

LIVERMORE AMADOR
SYMPHONY
Celebrating 60 years!

Lara Webber
Music Director & Conductor
Arthur P. Barnes
Music Director Emeritus
Sat. February 10, 2024, 7:30 p.m.
Inside the Music talk by
Lara Webber, 7–7:15 p.m.
Bankhead Theater, Livermore

Vibrant Variations

Saibei Dance from Saibei Suite No. 2 (1975)
Op. 21, No. 5

An-Lun Huang
(b. 1949)

Cello Concerto (1919)
Op. 85
I. Adagio – Moderato
II. Lento – Allegro molto

Edward Elgar
(1857–1934)

Cara Wang, soloist

Huapango (1941)

José Pablo Moncayo
(1912–1958)

————— **INTERMISSION** —————

with entertainment in the lobby by Element 116

Matt Finders, director

Piano Concerto No. 1 (1830)
III. Rondo – Vivace

Frédéric Chopin
(1810–1849)

Connor Roham, soloist

The Young Person's Guide to the Orchestra (1945) **Benjamin Britten**
Variations and Fugue on a Theme of Purcell, Op. 34 (1913–1976)
Theme – Allegro maestoso e largamente

Variations

A – flutes and piccolo, B – oboes, C – clarinets, D – bassoons,
E – violins, F – violas, G – cellos, H – basses, I – harp, J – horns,
K – trumpets, L – trombones and tuba, M – timpani, bass drum and
cymbals, tambourine and triangle, snare drum and woodblock, xylophone,
castanets and tam-tam, whip, and all percussion

Fugue – Allegro molto

**The audience and performers are invited to enjoy a reception
hosted by the Livermore-Amador Symphony Guild
and featuring Wood Family Vineyards wines 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

Lana Hodzic

Jutta Massoud

Doug Morrison

Michael Peach

Nick Travia

Anthony Westrope

Miwa Yamanouchi

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Mary Burchett

Jeana Ernst

Denise Leddon

Jacqueline McBride

Nissa Nack

Leslie Stevens

Viola

Dora Scott

Principal

Judy Beck

Ethan Ha

Audrey Horning

Fernanda Van Atta

Ahmad Zeid

Cello

Peter Bedrossian

Principal

Claire Armstrong

Nita Cooley

Alan Copeland

Kate Fisher

Jeremy Horwitz

Chris Jackson

Joanne Lenigan

Paul Pappas

Elise Van Gelder

String Bass

Aaron Plattner

Principal

Richard Hibbs

Navaz Jasavala

David Sullivan

Flute

Marianne Beeler

Principal

Stacie Manuel

Victor Villareal

Piccolo

Stacie Manuel

Oboe

Eva Langfeldt

Principal

Jeanne Brown

B♭ Clarinet

Lesley Watson

Principal

Kathy Boster

Christy Diggins

E♭ Clarinet

Kathy Boster

Bassoon

Doug Stark

Principal

Katie Brunner

Horn

Christine-Ann Immesoete

Principal

James Hartman

Roger Henderson

Bryan Waugh

Trumpet

Michael Portnoff

Principal

Bob Bryant

Anthony Manuel

Trombone

Diane Schildbach

Principal

Alice Williams

Bass Trombone

Marcus Schildbach

Tuba

Betsy Hausburg

Timpani

April Nissen

Percussion

April Nissen

Principal

Todd Evans

Walter Nissen

Pranav Singh

Bill Taylor

Harp

Constance Koo

Librarians

Audrey Horning

Stacy Hughes

Patty Crohare

Program Notes

Saibei Dance from *Saibei Suite No. 2* (1975) Op. 21, No. 5

An-Lun Huang
(b. 1949)

An-Lun Huang was born in Guang Zhou, Guangdong, China, in 1949 and showed an early interest in music, particularly composition. Of his early life, Huang writes, “I began my musical education with my parents when I was five: my father, Feilih Huang, attended Yale University, where he was a pupil of Paul Hindemith, from 1948, and graduated in 1953; he founded the first conducting department of the Central Conservatory of Music in Tianjin in 1956.

I became a piano student at the Primary and Middle Schools attached to the Central Conservatory of Music from 1956 until 1968. Then, like most young Chinese at that time, I lost all chance of an education because of the Maoist Cultural Revolution (1966–76), and in 1969, along with my classmates, I was sent to the countryside as a laborer. For those ten years, all universities were shut down, and their students sent out into the country; many teachers were jailed, and some even killed. In 1971, I finally did obtain permission to have a piano in my rural exile. It was an invaluable opportunity to restart my musical life, and I continued my education on my own.”

After the Cultural Revolution had subsided, Huang was appointed as composer-in-residence for the Central Opera House in China in 1976. He then immigrated to Canada in the 1980s and now makes his living as freelance composer based in Toronto, working to bridge the gap between the Eastern music of his youth and the Western music of his adulthood.

“*Saibei Dance*,” premiered in 1975, is part of a larger work titled *Saibei Suite No. 2*. The work calls to mind the Saibei region of northern China, which includes the southern parts of Mongolia. Although the work does not directly quote the folk music of the region, Huang wanted to convey the idea of the music of the region, marrying it with an unmistakably Western jazzy flare.

Cello Concerto (1919) Op. 85 (first two movements)

Edward Elgar
(1857–1934)

Elgar was living in London when World War I broke out. In 1910 his violin concerto had met with a rapturous reception, but his second symphony had received a cooler response in 1911. He wrote little in the first years of the war and was often ill; he decided to move out of London to a rented cottage in Sussex. Here he regained both his health and his confidence and in 1918 and 1919 wrote four works, all leaner and less lush than before. The first three were chamber music. The fourth was the cello concerto, the last major work he was to complete.

The cello concerto was premiered in 1919, in the opening concert of the London Symphony Orchestra’s first postwar season. Elgar conducted, but it was not a success; another conductor had taken the rest of the program; he had left Elgar almost no rehearsal time; and the orchestra would not have been expecting the lean, spare texture. But the quality of the work shone through: An astute critic noted, “... a profound wisdom and beauty underlying its simplicity ... a fine spirit’s lifelong wistful brooding upon the loveliness of earth.” It was given a new lease on life by the emotional interpretations of Jacqueline du Pré in the 1970s.

The solo part is never showy. The scoring is very thin, with often just a single line or a few delicate notes here and there to accompany the soloist. Except for the last movement, the tunes are hardly developed at all, just repeated. Yet despite all that, it is incredibly emotional—so much yearning, love, loss, grief, and even anger is conveyed by these few notes.

The cello solo opens the work with a bravura flourish—which rapidly fades out—and the violas introduce the first main theme. This has several repetitions by soloist and orchestra, which are followed by a central section that is warmer and more hopeful, with a swaying melody. Then the first theme returns, and the movement ends bleakly. The second movement follows with no break, with a cello solo that is a variant of that in the first movement. It soon becomes a rapid, skittering dance, like the flight of birds. There are occasional darker colors, but mostly this movement flies in the light.

Huapango (1941)

José Pablo Moncayo
(1912–1958)

José Pablo Moncayo was born in Guadalajara, Mexico, and showed an early aptitude for music, gravitating toward piano and percussion. As a composer, he had a relatively small output, but he, along with fellow composers Carlos Chávez and Silvestre Revueltas, are in the pantheon of Mexican classical music—the trio’s works are the cornerstone of Mexican nationalism in music.

The year 1941 saw Chávez approach Moncayo to compose a piece to highlight the music of the Veracruz region of Mexico (similar to Arturo Márquez’s “Danzón No. 2” last season). Of the composing process, Moncayo wrote, “Blas Galindo [a fellow composer and colleague] and I went to Alvarado, one of the places where folkloric music is preserved in its most pure form; we were collecting melodies, rhythms, and instrumentations for several days. The transcription of it was very difficult because the *huapangueros* never sang the same melody twice in the same way. When I came back, I showed the collected material to Candelario Huízar, who gave me a piece of advice that I will always be grateful for: ‘Introduce the material first in the same way you heard it and develop it later according to your own ideas.’ And I did it, and the result is almost satisfactory for me.”

You will hear three traditional Veracruz *huapangos*: “Siqui-Siri,” “Balajú,” and “El Gavilán.” You will also hear instruments used frequently in the music of Veracruz—trumpet, harp, and violins—with everything dancing over the distinctive *huapango* rhythm.

Piano Concerto No. 1 (1830) (third movement)

Frédéric Chopin
(1810–1849)

Frédéric Chopin was at the forefront of the Romantic era and was indelibly tied to French culture. However, he wrote his two piano concerti in quick succession in 1829 and 1830, when he was still ensconced in Warsaw and Polish life. Struggling to find patronage among the Polish elite while failing to win study grants, he asked family and friends to help him raise funds to study abroad on his own in Vienna. The crowdfunding was successful, his Viennese trip was a smashing success, and he traveled on to Paris in 1831.

Chopin’s two piano concerti weren’t originally intended to be played on concert stages; instead, Chopin intended them for his private use.

The third movement of his Concerto No. 1 is based on the Polish dance the Krakowiak and is composed in a rondo form; that is, the opening theme returns between statements of new thematic material. The mood of the movement has been described by pianist and lecturer Marianne Williams Tobias as “ebullient, happy, and energetic, ending with an exciting race across the keys in virtuosic splendor.” You will hear an amusing back-and-forth between the soloist and the orchestra, using the total range of the piano as well as multiple contrasting dynamics.

The Young Person’s Guide to the Orchestra (1945) Benjamin Britten Variations and Fugue on a Theme of Purcell, Op. 34 (1913–1976)

In the years immediately following World War II, there was a shortage of music teachers in the United Kingdom, so the British Ministry of Education commissioned a series of films meant to help people learn about the instruments of the orchestra and to get British music lovers to return to concert halls.

Britten was commissioned to write the music for the educational film *Instruments of the Orchestra*. He used as its base some Baroque music from 1676 that had been composed as incidental music for a play, namely the “Rondeau” from the second movement of *The Moor’s Revenge* by English composer Henry Purcell.

The Young Person’s Guide to the Orchestra gives the listener the opportunity to hear the instruments in families, individually, then en masse in a fugue. Interestingly, before this work, Britten was relatively inexperienced in writing for a full orchestra.

Britten’s composition had its concert premiere in October 1946, performed by the Liverpool Philharmonic. *Instruments of the Orchestra* was released in November 1946, with Britten’s

work performed by the London Symphony Orchestra. *The Young Person's Guide to the Orchestra* became, and remained, Britten's most often played and popular work. It proved so popular that it is now performed countless times a year in concert halls all over the world, sometimes including an optional narration. The film is viewable online: At youtube.com, search for "1946 film Instruments of the Orchestra".

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

Competition for Young Musicians Winners

Cara Wang—Cello



Fremont resident Cara Wang, age 13, is a student at Stanford Online High School. She studies cello at the San Francisco Conservatory of Music in the Pre-College division. Cara began cello lessons at the age of 4. She has won many competitions and has previously performed at Carnegie Hall, in the Junior Bach Festival, and at various community events. Cara was principal cellist of the San Francisco Conservatory of Music Pre-College String Orchestra and currently is a member of Young Chamber Musicians and the San Francisco Symphony Youth Orchestra. She has had additional lessons and master classes with several well-regarded cello artists. Inspired by the opportunity to learn from the wonderful musicians she has met, she now has provided lessons to other young cellists in her community. When not working on music, Cara enjoys creative writing and tackling robotics challenges with her teammates.

Connor Roham—Piano

Connor Roham, age 17, is a pianist and composer from San Ramon. A homeschooled student, Connor has been a prize winner at many national and international piano competitions since he was 7. He has played in solo and orchestral performances at prestigious venues in Europe and the US such as Carnegie Hall, where he has performed in both the Stern Auditorium and Weill Recital Hall. Connor has appeared on KTVU Fox Mornings on 2, ABC7 San Francisco, and ABC7 New York and in several online publications. He is currently studying the full program at the San Francisco Conservatory of Music. Connor is a Young Scholar with the Davidson Institute for profoundly gifted students and a member of American Mensa.



Element 116

Entertaining in the lobby during intermission tonight is Element 116. The band is named after Livermore's own chemical element, Livermorium, which has atomic number 116. Members of the band are middle and high school students



from several Livermore-area schools. Led by renowned jazz musician and composer Matt Finders, who grew up in Livermore, they play a mix of jazz, Latin, rock, and swing.

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.



Next Concert: Butterflies and Brahms, April 13, 2024

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

Springtime is for lovers and romantics. Open your heart to beautiful music inspired by a timeless Chinese folk tale as Bay Area violin soloist Chase Spruill joins LAS to perform the beloved “Butterfly Lovers’ Violin Concerto.” We open the evening with “D’un matin de printemps” (“Of a Spring Morning”), brilliant music of Lili Boulanger. And the lush and passionate Symphony No. 4 by Johannes Brahms is not to be missed.

Celebrate springtime with the Symphony.



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.

Go to www.livermoreamadorsymphony.org/lasyo.html for registration forms. They will be posted this month and 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.

Sipping for the Symphony: Fundraiser March 15

Spend a Friday late afternoon next month with wine sips, snacks, relaxing views, and music—all while aiding LAS. Sipping for the Symphony will be on March 15 from 4 to 7 p.m. at Cuda Ridge Wines, 2400 Arroyo Road in Livermore. Cuda Ridge is an award-winning winery with patios; tasting rooms; views of the vineyards; and easy, ample parking. Light refreshments and musical interludes will be provided. This event for orchestra, Guild, and Association members is sponsored by the Livermore-Amador Symphony Guild and open to the public. Drop by, and bring along a friend or two! Wine tasting fee: \$25 per person.

Donors

The Livermore-Amador Symphony Association and Guild gratefully acknowledge donations received during the past year from the following.

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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

APBarnesSociety@livermoreamadorsymphony.org.

Grants and Matching Gifts

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

Community Health and Education Foundation
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(partially funded by the U.S. American Rescue Plan Act)
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Also: LAS applied for and received an Employee Retention Tax Credit from the IRS.

Estate Sale February 23 and 24

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, or contact Nancy McKenzie at

nancymac360@gmail.com or 925.294.8657.

The next estate sale will be on Friday February 23 and Saturday February 24 in Livermore on Scott Street. The start time on both days is 8 a.m. Items include Hummel figurines, kitchenware, sterling silver collector spoons, linens, tables, a pull-out sofa bed, dresser sets, lamps, jewelry, tools galore, games, a lightweight wheelchair, garden equipment, and more. Don't miss this big, wide, and wonderful sale. Go to Craigslist (<https://sfbay.craigslist.org>) during the week of the sale for details.

Donations to the Symphony

Livermore-Amador Symphony
P.O. Box 1049, Livermore CA 94551-1049
www.livermoreamadorsymphony.org

Donations corrections or questions?
Contact Judy Eckart: judy@justjudy.com

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

LVPAC is a sponsor of this event.

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