

LIVERMORE AMADOR
SYMPHONY
Celebrating 60 years!

Lara Webber
Music Director & Conductor
Arthur P. Barnes
Past Music Director & Conductor
Sat. June 1, 2024, 7:30 p.m.
Inside the Music talk by
Lara Webber, 7–7:15 p.m.
Bankhead Theater, Livermore



Serenade in E-flat Major (1881)
Opus 7

Richard Strauss
(1864–1949)

Becoming a Redwood (2003)
1. The Song
2. Pentecost
3. Curriculum Vitae
4. Becoming a Redwood

Lori Laitman
(b. 1955)

Chad Somers, tenor

Songs My Mother Taught Me (1880)

Antonín Dvořák
(1841–1904)

Chad Somers

———— INTERMISSION ————

Tribute to Dr. Arthur P. Barnes, 1930–2024
LAS Music Director & Conductor Lara Webber

Symphony No. 6 in D Major (1880)
Opus 60. B. 112

Dvořák

- I. Allegro non tanto (D major)
- II. Adagio (B \flat major)
- III. Scherzo (Furiant). Presto (D minor)
- IV. Finale, Allegro con spirito (D major)

Season Tickets for 2024–2025 are on sale in the lobby.



The audience and performers are invited to enjoy a reception hosted by the Livermore-Amador Symphony Guild and featuring wines from Las Positas Vineyards 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
Lana Dwello
Judy Eckart
Jutta Massoud
Doug Morrison
Miwa Myers
Michael Peach
Nick Travia
Anthony Westrope
Fiona Xie*

Second Violin

Ursula Goldstein
Principal
Stephanie Black
Mary Burchett
Jeana Ernst
Stacy Hughes
Denise Leddon
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Xun Wang
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Dora Scott
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Principal
Richard Hibbs
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Flute

Marianne Beeler
Principal
Stacie Manuel

Piccolo

Stacie Manuel

Oboe

Eva Langfeldt
Principal
Jeanne Brown

Clarinet

Lesley Watson
Principal
Kathy Boster

Bassoon

Doug Stark
Principal
Katie Brunner

Horn

Christine-Ann Immesoete
Principal
James Hartman
Roger Henderson
Bryan Waugh

Trumpet

Michael Portnoff
Principal
Anthony Manuel

Trombone

Diane Schildbach
Principal
Alice Williams

Bass Trombone

Marcus Schildbach

Tuba

Betsy Hausburg

Timpani

April Nissen

Librarians

Audrey Horning
Stacy Hughes
Patty Crohare

* High school student

Youth Orchestra Concert July 27

The Livermore-Amador Symphony Youth Orchestra's 2024 concert is on Saturday July 27 at 7 p.m. at the First Presbyterian Church in Livermore. Good music, and free of charge.

Program Notes

Serenade in E-flat Major (1881)

Opus 7

Richard Strauss

(1864–1949)

Born in Munich in June 1864, Richard Strauss was part of a prominent family—his father, Franz, was the principal horn player of the Munich Court Orchestra, and his mother came from a well-known brewing family (whose brewery is still around today and is one of six official breweries of Oktoberfest!).

Even though he received a standard childhood education, music was still at the forefront of his life, and by the time he finished his studies, he had already composed more than 140 works, one of which is the wind serenade you'll hear tonight.

Strauss did not think too highly of the work, which he composed when he was just 17. He described it as “nothing more than the respectable work of a music student.” But it is melodic and lyrical, with a rich, full sound and evocatively beautiful moments.

When listening, one can hear hints of inspiration from Mozart and Mendelssohn as well as nuances of lyricism that would later develop in his operas *Der Rosenkavalier* and *Daphne*.

Becoming a Redwood Lyrics, by Dana Gioia

The Song (after Rilke)

How shall I hold my soul that it
does not touch yours? How shall I lift
it over you to other things?
If it would only sink below
into the dark like some lost thing
or slumber in some quiet place
which did not echo your soft heart's beat.
But all that ever touched us—you and me—
touched us together
 like a bow
that from two strings could draw one voice.
On what instrument were we strung?
And to what player did we sing
our interrupted song?

Pentecost

Neither the sorrows of afternoon,
 waiting in the silent house,
Nor the night no sleep relieves, when
 memory
Repeats its prosecution.
Nor the morning's ache for dream's illusion,
 nor any prayers
Improvised to an unknowable god
Can extinguish the flame.
We are not as we were.
 Death has been our pentecost,
And our innocence consumed
 by these implacable
Tongues of fire.
Comfort me with stones.
 Quench my thirst with sand.
I offer you this scarred and guilty hand
Until others mix our ashes.

Curriculum Vitae

The future shrinks
Whether the past
Is well or badly spent.
We shape our lives
Although their forms
Are never what we meant.

Becoming a Redwood

Stand in a field long enough, and the sounds
start up again. The crickets, the invisible
toad who claims that change is possible,

And all the other life too small to name.
First one, then another, until innumerable
they merge into the single voice
 of a summer hill.

Yes, it's hard to stand still, hour after hour,
fixed as a fencepost, hearing the steers
snort in the dark pasture,
 smelling the manure.

And paralyzed by the mystery
 of how a stone
can bear to be a stone, the pain
the grass endures breaking through
 the earth's crust.

Unimaginable the redwoods on the far hill,
rooted for centuries,
 the living wood grown tall
and thickened with
 a hundred thousand days of light.

The old windmill creaks in perfect time
to the wind shaking
 the miles of pasture grass,
and the last farmhouse light goes off.

Something moves nearby. Coyotes hunt
these hills and packs of feral dogs.
But standing here at night accepts all that.

You are your own pale shadow
 in the quarter moon,
moving more slowly than the crippled stars,
part of the moonlight as the moonlight falls,
Part of the grass that answers the wind,
part of the midnight's watchfulness
 that knows
there is no silence but when danger comes.

Becoming a Redwood (2003)

Lori Laitman

(b. 1955)

Lori Laitman began her collegiate studies at Yale in 1972, three years after women were first admitted there. She was studying flute, but she began to compose, so she could, in her words, be competitive with her classmates. In the summer after her sophomore year, her desire to take it easy was overridden by her parents' desire for her to continue her studies. They gave her the choice of going to France to study with Nadia Boulanger or heading to Interlochen to study flute, but she was "terrified" of studying with Boulanger. The decision to attend Interlochen's summer program would change her life, as she found herself composing a piece for her roommate, soprano Lauren Wagner.

Later, Laitman was inspired to write *Becoming a Redwood* after reading the poetry of Rainer Maria Rilke and Dana Gioia. All four poems she used reflect on love, death, and healing. The song cycle was written in 2003 as a work for soprano and piano, but Laitman reorchestrated the work for full orchestra and tenor, and the premiere was given by the Sonoma County Philharmonic in February 2023 with Chad Somers as the soloist.

The first piece, "The Song," has soaring vocal lines that weave and reflect its lyrics, and its melodies are used in the other three songs. The poem Laitman used in the second song, "Pentecost," was written after Dana Gioia and his wife, Mary, lost their infant child to SIDS. Here the main theme of the first song is transformed and played over a repeated pattern in the bass line, representing haunting memories. Later in this second song, the melody is echoed and meant to imitate how one deals with grief (keening and rocking back and forth). The song ends with a wordless vocalise meant to convey a diminished but prevailing sadness. "Curriculum Vitae," the third song, is reminiscent of a carillon on a college campus, which chimes the hour and can symbolize the passing of time. You will hear unusual pairings of melodies and instruments, meant to reflect life's unpredictability. The final statement of the trumpet, bassoon, and viola playing repeated notes suggests a bell tolling.

In the last song, "Becoming a Redwood," the notes and melodies often mimic the poetry. Listen for words and phrases such as "crickets," "change," and "sounds start up again," and note what the music does underneath. You will hear motives from the previous movements, and at the end, you'll again hear the repeated notes from "Curriculum Vitae" signifying that healing is possible with the passage of time.

Songs My Mother Taught Me (1880)

Antonín Dvořák

(1841–1904)

In 1880, a leading tenor of the Vienna Court Opera asked Antonín Dvořák to write a vocal work especially for him, and the result was Dvořák's *Gypsy Songs*. The work consisted of seven short songs, and the fourth, "Songs My Mother Taught Me," has remained by far the most popular. With text by Czech writer Adolf Heyduk, the song was premiered in German, and an English translation soon followed. Ever since, it's been part of the standard repertoire of opera singers, from Joan Sutherland to Paul Robeson and Renée Fleming, and transcriptions have been performed by the likes of Joshua Bell and Yo-Yo Ma. The text is the reminiscence of a mother teaching songs to her child, who passes the music on to the next generation.

Symphony No. 6 in D Major (1880)

Dvořák

Opus 60. B. 112

Antonín Dvořák showed early promise as a musician, studying violin and later organ, piano, viola, and theory. He made ends meet as a professional musician in many different groups (these days we'd say he was in the "freeway philharmonic") while teaching piano lessons on the side, but he yearned for a more substantial income from composing.

Dvořák was finding success as a composer, but only in Prague; he was virtually unknown elsewhere. In 1874, Dvořák entered 15 compositions for consideration for a stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." One of the competition's judges was none other than Johannes Brahms. Dvořák won the 1874 stipend (and again in 1876 and 1877), and Brahms championed Dvořák's music to his own publisher, starting a long friendship that saw Dvořák gain international fame.

Completed in November 1880, the Sixth Symphony received various premieres in both Europe and the United States. The first movement, “Allegro non tanto,” starts quietly and builds until the first theme is stated by the full orchestra. (Musicologist Marc Mandel describes the opening of the first movement as “one of the most majestic in the literature—grand, rhetorical, and yet totally unselfconscious.”) Out of that first theme grows the second theme, offered by the violins in fragments before being stated in full by the oboes. Then, as if to bookend the movement, it winds its way to a quiet close.

The second movement, a beautiful adagio, features the woodwinds at the open, and sharp-eared listeners will hear that Dvořák gives a “preview of coming attractions” by using a chord progression that he uses to open the famous “Largo” in his “New World” Symphony. The third movement is a quite nationalistic and riotous scherzo based on the *furiant*, a Bohemian dance. Hemiolas are heard frequently (that is, it sounds like two different time signatures are being played at the same time), and when the orchestra transitions to the trio, we hear the piccolo—the only time the small woodwind is heard in the entire symphony. The *furiant* returns to finish the movement with a flourish. The fourth movement, marked “Allegro con spirito,” opens as the first did, with things ramping up to a tutti statement of the theme. The energy continues to build but then changes to a peaceful *tranquillo* version of the theme in the strings. We are then ushered back into the opening theme of the movement, albeit in fragments in the brass, and we race to the finish line in the sunny, glorious key of D major.

Program notes written by Kathy Boster
Edited by Eva Langfeldt

Tenor Soloist Chad Somers

Chad Somers, praised for his performances on opera, concert, and recital stages, holds a Doctor of Musical Arts degree in vocal performance and literature and vocal pedagogy from the Eastman School of Music. An adjunct professor of voice at San Joaquin Delta College, Somers also has a busy private studio in Lafayette. His students are known for their technical abilities and artistic expression. As a singer and an advocate for contemporary music, he has enjoyed collaborating with composers such as Jake Heggie, Helmut Lachenmann, and Adam Guettel.



Somers has performed with many area opera companies, recently including Pocket Opera and Opera Parallèle in San Francisco, West Edge Opera in Oakland, Opera Modesto, and Livermore Valley Opera. (He was Curley in LVO’s production of *Of Mice and Men* at the Bankhead last October.) He has appeared with Marin Symphony, Sacramento Choral and Orchestra Society, and Stockton Chorale and Symphony. In 2023 he performed in the premiere of the orchestrated *Becoming a Redwood* with the Sonoma County Philharmonic, reporting that “Laitman’s music has such a searching and human quality to match all the joy and despondency of Gioia’s text ... a beautiful rumination on the human experience of love, loss, and grief ... I just love singing these songs!”

When he’s not singing, you might find Somers in Martinez, hiking through Briones Regional Park with his wife and two children.

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.

Music Director and Conductor Arthur P. Barnes

Art Barnes took over the podium of the Livermore-Amador Symphony in the fall of 1964. The 2013–2014 season marked his 50th year. Under his leadership, the Symphony had developed into a fine community orchestra as the group grew in size and expertise. Our



Conducting an LAS concert in the late '60s at Livermore High



Celebrating the LAS 50th season at Asilomar in 2013

concert in May 2014, Barnes's last as LAS conductor and music director, was a celebration: The orchestra and the Stanford band played his arrangement of the "Star-Spangled Banner," the orchestra performed two of his compositions, the mayor of Livermore presented a city proclamation extolling him, and the band played a loud and energetic tribute.

During his college career at Wichita State University, Barnes was a member of the Wichita Symphony's trombone section. He graduated in 1953 with a bachelor's degree in music education and a master's degree in theory and composition. His early career included serving as supervisor of music for two years in a community in western Ohio. During these early years, he had an active career as a piano accompanist and also was a jazz band trombonist and pianist. He would play in a piano bar until 2 a.m.!

His first university position was at Southern Illinois University, where he conducted the band program, taught theory and ear training, and played bassoon in the Faculty Woodwind Quintet. He moved to California in 1959 to be director of bands and professor of theory and ear training at Fresno State, and he was first bassoon in the Fresno Symphony.

Barnes arrived at Stanford University in 1963 on a one-year sabbatical from Fresno to work on a doctorate in orchestral conducting. When the degree was finished, he was offered and accepted a

full-time position at Stanford. There he conducted the chamber orchestra and led the band program and taught theory, ear training, and score reading. During his early years in the area, he also served as conductor of the choir at the Palo Alto Unitarian Church and as conductor of the El Camino Youth Symphony. He spent four summers as a conducting fellow with the American Symphony Orchestra League; his primary conducting mentor in this venue was Richard Lert. He also spent a summer workshop studying with conductor Eric Leinsdorf.

In the U.K., Barnes was a guest of the music department of the University of York several times. In addition to his orchestral involvement there, he worked in York as a brass band composer and conductor. Some of his compositions were published in Britain by June Emerson Wind Music. Barnes appeared as a guest conductor, clinician, and adjudicator in Australia, Japan, England, the Philippines, and the U.S.

Barnes's eclectic background and skills strongly contributed to the success and longevity of LAS. And the skills of his family members contributed, too, when they occasionally performed as members of the orchestra or as soloists: His wife, Helene, and son on French horn; one daughter on violin and viola; another on bassoon; and a granddaughter on cello.

Helene Barnes died on February 1, 2022. Art attended our December concert that year, when a performance of the "Organ" Symphony by Camille Saint-Saëns was dedicated to her memory. On February 6 this year, Art Barnes died. We are pleased that members of their family are in Livermore tonight as we pay tribute to him and his vital contributions to LAS.

Donors

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

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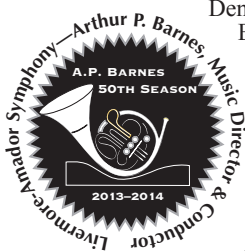
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org/donations.html

Corrections or questions?

Please contact Judy Eckart
judy@justjudy.com

A.P. Barnes Society

(initiated in May 2014 as Art Barnes became LAS Conductor Emeritus)



Estate of Sally Brown
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Estate of Chet and Henrietta Fankhauser
Estate of Frances Fischer
Estate of Roger Ide
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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 president@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
Pleasanton Arts Commission and Livermore Valley Performing Arts Center
Tri-Valley Nonprofit Alliance
Alameda County Arts Commission ARTSFUND
(partially funded by the U.S. American Rescue Plan Act)
NVIDIA

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Also: LAS applied for and received an Employee Retention Tax Credit from the IRS.

Season Tickets and Brochures for 2024–2025

See the LAS Guild table in the lobby during intermission for new season brochures and season ticket sales!

Estate Sale June 14/15 Managed by the Guild

Symphony Guild volunteers have years of experience managing estate sales. Proceeds are shared between you and the Symphony, as agreed by and contracted with you. Our next sale is in Livermore on June 14 (8 a.m. to 1 p.m.) and June 15 (8 a.m. to 12 noon). The Guild's share of the proceeds goes to LAS. Contact Nancy McKenzie at 925.294.8657 or nancymac360@gmail.com.



Garden Symphony Tour

We want to extend a big thank you to all the wonderful garden and music enthusiasts who participated in our Garden Symphony Tour. Mother Nature had some unforeseen plans and provided rain for the first two hours of the May 4 tour, but she didn't deter most people, who enjoyed seeing the beautiful gardens and being treated to live chamber music at most homes.



Many thanks to our very own LAS musicians who played despite the weather and to the homeowners who never lost their enthusiasm and welcomed an adoring public. Kudos to the hosts at the Harrington Garden, Newman Garden, Dennis Family Native Garden, Jefferson Garden, and Heidelberg Garden for their generosity and hospitality.

Be aware that contributions to this fundraiser enrich local communities through the works of both the Livermore-Amador Symphony Guild and the Livermore-Amador Valley Garden Club. Your participation is helping to fund two local, community-service, nonprofit groups with long histories of giving back to the Tri-Valley area. Both groups are happily accepting new members and would be delighted to have you participate in our activities. Thank you all for helping further the good works of these two organizations.

Livermore-Amador Symphony is a member of the Livermore Cultural Arts Council and a resident company of the Bankhead Theater. The Livermore Valley Performing Arts Center is a sponsor of this event.

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