem to have separate ideas and motives—yet, thanks to the genius of Mozart, the two opposing forces are woven together masterfully.

Horn Concerto No. 1 in E-flat Major (1883) Richard Strauss Opus 11 (1864–1949)

I. Allegro

Richard Strauss was born in Munich in 1864 and would become a leading figure of the late Romantic and early modern periods.

He started piano lessons at the age of 4 and later studied theory and orchestration after becoming a regular attendee at his father’s rehearsals. (His father, Franz, was the principal horn player of the Court Opera of Munich as well as professor at the Munich Conservatory.) The elder Strauss taught his son about Mozart, Beethoven, Haydn, and Schubert and also critiqued the younger Strauss’s musical compositions.

Among his better-known works are “Don Juan,” “Death and Transfiguration,” “Till Eulenspiegel’s Merry Pranks,” “Also sprach Zarathustra,” “Don Quixote,” “Ein Heldenleben,” and “An Alpine Symphony.”

Since his father was a horn player, it was natural that Strauss would focus on that instrument. This work was premiered in 1883 in Munich with piano accompaniment; the version with orchestral accompaniment was first performed in 1885. Strauss completed it at the age of 18, when he was a student of philosophy at Munich University, having recently completed his Violin Concerto and Cello Sonata. Interestingly, Strauss had intended the work to be performed on the natural, or valveless, horn. Modern convention now has the concerto being played on the double F horn, which was developed in the late nineteenth century.

Even though concerto form typically involves a long introduction by the orchestra before the soloist enters, Strauss decided to do the opposite and have the soloist start after just one chord from the orchestra. The first horn statement is a heroic series of arpeggios, and through the course of the movement, the soloist and orchestra work in tandem.

Flute Concerto (1932) Jacques Ibert III. Allegro scherzando (1890–1962)

Born in Paris in 1890, Jacques Ibert was proud of the idea that, as a composer, he was difficult to categorize, choosing to not subscribe to any one genre or style.

Ibert began studying music at the age of 4 at the encouragement of his mother, despite his father’s wish that his son follow in his footsteps into the world of business.

In 1910 Ibert entered the Paris Conservatoire, studying harmony, counterpoint, and composition (his classmates included Darius Milhaud). With the outbreak of World War I, Ibert

entered the French navy as an officer and then resumed his studies after the war. Even with the war's interrupting his studies, he won the Conservatoire's top prize, the Prix de Rome, on his first try (a feat fellow Frenchman Maurice Ravel never accomplished, even though he entered five times).

Premiered in 1934, Ibert's Flute Concerto has become a staple of the instrument's solo repertoire. The third movement takes off at a dizzying speed, with leaps and scale passages that show off the instrument's (and soloist's!) ability. In this final movement, you will hear evidence of why Ibert was so hard to categorize—the influence of American jazz and complex rhythms is instantly obvious.

After the premiere, the piece was so popular and technically difficult that the Paris Conservatoire started using this third movement as audition material!

Danzón No. 2 (1994)

Arturo Márquez

(b. 1950)

Arturo Márquez was born in Álamos in the state of Sonora in northwest Mexico. His father and grandfather were both musicians, exposing the young Márquez to Mexican folk and chamber music, which would later influence his compositional style. When Arturo was a teenager, the Márquez family moved to Los Angeles, where he began to study violin and composition. Upon the family's return to Sonora, he enrolled in Mexico's Conservatorio Nacional de Música. Márquez later earned a scholarship from the French government to study in Paris, and then won a Fulbright Scholarship to study in the U.S. He earned an MFA from the California Institute of the Arts.

Márquez has written a series of nine Danzóns, based on music from the eastern Mexican state of Veracruz, with some hints of Cuban music. His "Danzón No. 2" gained a wider audience and popularity when Gustavo Dudamel and the Simón Bolívar Youth Orchestra programmed the work for their 2007 world tour and a larger distribution thanks to a wind band transcription by Oliver Nickel.

Along with Silvestre Revueltas's "Sensemayá" and Carlos Chávez's "Sinfonía india," "Danzón No. 2" is one of the most beloved and frequently performed works of contemporary Mexican classical music. Over the course of his career, Márquez has composed pieces for solo instruments or voice, chamber music, and large symphonic works.

Márquez is employed by the School of Music at the National University of Mexico and at the Mexican National Center of Music Research, Documentation, and Information.

Symphony No. 1 (1932)

Florence Price

(1887–1953)

A native of Little Rock, Arkansas, Florence Price was born in 1887. Her parents were a mixed-race couple, and despite the racial issues of the era, her family was respected and treated well in the community.

She graduated from high school at age 14 as class valedictorian and enrolled at the New England Conservatory in Boston, majoring in organ and piano pedagogy. While at the conservatory, she would experience discrimination and made the choice to list her race as "Mexican." In addition to pursuing studies in organ and piano, she took classes in composition and counterpoint.

After graduating, she worked in places such as Atlanta and back in Little Rock, but because of racial and personal strife, she moved to Chicago.

A majority of her Symphony No. 1 was written in 1931 when she was recovering from a broken foot. In a letter to a friend, she wrote, "I found it possible to snatch a few precious days in the month of January in which to write undisturbed. But, oh dear me, when shall I ever be so fortunate again as to break a foot."

Although the work follows the typical four-movement symphonic form, it gives a tip of the hat to European composers such as Dvořák and is also unmistakably African American in

her use of the pentatonic scale, which was an integral part of African-American-influenced genres such as jazz and blues.

The first movement is very “new world” and explores the recently cemented American symphonic sound. The second movement features a 10-part brass chorale in a newly composed American hymn. Third is the “Juba Dance,” which takes the usual, accepted scherzo or minuet component and inserts a juba dance, a dance popular with African Americans in the southern United States. The finale takes off at a torrid pace and doesn’t look back.

Most important to note about Price and her Symphony No. 1 is that it was the first symphony composed by a Black woman to be performed by a major American symphony orchestra when it was performed by the Chicago Symphony in 1933.

*Program notes written by Kathy Boster
Edited by Eva Langfeldt*

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.



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.

Youth Orchestra: Register by April 24

LASYO, the Livermore-Amador Symphony Youth Orchestra, is open to musicians ages 11 (or in 6th grade) through 21 who play violin, viola, cello, string bass, flute, piccolo, oboe, English horn, clarinet, bassoon, horn, trumpet, trombone, tuba, harp, timpani, or percussion. Auditions are May 13 and 20. Rehearsals are Tuesdays and Thursdays, 7 to 9:30 p.m., June 20 through July 25 (but no rehearsal on July 4), with a dress rehearsal Friday July 28 from 6 to 9 p.m. A free public concert on Saturday July 29 will be presented at 7 p.m. at the First Presbyterian Church in Livermore. See www.livermoreamadorsymphony.org for more information and a link to the registration form, due by April 24.

Competition for Young Musicians Winners

Minna Fu—Piano

Minna Fu, age 15, began playing piano at age 5. She earned her first performance diploma, Associate of Royal Schools of Music with distinction, at age 10. In 2022, she earned a performance diploma with distinction from the Licentiate of Royal Schools of Music. Minna has won top prizes in numerous competitions, including the Chopin International Piano Competition in Hartford; the United States Open Music Competition; the “Young Talents” section of the 2020 Future Stars International Piano Competition; the 2022 Los Angeles International Liszt Competition; and the 2023 Glissando International Youth Piano Competition, where she won first prize and a scholarship. Minna also is a winner of Diablo Symphony’s Yen Liang Young Artist Competition and will perform “Rhapsody in Blue” with them in Walnut Creek on April 2! She has performed at music festivals, graduations, church fundraisers, and senior centers and on her own YouTube channel, and she was a choir accompanist at Pleasanton’s Thomas Hart Middle School. As a docent for the nonprofit Music for Minors II, Minna volunteers to give music lessons to children each week.



Owen Sheridan—Horn

Owen Sheridan is a first-year Horn Performance major at the University of the Pacific. He began studying horn in his second year of high school, with private teacher Steve Senavsky. Owen now studies with Sadie Glass at UOP’s Conservatory of Music. He has participated in performances with youth symphonies around the Bay Area, including the Oakland Youth Symphony and the Young People’s Symphony Orchestra in Berkeley. As he began his studies at UOP, Owen was accepted into the San Francisco Symphony Youth Orchestra, where he will continue to gain orchestral experience. His goal is to become a professional horn player.



Juhye (Alice) Oh—Flute

Juhye (Alice) Oh is a senior at California High School in San Ramon. She is a flutist in the San Francisco Symphony Youth Orchestra and studies with Isabelle Chapuis. Previously, she was a flutist in the Oakland Symphony Youth Orchestra. Through the Aria International Academy and the Consummate Flutist, she performed in master classes with Lorna McGhee, Bonita Boyd, Alberto Almarza, and Alexa Still. She has won top prizes in the International Grande Music Competition, Silicon Valley Music Competition, Junior Bach Festival, and more. In 2022, Juhye made her solo debut at Carnegie Hall. She also performed with the Idyllwild Arts chamber orchestra and woodwind quintet. Juhye is vice music director and former president of Tri Valley Symphonics, a volunteer group that brings music to libraries and senior centers. She will be performing the Mozart Flute Concerto at Chicago Symphony Hall and participating in the Boston University Tanglewood Institute program this summer.



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APBarnesSociety@livermoreamadorsymphony.org.

Next Concert on May 20: Drama and Fantasy, O'Connor plays Beethoven

Join us at our next concert as we explore magical places and fantastic stories through the music of Mozart, Beethoven, Liadov, and Stravinsky. We are thrilled to welcome one of the most remarkable pianists of our time, John O'Connor, an exceptional interpreter of the music of Beethoven, in a performance of the composer's third piano concerto. Stravinsky transports us into a haunting, beautiful, and exciting fairy tale with his spectacular suite from his ballet *The Firebird*.

The concert begins at 8 p.m. on Saturday May 20, preceded by a prelude talk by Lara Webber, LAS music director, from 7 to 7:30 p.m.



Grants and Matching Gifts

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Contact the Livermore-Amador Symphony Guild to manage your next estate sale. We have years of experience, and all of our profits go to the Symphony and its activities.

For more information or to arrange an appraisal,
contact Nancy McKenzie at nancymac360@gmail.com or **925.294.8657**

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Livermore-Amador Symphony
P.O. Box 1049, Livermore CA 94551-1049
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Please contact Judy Eckart: judy@justjudy.com

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