

# Livermore-Amador Symphony

Lara Webber, Music Director & Conductor  
Arthur P. Barnes, Music Director Emeritus  
Saturday, December 1, 2018, 8:15 p.m.  
Bankhead Theater, Livermore



## Overture to *Candide*

**Leonard Bernstein**  
(1918–1990)

## Pelléas and Mélisande

**Gabriel Fauré**  
(1845–1924)

Opus 80

Prélude  
Fileuse  
Sicilienne  
La mort de Mélisande

————— INTERMISSION —————

## Presentation of student awards

by Linda Tinney, LAS Association president,  
to Clarissa Chan, Hannah Escudero, Sean Lee, and Sydney Myers

## Symphony No. 2

**Johannes Brahms**  
(1833–1897)

in D Major, Opus 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (quasi andantino)
- IV. Allegro con spirito

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*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.*

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Music Director position underwritten by the Chet and Henrietta Fankhauser Trust

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## Orchestra

### Conductor

Lara Webber

### First Violin

Kristina Anderson

*Concertmaster*

Juliana Zolynas

*Assistant*

*Concertmaster*

Norman Back

Feliza Bourguet

Judy Eckart

Lana Hodzic

Susan Ivie

Jackie Maruskin

Jutta Massoud

Doug Morrison

### Second Violin

Ursula Goldstein

*Principal*

Anne Anaya

Gale Anderson

Stephanie Black

Mary Burchett

Lisa Burkhart

Jeana Ernst

Denise Leddon

Jacqueline McBride

Nissa Nack

Elizabeth Paik\*

Beth Wilson

### Viola

Judy Beck

*Co-Principal*

David Friburg

*Co-Principal*

Lynda Alvarez

Ashley Bowers

Audrey Horning

Sheri Schultz

Dora Scott

Brandon Tran

### Cello

Peter Bedrossian

*Principal*

Alan Copeland

Aidan Epstein

Kate Fisher

Nathan Hunsuck

Joanne Lenigan

Katrina Makarewicz\*

Paul Pappas

Sharon Schumacher

Joseph Swenson

### String Bass

Markus Salasoo

*Acting Principal*

Alan Frank

Navaz Jasavala

Aaron Plattner

### Flute

Marianne Beeler

*Principal*

Nan Davies

Beth Wilson

### Piccolo

Nan Davies

### Oboe

Elizabeth Henderson

*Acting Principal*

Jeff Lenigan

### E-flat Clarinet

Lesley Watson

### B-flat Clarinet

Lesley Watson

*Principal*

Kathy Boster

Christy Diggins

### Bass Clarinet

Kathy Boster

### Bassoon

Doug Stark

*Principal*

Katie Brunner

### Horn

Christine-Ann Immesoete

*Principal*

James Hartman

Bryan Waugh

Robert Williams

### Trumpet

Michael Portnoff

*Principal*

Steven Anderson

### Trombone

Diane Schildbach

*Principal*

Marcus Schildbach

### Bass Trombone

Tom Munns

### Tuba

Betsy Hausburg

### Timpani

April Nissen

### Percussion

April Nissen

*Principal*

Lee Carpenter

Tom Dreiman

Todd Evans

### Harp\*\*

Constance Koo

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### Librarians

Audrey Horning

Monisa Wilcox

\* High school student

\*\* The Livermore-Amador Symphony Guild is underwriting the cost of providing a harp player at LAS concerts during the 2018–2019 season.

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## Program Notes

### *Candide* Overture

**Leonard Bernstein**  
(1918–1990)

*Candide* (1956) is an operetta in the vein of Offenbach and Gilbert and Sullivan. Its music has all the wit, élan, and sophistication associated with that genre. This is immediately apparent in the overture. (Who ever wrote a special overture—in sonata form, no less—for a musical comedy?) It begins with a fanfare built on the interval of a minor seventh, followed by a major second—typical Bernstein—which serves as a motto and a basis for development throughout the entire operetta. This seventh sets up an expectation of B-flat major, but instead there is a stumbling, like a pratfall, into E-flat major. This, in the body of the show, becomes “battle scene” music. Next comes a lyrical contrast from one of the operetta’s duets, “Oh Happy We.” This entire section is then repeated with lighter orchestration (note the devilish glee of the solo violin) and is succeeded by a brilliant codetta derived from the end of the aria “Glitter and Be Gay.” The overture concludes with a shower of musical sparks utilizing fragments of everything already heard.

### *Pelléas and Mélisande* Opus 80

**Gabriel Fauré**  
(1845–1924)

It isn’t especially surprising that Maeterlinck’s surrealist play *Pelléas and Mélisande* (1892–93) is remembered, at least by music lovers, mostly in terms of Debussy’s extraordinary opera; that was a historic meeting of genius. Other composers, however, also tried their hand at *Pelléas and Mélisande* music. Schoenberg wrote a symphonic poem after Maeterlinck’s drama, and Sibelius and Fauré each wrote incidental music for productions of the play. Fauré’s *Pelléas and Mélisande* was the first of them all. Fauré composed his incidental music for the 1898 production in London, where he often traveled to visit good friends. In the rush to be done on time, he enlisted the help of his former student Charles Koechlin (1867–1950) to orchestrate the eight movements of his piano score for small theater orchestra. Later Fauré himself extracted three movements from the incidental music to fashion a suite for full orchestra. As the *Pelléas and Mélisande* suite achieved popularity in concert performances, he added his “Sicilienne” for cello and piano, opus 78, likewise orchestrated by Koechlin. The published editions of 1909 and thereafter include that movement. The *Pelléas and Mélisande* suite is an attractive example of Fauré’s style, in that the miniatures are so similar to his vocal music—songs, that is, without words. In the spinning song depicted in the second movement, for example, the oboe is the (primary) singer, as is the flute in the “Sicilienne.” The melodies of both clearly suggest the human voice.

The prelude introduces the scene in which we find Mélisande lost by a fountain in the forest, seized by a yearning she cannot explain. In the distance is heard the horn call of Golaud, who will discover her there. The spinning song comes before the famous love scene in the third act where Mélisande at the window of her apartment and Pelléas below first acknowledge their passion—to each other and to themselves. Listen for the rapid spinning figure in the upper strings, pianissimo, and for the conversational interplay of soprano and tenor melodies, particularly when the second theme wells up from the solo clarinet and horn. The jealous Golaud kills his half-brother Pelléas and (it transpires) mortally wounds Mélisande at the end of the fourth act. Her death march

comes as the last entr'acte and during the scene at her bedside. The thematic contours are derived from the tenor melody of the spinning song, so closely associated with rapturous yet forbidden love.

## **Symphony No. 2**

in D Major, Opus 73

**Johannes Brahms**

(1833–1897)

Within months after the long-awaited premiere of his First Symphony, Brahms produced another one. The two were as different as night and day—logically enough, since the first had taken two decades of struggle and soul-searching and the second was written over a summer holiday. If it truly was Beethoven's symphonic achievement that had stood in Brahms's way for all those years, nothing seems to have stopped the flow of this new symphony in D major. Brahms had put his fears and worries behind him.

This music was composed at the picture-postcard village of Pörschach, on the Wörthersee, where Brahms had rented two tiny rooms for his summer holiday. The rooms apparently were ideal for composition, even though the hallway was so narrow that Brahms's piano couldn't be moved up the stairs. "It is delightful here," Brahms wrote to Fritz Simrock, his publisher, soon after arriving, and the new symphony bears witness to his apparent delight. Later that summer, when Brahms's friend Theodor Billroth, an amateur musician, played through the score for the first time, he wrote to the composer at once: "It is all rippling streams, blue sky, sunshine, and cool green shadows. How beautiful it must be at Pörschach." Eventually listeners began to call this Brahms's "Pastoral" Symphony, again raising the comparison with Beethoven. But if Brahms's Second Symphony has a true companion, it is the violin concerto he would write the following summer in Pörschach—cut from the same D-major cloth and reflecting the mood and even some of the thematic material of the symphony.

When Brahms sent the first movement of his new symphony off to Clara Schumann, she predicted that this music would fare better with the public than the tough and stormy First, and she was right. The first performance, on December 30, 1877, in Vienna under Hans Richter, was a triumph, and the third movement had to be repeated. When Brahms conducted the second performance, in Leipzig just after the beginning of the new year, the audience was again enthusiastic. But Brahms's real moment of glory came late in the summer of 1878, when his new symphony was a great success in his native Hamburg, where he had twice failed to win a coveted musical post. Still, it would be another decade before the Honorary Freedom of Hamburg—the city's highest honor—was given to him, and Brahms remained ambivalent about his birthplace for the rest of his life. In the meantime, the D-major symphony found receptive listeners nearly everywhere it was played.

From the opening bars of the *Allegro non troppo*—with their bucolic horn calls and woodwind chords—we prepare for the radiant sunlight and pure skies that Billroth promised. And, with one soaring phrase from the first violins, Brahms's great pastoral scene unfolds before us. Although another of Billroth's letters to the composer suggests that "a happy, cheerful mood permeates the whole work," Brahms knows that even a sunny day contains moments of darkness and doubt—moments when pastoral serenity threatens to turn tragic. It's that underlying tension—even drama—that gives this music its remarkable character. A few details stand out: two particularly bracing passages for the three trombones in the development section and,

much later, just before the coda, a wavering horn call that emerges, serene and magical. This is followed, as if it were the most logical thing in the world, by a jolly bit of dance hall waltzing before the music flickers and dies.

Eduard Hanslick, one of Brahms's champions, thought the Adagio "more conspicuous for the development of the themes than for the worth of the themes themselves." Hanslick wasn't the first critic to be wrong—this movement has very little to do with development as we know it—although it's unlike him to be so far off the mark when dealing with music by Brahms. Hanslick did notice that the third movement has the relaxed character of a serenade. It is, for all its initial grace and charm, a serenade of some complexity, with two frolicsome presto passages (smartly disguising the main theme) and a wealth of shifting accents.

The finale is jubilant and electrifying; the clouds seem to disappear after the hushed opening bars, and the music blazes forward, almost unchecked, to the very end. For all his concern about measuring up to Beethoven, Brahms seldom mentioned his admiration for Haydn and his ineffable high spirits, but that's whom he most resembles here. There is, of course, the great orchestral roar of triumph that always suggests Beethoven. But many moments are pure Brahms, such as the ecstatic clarinet solo that rises above the bustle only minutes into the movement or the warm and striding theme in the strings that immediately follows. The extraordinary brilliance of the final bars—as unbridled an outburst as any in Brahms—was not lost on his great admirer Antonín Dvořák when he wrote his "Carnival" overture. Eagle-eared listeners might even recognize strains of Mahler's First Symphony toward the end of the finale!

*Program notes compiled by Kathy Boster from Internet sources*

*Edited by Eva Langfeldt*

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## Student Awards

*Each year as many as four graduating high school seniors are presented with an award from funds administered by the Symphony Association. Chosen from a group of outstanding applicants, each has made significant contributions to school and community musical activities.*

### Symphony Association Award

*One of two awards established by the Livermore-Amador Symphony Association. This year one award is given in memory of Marion Stearns.*

The LAS Association Award in memory of Marion Stearns goes to cellist **Sean Lee**, a student at Dougherty Valley High School whose cello teacher is Jonathan Koh. Sean performed at LAS Guild winter meetings in 2016 and 2017, playing parts of the Dvořák and Elgar cello concerti. As a winner of the Competition for Young Musicians, he performed the first movement of Shostakovich's Cello Concerto No. 1 with LAS this February. Sean has been a member of the San Francisco Symphony Youth Orchestra for two years. He has been principal cellist of his school orchestras and the California Orchestra Directors Association Honors String Orchestra. He is president of the Tri-M Music Honor Society at Dougherty Valley, where he has mentored middle school students, and he has performed for veterans as the principal cellist of the Livermore-Pleasanton Youth Outreach Symphony since 2013. Last year, he participated in a California Wildfire Relief Concert, with all donations sent to the American Red Cross. As a soloist, Sean has won numerous awards and honors, including performing at Carnegie Hall.

## **Arthur P. Barnes Award**

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

San Ramon resident **Clarissa Chan** receives the Arthur P. Barnes Award. She sings and plays flute and piano. Her flute teacher is Monica Williams. Clarissa has studied both flute and piano at the San Francisco Conservatory of Music pre-college division and has won numerous awards for solo, duet, and ensemble performances, for instance with the American Protégé Music Competition. She is a student at Valley Christian High School, where she is on the leadership team for weekly student chapel worship services. In Valley Christian's production of *Shrek the Musical* this year, she played Princess Fiona, was vocal instructor for the ensemble music, and was the makeup artist; last year for *Annie*, she served as stage manager and makeup artist. In the Walnut Creek-based Flock of Flutes, Clarissa leads ensembles and mentors younger players; she is also an active member of the Contra Costa Performing Arts Society, where she was chair of its student chapter for two years and now serves as a council mentor.

## **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 recipient of the John H. Green Memorial Award this year is Granada High School student **Sydney Myers**, who has been a member of Granada's concert, marching, and jazz bands throughout high school. Sydney plays piano (classical music and jazz;), trumpet, baritone, and vibraphone—plus, just for fun, ukulele and guitar. As a harmony singer and ukulele player for a duet, Sydney was a Granada talent show semifinalist twice; she was the homecoming skit music coordinator for two years and has performed in homecoming skits on keyboard and trumpet and as a singer. Sydney has won awards as a piano soloist, including at the United States Open Music Competition, and as a trumpet soloist. She has performed as a piano soloist for seniors at Heritage Estates and has mentored middle school students at Junction Avenue. As a member of the teen jazz band Element 116, she performed during intermission at an LAS February concert and at an LAS Pops concert.

## **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 **Hannah Escudero**. A Dublin resident and a student at the Athenian School, Hannah plays violin, viola, piano, guitar, and ukulele—and she sings. She currently takes violin and viola lessons from Bakyt Bekdjanov. At school, Hannah plays in orchestra and jazz band; she is lead violinist in the string ensemble and has been violin soloist with the advanced jazz combo. She was a member of the Gradus ad Parnassum youth orchestra during 10th and 11th grades, and she has played violin as part of the Lighthouse Baptist Church Music Ministry throughout high school. As a member of the Cantabella Children's Chorus Honors Choir, Hannah sang at the LAS Family Holiday Concert in 2015 and at Valley Dance Theatre *Nutcracker* performances in 2015 and 2016. In addition to her participation at formal concerts, Hannah has played violin solos for occasions ranging from fund-raising serenades (in order to help a family with cancer treatment expenses) to birthday parties.

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*The Livermore-Amador Symphony Association gratefully acknowledges donations received during the past year from the following.*

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### Corrections or questions?

Please contact Judy Eckart  
judy@justjudy.com

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## Busy Day for the Orchestra

The orchestra performed at the LVPAC Family Holiday Concert this afternoon, after which orchestra members staffed an “instrument petting zoo.”

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## Colorful Characters—February 23, 2019

Few composers had more success in their youth than the legendary Gioachino Rossini. His overture to *William Tell* takes us on a vivid journey from sunrise through a dramatic storm to meet our hero galloping into battle. The famous overture concludes with the most



recognizable music of all time, known to many as the theme from *The Lone Ranger*. Aaron Copland introduces us to a real legend of the American West, Billy the Kid. Copland’s evocative music brings together fragments of real cowboy tunes within expansive harmonies that conjure up the western frontier. Come hear these stories and meet the talented winners of our Competition for Young Musicians: Daniel Mah (*left photo*), a junior at Amador High School in Pleasanton, will play the first movement of Liszt’s Piano Concerto



No. 1 in E-flat major and Alexander Canicosa-Miles (*right photo*), a freshman home school student from Alameda, will play the first movement of Haydn’s Cello Concerto No. 1 in C major.

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## LAS Guild: Estate Sales Experts

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. Call Marie at 925.447.5521 or Leona at 925.455.0870 for more information.

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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](mailto:APBarnesSociety@livermoreamadorsymphony.org).

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