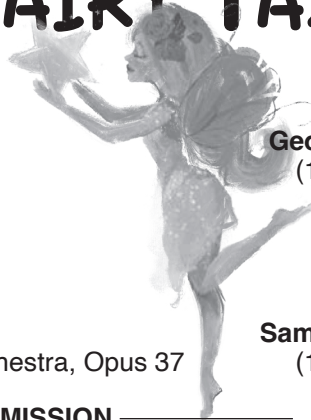


LIVERMORE AMADOR
SYMPHONY

Lara Webber
Music Director & Conductor
Sat. December 7, 2024, 8 p.m.
Bankhead Theater, Livermore

FESTIVE FAIRY TALES



L'Arlésienne Suite No. 1 (1872)
Opus 23

- I. Prélude
- II. Minuetto
- III. Adagietto
- IV. Carillon

Georges Bizet
(1839–1875)

Die Natali (1960)
Christmas chorale preludes for orchestra, Opus 37

Samuel Barber
(1910–1981)

————— INTERMISSION —————

**Teen jazz band Element 116, directed by Matt Finders,
will perform in the lobby at intermission.**

Presentation of student awards

by Tim Barry, LAS Association president,
to Hedrianna Macias, Evan Paradise (in absentia), Pranati Tejomurtula,
and Neha Varughese

Mother Goose Suite (Ma mère L'Oye) (1911)
Cinq pièces enfantines (Five Children's Pieces)

Maurice Ravel
(1875–1937)

- Prélude
Danse du Rouet et Scène (Spinning wheel dance and scene)
- I. Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty)
 - II. Petit Poucet (Tom Thumb)
 - III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
 - IV. Les entretiens de la Belle et de la bête
(Conversations of Beauty and the Beast)
 - V. Le jardin féerique (The Fairy Garden)

**The audience and performers are invited to enjoy a reception
hosted by the Livermore-Amador Symphony Guild
and featuring Cuda Ridge 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

Lana Dwello

Judy Eckart

Ethan Ha

Miwa Myres

Michael Peach

Nick Travia

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Stephanie Black

Lisa Burkhart

Jeana Ernst

Susan Ivie

Denise Leddon

Jacqueline McBride

Nissa Nack

Leslie Stevens

Xun Wang

Viola

Dora Scott

Principal

Lynda Alvarez

Dana Anex

David Friburg

Audrey Horning

Jill Pellett

Fernanda Van Atta

Cello

Peter Bedrossian

Principal

Nita Cooley

Kate Fisher

Chris Jackson

Joanne Lenigan

Paul Pappas

Sharon Schumacher

Elise Van Gelder

String Bass

Aaron Plattner

Principal

Richard Hibbs

Carla Kaufman

Flute

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Principal

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Eva Langfeldt

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Clarinet

Lesley Watson

Principal

Kathy Boster

Bass Clarinet

George Pascoe

Alto Saxophone

George Pascoe

Bassoon

Doug Stark

Principal

Katie Brunner

Contrabassoon

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

Bill Taylor

Casey Tompkins

Celesta

Todd Evans

Harp*

Vincent Pierce

Librarians

Audrey Horning

Stacy Hughes

Patty Crohare

Ian Zolynas

* *The Symphony Guild is generously underwriting the harp position for the 2024–2025 season.*

Program Notes

L'Arlésienne Suite No. 1 (1872)

Opus 23

Georges Bizet

(1839–1875)

Georges Bizet's *L'Arlésienne* is perhaps best known in its form as a suite of orchestral works, but its origins lie in Alphonse Daudet's stage play of the same name, which premiered in 1872. Bizet was commissioned to compose incidental music for the play, set in the picturesque Provençal town of Arles in southern France. The story centers on a young man, Frédéri, who becomes tragically obsessed with a woman, "the Arlésienne" (the woman from Arles). Although Bizet's music for the play was well received, it was the concert suites that would later cement its place in the orchestral repertoire. The first of these suites, *L'Arlésienne Suite No. 1*, was assembled in 1872, shortly after the play's premiere, and it features some of the most memorable and evocative music from the original score. The "Prélude" opens the suite with an energetic and bustling theme that conveys the lively, sun-drenched atmosphere of the Provençal countryside. The rhythmic drive and melodic vitality evoke the spirit of southern France, with its dances and folk music, creating an immediate sense of place. The lively, almost carefree character of this movement contrasts sharply with the melancholy and tragic nature of the story, setting the stage for the emotional depth that will unfold in the later movements. The second movement, the "Minuetto," takes a more refined and courtly turn, offering a light and elegant contrast to the brashness of the "Prélude." Bizet here channels a genteel eighteenth-century style, although with his own melodic and harmonic twist. The buoyant theme, with its delicate phrasing and graceful rhythm, evokes a world of refined manners and dance, but like much of Bizet's other work, it never loses touch with an undercurrent of complexity and sophistication.

In the "Adagietto," Bizet introduces a moment of lyrical and intimate beauty. The movement, slow and expressive, captures a sense of quiet melancholy, perhaps reflecting Frédéri's internal emotional turmoil as he is consumed by his unrequited love. The string section is featured here, with a deeply lyrical theme that develops with great tenderness and sensitivity. It is a moment of introspection that gives the audience a glimpse into the emotional heart of the piece before the drama of the narrative continues. The final movement of the suite, "Carillon," offers a bright, spirited conclusion with a lively depiction of the bells of Arles. The motive of bells—bright, clear, and resounding—functions as a musical symbol of the town's community life and the rhythms of daily existence. The movement bursts with energy and exuberance, showcasing Bizet's skill in orchestration, as the music bounces and sways with the joy and liveliness of the Provençal countryside. However, even here, there is an underlying tension in the music, foreshadowing the tragedy that lies at the heart of the drama.

Die Natali (1960)

Christmas chorale preludes for orchestra, Opus 37

Samuel Barber

(1910–1981)

Pulitzer Prize-winning American composer Samuel Barber is considered to have been one of the foremost representatives of lyricism and Romanticism in modern classical music. Educated at the Curtis Institute in piano, composition, voice, and conducting, he focused exclusively on composing after graduating.

He first made a name for himself with his overture to *The School for Scandal* (1933) and composed his first string quartet in 1936, with the slow movement later being expanded to a full string orchestra and retitled "Adagio for Strings."

His "Die Natali" was a commission by the Koussevitzky Foundation for the 75th anniversary of the Boston Symphony. (The same organization also commissioned Copland's "Appalachian Spring" and many other great American works.) "Die Natali" was premiered just before Christmas in 1960 by the Boston Symphony and was well received.

The carols Barber used are well known: "O Come, O Come, Emanuel"; "Lo, How a Rose E'er Blooming"; "We Three Kings of Orient Are"; "God Rest Ye, Merry Gentlemen"; "Good King Wenceslas"; "Silent Night"; and "Joy to the World." However, he decided to give them a decidedly modern twist. To start, he uses the age-old musical form of a canon, but

at unusual intervals. Later he takes familiar carols and rapidly changes the time signatures. See if you can follow along!

Mother Goose Suite (Ma mère L'Oye) (1911)

Maurice Ravel
(1875–1937)

Maurice Ravel's *Ma mère l'Oye* (*Mother Goose Suite*) is a quintessential work of early-twentieth-century French impressionism, showcasing the composer's gift for rich orchestral color, delicate textures, and imaginative storytelling. Initially composed in 1908 as a piano duet for two children, the suite is a set of five musical scenes inspired by well-known fairy tales, each filled with vivid melodies and a dreamlike quality that transports listeners to an enchanted world. Ravel later turned the duet into a lush orchestral suite that has since become one of his most beloved works. Later the same year, he also expanded it into a ballet, separating the five initial pieces with four new interludes and adding two movements at the start, "Prélude" and "Danse du rouet et scène" ("Spinning Wheel Dance and Scene"). Tonight you will hear the "Prélude" and the "Danse" before we move into the suite itself.

Ravel was deeply influenced by the art of storytelling, and in this work, he sought to evoke the magical and fantastical nature of the fairy tales themselves rather than simply narrating them directly.

The suite is divided into five movements, each corresponding to a specific fairy tale. The "Pavane de la Belle au bois dormant" ("Pavane of Sleeping Beauty") opens the suite with a serene and melancholic atmosphere, evoking the quiet, timeless sleep of the princess. The gentle, swaying rhythm in the strings and woodwinds paints a picture of Beauty's peaceful slumber, and Ravel's use of color and orchestration suggests a dreamlike, otherworldly realm. The second movement, "Petit Poucet" ("Tom Thumb"), is lively and playful, representing the mischievous spirit of Tom Thumb as he navigates the forest. The woodwinds and strings race through the thematic material, creating a sense of urgency and adventure. Ravel uses rapid, sparkling passages in the strings and woodwinds to suggest Tom's tiny, nimble movements as he outwits the dangers that surround him. The music's quick tempo and playful spirit evoke a sense of curiosity and wonder. In the third movement, "Laideronnette, impératrice des pagodes" ("Laideronnette, Empress of the Pagodas"), Ravel draws on the sounds of the East to depict the transformation of Laideronnette, a fairy-tale princess, into the Empress of the Pagodas. The pagodas, in this movement, are not the multiple tiered towers we automatically think of but, instead, Chinese figurines with a grotesque face and a movable head, which were popular decorating accessories in eighteenth-century France. The movement starts with a quote: The pagodas and pagodines come alive "*and began to sing and play on instruments. Some had oboes made of walnut shells and others had violas made of almond shells—for they had to have instruments that were of their own small proportions.*" First we hear delicate bell-like sounds, featuring a harp and pizzicato strings, suggesting the vibrant beauty of a magical far-off land. The music gradually becomes more animated, conjuring a sense of majesty and grandeur as Laideronnette ascends to her imperial role. In the fourth movement, "Les entretiens de la belle et de la bête" ("Conversation of Beauty and the Beast"), Ravel creates a dialogue between Beauty and the Beast through contrasting musical elements. The music begins with a lyrical and flowing melody in the clarinet, representing Beauty's kindness and gentleness. The Beast is portrayed by the rarely heard contrabassoon, whose darker, more mysterious timbres reflect the character's gruff exterior. The juxtaposition of these themes mirrors the tension between the two characters' contrasting natures, and the movement evolves into a tender and emotionally rich expression of their growing connection. The final movement, "Le jardin féerique" ("The Fairy Garden"), brings the suite to a triumphant, magical conclusion. It is a celebration of the fantastical, with sweeping orchestral lines and shimmering textures suggesting the beauty and wonder of a fairy-tale garden. The lush orchestration, including the harp and the celesta, evokes an enchanted space filled with light and color, and the music's radiant conclusion leaves the listener with a sense of awe and enchantment. This movement is an ethereal depiction of the magical world that Ravel has so carefully constructed throughout the suite.

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 eleventh 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.



In Memoriam: Adrian Boiangiu, 1945–2024

Adrian Boiangiu died at home in Tracy on September 15. He played viola with LAS and in the Valley Dance Theatre pit orchestra from 2013 to 2016. Born in Bucharest, Romania, Adrian came to the United States in 1972. His orchestral career included fulltime positions at Teatro San Carlos in Napoli, Italy, and with the New Orleans Symphony. He also played in orchestras in the Washington DC area, Sacramento, and the Central Valley. His favorite professional work was as a luthier: He made violins and violas that were praised by musical performers and scholars on both sides of the Atlantic.

An Opportunity for LAS Donors

Make an Even Bigger Impact

LAS is honored to have been invited to be part of the Giving Tuesday campaign of the Community Health and Education Foundation. Every \$2 donated online to the Symphony through CHEF will be matched with an additional \$1 donation, up to \$5,000 in matching funds. LAS will use these donations to support our youth outreach programs, including our summer youth orchestra, LASYO; LAS concerts at school assemblies; and our annual Competition for Young Musicians.

By December 10, visit <http://www.CHEFgivingcommunity.org/GT2024> and select "Livermore-Amador Symphony Association" from the drop-down list. CHEF will match \$1 for every \$2 you donate. You automatically will receive a confirmation email and a tax-deductible receipt from CHEF. **Thank you very much!**



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 LAS Association Award goes to **Neha Varughese**. She sings and plays violin, cello, and piano. And she has a passion for dance. In the Dublin High School orchestra, Neha has been a violin section leader since ninth grade. Her duties have included everything from leading sectional rehearsals to tutoring individual students to tuning instruments. She had a major role in the musical *Stitched*, and she is the current philharmonic orchestra president.

Neha sings in and provides piano accompaniment for the choir at her church. She still helps with the Cottonwood Creek Music Association, which she founded during middle school there. She has worked to promote diversity in music education and is especially interested in benefiting Dublin students who do not have the resources to pay for private music or dance lessons. Neha plans to major in biomedical engineering and in public health in college. She hopes to attend medical school and provide better healthcare to underserved communities around the world, using innovative medical technology to improve the quality of life for patients and to make medical procedures more efficient.

Arthur P. Barnes Award

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

Pranati Tejomurtula, a San Ramon resident who attends Dougherty Valley High School, receives the Arthur P. Barnes Award. Pranati has studied classical Carnatic singing, which she now studies at the Vidya Subramanian Academy, since she was in first grade. As a flute player, she has been a member of both the band and jazz club at Dougherty Valley throughout high school. She's played in school wind ensembles and the Tri-Valley Youth Music Ensemble, and she is the librarian on the band council and president of jazz club. One of the jazz club activities is playing at "Destress" events hosted by the DVHS Wellness Center. Since seventh grade, she has played in the Flock of Flutes ensemble conducted by her teacher, Monica Williams. Throughout high school, Pranati also has competed and participated in the WorldStrides Honors Performance Series. She has performed at Carnegie Hall and at London's Royal Festival Hall with the Honors Symphony Orchestra, and in the summer of 2025, she will perform with the Honors Band at the Sydney Opera House. After high school, Pranati plans to continue playing the flute while studying materials engineering in college.

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 John H. Green Memorial Award goes to **Hedrianna Caitlin Macias**, a Livermore High School student. She has played violin in the LHS string orchestra since ninth grade and has been the orchestra's concertmaster since her junior year. The orchestra won gold awards at both the 2022 and 2024 Anaheim Heritage Festivals. As a senior, Hedrianna is also a chamber orchestra member. In tenth and eleventh grades, she was in the ensembles for LHS productions of *Something Rotten* and *Mamma Mia!* She has played violin at the LHS 2024 graduation and also at several LHS fundraising concerts. Throughout high school, Hedrianna has performed at recitals as a student of Karen Paik, and she has been a member of LASYO, our LAS Youth Orchestra, which rehearses and performs in summer. In addition, Hedrianna sings and plays piano and guitar. From ninth to eleventh grade, for example, she sang in a choir at St. Michael Catholic Church and at fundraisers for the Livermore Filipino-American Organization. Hedrianna intends to become an optometrist after attending college as a pre-med student majoring in biology.

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.

The Bill King Memorial Award this year is presented to Livermore High School student **Evan Paradise**, a singer and pianist. At LHS, Evan has been a singer in the honors chamber choir and developing tenor/bass choir, a tutor in the developing treble choir, and Leaf Coneybear in *The 25th Annual Putnam County Spelling Bee*. In the school district's Solo and Ensemble Festival, they have performed as a solo vocalist and pianist. An aspiring composer, Evan has written a piece to be premiered by an LHS choir in the spring of 2025. Through the Octavo Series Chorus, Evan has performed as a chorus member and featured singer in Carnegie Hall and will return there in June to sing with the San José State University Choraliers. He has been an actor and pit musician in several Christian Youth Theater Tri-Valley musicals, including *Matilda* and *Mary Poppins*. They also volunteer as a tutor with the Junction Middle School choir and sing in Valley Concert Chorale and the faith choir at Asbury Methodist Church. Evan plans to major in music education at college and then become a high school choir teacher.

Donors

The Livermore-Amador Symphony Association and Guild gratefully acknowledge donations received since December 2023 from the following.

Donations have been received in memory of

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Donors corrections or questions?

Please contact Judy Eckart,
judy@justjudy.com



Please see the note on page 5 about a match for donations through December 10 from the Community Health and Education Foundation.

A.P. Barnes Society

Estate of Sally Brown
Estate of Chet and Henrietta Fankhauser
Estate of Frances Fischer
Estate of Roger Ide
Estate of John William Kirk
Estate of Marion Stearns

Dennis Elchesen and Marcia Stimatz Elchesen
Jean King
Bruce and Sharon Schumacher
Linda Tinney

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 LAS Assn. President Tim Barry, president@livermoreamadorsymphony.org.

Grants and Matching Gifts

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

Tri-Valley Nonprofit Alliance
Alameda County Arts Commission ARTSFUND
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In 2023, LAS applied for and received an Employee Retention Tax Credit from the IRS.

LAS Guild Estate Sales Money raised benefits LAS!

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.



Our next sale will be on February 14 and 15 (our next concert date), in a beautiful home with a collection of items from all over the world. Preparations begin on January 13. **Come and help!** You don't need to be an expert on estate sales; we will train you.

See livermoreamadorsymphony.org, or contact Nancy McKenzie at nancymac360@gmail.com or 925.294.8657.

Next Concert: Expressions of Youth, Feb. 15, 2025

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

The talented winners of our annual Competition for Young Musicians, Ariel Pawlik-Zwiebel and Olivia Luan, are featured soloists in this evening packed with musical inspiration and variety. The opening work will be a unique collaboration among LAS, the Cantabella Children's Chorus, local Hindustani singers, and two dancers performing "Rom Tori Maya," beautiful music of Indian-American composer Reena Esmail. Johannes Brahms caused a sensation with his marvelous "Academic Festival Overture," using raucous melodies sung by students. The sweeping sounds of young Samuel Coleridge-Taylor's "Symphonic Variations on an African Air" embellish a rarely performed masterwork you won't want to miss!



Family Concert

This afternoon, LAS presented its annual family holiday concert here at the Bankhead in coordination with Livermore Valley Arts. The short concert featured holiday music from "Festive Sounds of Hanukah" to "Sleigh Ride," "Clarinet Candy," and selections from *The Nutcracker* with dancers from Valley Dance Theatre. After the concert, youngsters from the audience had an opportunity to try out instruments while supervised by LAS orchestra members, Guild officers, and board members. This "instrument petting zoo" included woodwinds and brass for the first time since the pandemic!

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.



Live at

The Bankhead

www.livermoreamadorsymphony.org

