

LIVERMORE AMADOR SYMPHONY

Lara Webber
Music Director & Conductor
Sat. December 6, 2025, 8 p.m.
Bankhead Theater, Livermore

Joyful Sounds of the Season

Christmas Overture
(published posthumously in 1925)

Samuel Coleridge-Taylor
(1875–1912)

Suite for Viola and Small Orchestra (1934)

Ralph Vaughan Williams
(1872–1958)

Jenny Douglass, soloist

- Group 1 Prelude
Carol
Christmas Dance
- Group 2 Ballade
Moto perpetuo
- Group 3 Musette
Polka
Galop

INTERMISSION

The Cantabella Children's Chorus
will sing Christmas carols in the lobby at intermission.



Presentation of student awards to

Karen Chang, Jemmima Dawson, Graham Shawler, and Celia Thendean
by Anne Anaya, LAS Association president

Christmas Eve Festivities (2015/16, rev. 2020)

Quinn Mason
(b.1996)

Ancient Airs and Dances, Suite 1 (1917)
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Ottorino Respighi
(1879–1936)

- I. Balletto detto "Il Conte Orlando"
- II. Gagliarda
- III. Villanella
- IV. Passo mezzo e mascherada

The Snow Maiden (1873)
Five-part suite from Opus 12
Introduction
Melodrama No. 2
Melodrama No. 1
Entr'acte
Dance of the Tumblers

Pyotr Ilyich Tchaikovsky
(1840–1893)

**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

Jutta Massoud

Doug Morrison

Michael Peach

Nick Travia

Jean Watanabe

Anthony Westrope

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Stephanie Black

Lisa Burkhart

Jeana Ernst

Miriam Flock

Stacy Hughes

Susan Ivie

Denise Leddon

Jacqueline McBride

Nissa Nack

Kevin Patel

Leslie Stevens

Viola

Dora Scott

Principal

Lynda Alvarez

David Friburg

Audrey Horning

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Cello

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Principal

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Horn

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Principal

James Hartman

Roger Henderson

Bryan Waugh

Trumpet

Michael Portnoff

Principal

Anthony Manuel

Trombone

Diane Schildbach

Principal

Tom Munns

Bass Trombone

Marcus Schildbach

Tuba

Betsy Hausburg

Timpani

April Nissen

Bill Taylor

Percussion

April Nissen

Principal

Todd Evans

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Bill Taylor

Harp*

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* The Symphony Guild is generously underwriting
the harp position for the 2025–2026 season.

Program Notes

Christmas Overture

(published posthumously in 1925)

Samuel Coleridge-Taylor

(1875–1912)

Samuel Coleridge-Taylor was born in Croydon, England. His mother was English, and his father was from Sierra Leone. Immersed in music as a child, Samuel was taught violin by his maternal grandfather. Samuel's talent soon became apparent. He studied at the Royal College of Music, where he switched his focus from violin to composition. He eventually became a music professor at the Crystal Palace School of Music and conductor of the orchestra at the Croydon Conservatoire of Music.

Coleridge-Taylor's best-known compositions are his violin concerto; his Symphony in A Minor; and the trilogy *Song of Hiawatha*, inspired by Henry Wadsworth Longfellow's poem.

"Christmas Overture" was originally conceived as incidental music for a play by Alfred Noyes: *The Forest of Wild Thyme*. The play was never staged with Coleridge-Taylor's music, however. The composer may not have reached the point of orchestrating the music, as four of the pieces were issued as piano scores. Sydney Baynes published the orchestration in 1925.

Suite for Viola and Small Orchestra (1934)

Ralph Vaughan Williams

(1872–1958)

Ralph Vaughan Williams wrote his *Suite for Viola and Orchestra* in 1934 for the great English violist Lionel Tertis, whose warm sound helped inspire the work's character. Vaughan Williams built the suite as eight short movements arranged in three groups. Each movement feels like a small musical tale, as if the viola were leafing through a book of old dances and quiet landscapes.

The opening "Prelude" sets the tone with a noble, unhurried melody. The "Carol" that follows is a beautiful song, and the "Christmas Dance" is bright and cheerful. Group II continues the variety with a poignant, reflective "Ballade" and a virtuosic "Moto perpetuo." Group III begins with a muted, dreamlike "Musette." A "Polka" has unexpected twists of tone and difficult chords played by the viola, ending with mystical-sounding harmonics. An energetic and exhilarating "Galop" brings the suite to a close.

Although the movements are concise, the suite feels spacious, thanks to Vaughan Williams's ability to let simple melodic ideas bloom. The result is one of the most charming showcases in the viola repertoire, celebrating the instrument's mellow voice within a vivid gallery of character and color.

Christmas Eve Festivities (2015/16, rev. 2020)

Quinn Mason

(b.1996)

"Christmas Eve Festivities" invites listeners into a world of holiday excitement and imagery. Rather than presenting a strict narrative, the work paints a festive, interwoven set of scenes: the sparkle of sleigh bells, the excitement of tree decorating, the joyful swirl of carols and communal merriment. Orchestral color with festive touches such as sleigh bells, chimes, and wind chimes conjures the holiday mood without the direct quotation of carols.

A musical collage alternates exuberance with more reflective glimpses of the season's mood, from sleds sliding down snowy hills to the glow of lights and ornaments and the warmth of gathering voices. Sleigh bells and glockenspiel glint; vibrant winds and brass evoke the crisp air and open spaces of a holiday ride; strings and celesta create twinkling textures that suggest the shimmer of decorations or the hush of snowfall.

Mason's orchestration is thoughtful and evocative. There is familiar seasonal sparkle, but the work remains original and expressive in its own right. The piece flows through an energetic opening that suggests the start of the festivities: perhaps the first ride out, the first notes of a carol. The middle section offers a gentler time to reflect, decorate, listen. The closing returns to vibrancy, gathering momentum and brilliance and culminating in full holiday revelry.

Ancient Airs and Dances, Suite 1 (1917)

P 109

Ottorino Respighi

(1879–1936)

Italian composer Ottorino Respighi's *Ancient Airs and Dances, Suite 1*, is an orchestral suite that reimagines four early dances for modern instruments. (Two companion suites were composed in 1923 and 1931.) Respighi's most popular works include his Roman trilogy—*Fountains of Rome*, *Pines of Rome*, and *Roman Festivals*. But besides being a composer, Respighi was a noted musicologist with a special interest in music of the Renaissance and Baroque. He preserved the spirit of the past while using the lush colors of the modern orchestra, an approach he believed was a “logical chain” connecting the past and future of music.

The suite's first movement, “Balletto detto ‘Il Conte Orlando,’” is based on a work from 1599 by the Italian composer Simone Molinaro. The movement begins with full orchestra in a major key and then moves to a contrasting minor section announced by the oboe. A brief return of the opening material closes the movement. The second, inspired by a work of Vincenzo Galilei, is based on a galliard, a popular dance of the Renaissance and early Baroque. Starting with a statement by the full orchestra, it moves to featuring smaller groups of instruments before bringing everyone together at the end. The “Villanella” is based on a lute melody and features an oboe solo atop pizzicato strings. A contrasting middle section is heard before the opening melody returns, this time on a cello. The final movement is a lively Italian folk dance originally used at masquerade balls. A trumpet adds an air of festiveness, bringing the work to a fitting conclusion.

The Snow Maiden (1873)

Five-part suite from Opus 12

Pyotr Ilyich Tchaikovsky

(1840–1893)

The Snow Maiden was a play written by Alexander Ostrovsky with incidental music by Tchaikovsky, part of which you'll hear tonight. Confusingly, the play was later adapted into an opera with music by Nikolai Rimsky-Korsakov. In early 1873, the Maly Theatre in Moscow was closed for major renovations, displacing all three of the imperial companies—ballet, opera, and orchestra—to the Bolshoi Theater. Theater management decided to unite all three companies for a grand production, and Ostrovsky was approached to write the new work, with Tchaikovsky writing the incidental music to be used between scenes. (Tchaikovsky did so in just three weeks.)

The story of the Snow Maiden, or Snegurochka, has no known roots in Slavic mythology, as this character first appeared in Russian folklore of the early nineteenth century. Since the mid-twentieth century, Snegurochka has been depicted as the granddaughter and companion of Ded Moroz during the New Year. (Ded Moroz is a figure similar to Santa Claus).

Critics panned it, but the Russian musical community loved the work and Tchaikovsky's melodies. Although Rimsky-Korsakov's music to the story is perhaps better known, Tchaikovsky's work deserves attention as well. Tonight you'll hear the introduction, a melodrama from Act II, a melodrama from Act I, the entr'acte to Act I, and the famous “Dance of the Tumblers” (also known as “Dance of the Buffoons”).

Program notes compiled or written by Kathy Boster from Internet sources

Edited by Eva Langfeldt

Viola Soloist Jenny Douglass



We welcome Jenny Douglass, principal violist of the Marin Symphony since 1999 and a member of the New Century Chamber Orchestra since 2008. She is a frequent substitute with the San Francisco Symphony; she has performed with them in Davies Concert Hall, Carnegie Hall, and on several European tours. She also has toured North and South America, Europe, and Asia with New York City's Orpheus Chamber Orchestra.

From 2015 to 2022, Douglass served as the Marin Symphony's Director of Education and Community Engagement. She developed several initiatives that send Marin Symphony musicians into Marin County schools and other community locations. In June 2019, Douglass created and produced a Marin Symphony Youth Orchestra tour, taking 90 teenagers to Europe for performances in Prague, Vienna, and Budapest. Her love for chamber music has

taken her to festivals all over the US. Her chamber music partners have included Yo-Yo Ma, Joseph Silverstein, Bruno Giuranna, and members of the San Francisco and Boston Symphonies. She earned degrees from Oberlin Conservatory and the Juilliard School.

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 twelfth 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.



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 viola player **Karen Chang**. Karen is a Dougherty Valley High School student and a very involved participant in the orchestra and chamber orchestra there. Her viola teacher is Kai Li Cheng. Karen's orchestra teacher at Dougherty, Paul Rhodes, reports that she is professional, collaborative, and very engaged in her musical activities and in her other endeavors. Karen has often functioned as a section leader, and she has been an active participant in the DVHS Music Service Club, serving as a valuable mentor to elementary students and a peer tutor at the high school level. She has been a member of the California All-State Orchestra, and she has played in the Oakland Symphony Youth Orchestra throughout high school, including as viola section leader since eleventh grade. She has also participated in numerous music competitions, both as a soloist

and in chamber groups. In addition, she has performed at senior centers and at fundraisers for Kids Against Hunger through the organization Seagull Leadership International. Karen plans to attend a four-year university to study cognitive science or biology and eventually pursue a career in medicine.

Arthur P. Barnes Award

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

Jemmima Dawson, a student at Dougherty Valley High School, receives the Arthur P. Barnes Award. At DVHS, she has participated in vocal ensemble 1, treble choir, concert choir, and chamber singers. She was soprano section leader in concert choir last year and now is mezzo-soprano section leader of the chamber singers. She also has been a section leader for her school's a capella club. Jemmima plays acoustic guitar, piano, bass guitar, cajón, trumpet, and synthesizer. She sings on the worship team at her church and plays trumpet there; is taking bass lessons at Music Land; enjoys improvisational, ad lib singing and playing; and is coaching children ages 4 to 9 to perform in a musical for their parents. She is writing music with a friend, and she produces background music for recordings that feature her own singing. Meanwhile, she is taking an AP music theory class at DVHS. Her high school choir director, Diana Walker, praises her passion to pursue excellence and help others strive for the same and describes Jemmima as trustworthy, kind, and a joy to be around. After high school, Jemmima hopes to study nursing while minoring in music.

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 **Graham Shawler**. Graham attends Granada High School, where he earned an International Baccalaureate in music as a junior. A voice and piano student of Michael Bernal throughout high school, Graham also, astoundingly, learned to play accordion as a pit musician for Granada's production of the musical *Hadestown: Teen Edition* last year. Very active in CYT (Christian Youth Theater) Tri-Valley, Graham has been a performer or vocal captain in their productions of *Sound of Music*, *Anastasia*, *Beauty and the Beast*, *Matilda*, *Mary Poppins*, and *Little Women*. Graham has been a counselor at CYT summer camps for several years and a band pianist and band leader in CYT's leadership program, High School Youth Pursuing Excellence. Graham also has performed with Heartstrings Theatre Company in Albuquerque, New Mexico. Here in Livermore, Graham has been a caroler and accompanist at Heritage Estates and has impressed Granada High's instrumental music director, George Pascoe, who says that "Graham's drive, dedication, and cheery attitude are absolutely contagious." Graham plans to study music education and theater design in college, and he hopes to promote education and collaboration in the arts.

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 Amador Valley High School student **Cecilia Thendean**, who played the first movement of Schumann's piano concerto at our February 2022 concert as a 13-year-old winner of the LAS Competition for Young Musicians. But Cecilia also plays cello, oboe, English horn, and clarinet! At Amador, she has played oboe and English horn in the top wind ensemble since 10th grade and clarinet in the marching band since ninth grade, this year as section leader and the featured pianist. She has served on Amador's student-led band council throughout high school, now as president. She has organized, programmed, and raised money for the band program through benefit concerts. Cecilia has been a performer and volunteer at California Music Educators Association Band Festivals throughout high school and since tenth grade at the annual Campana Jazz Festivals at Amador for middle and high school students. Community activities have ranged from concerts at senior centers, to Tri-Valley Asian Heritage Celebration concerts, to benefit concerts for the Alan Hu Foundation. Cecilia hopes to continue to study music at a conservatory while also exploring her interest in psychology.

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The Livermore-Amador Symphony Association and Guild gratefully acknowledge 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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www.livermoreamadorsymphony.org

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

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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.

Cantabella Children's Chorus

A nonprofit that offers classes in Livermore and Pleasanton, Cantabella Children's Chorus strives to foster and promote the appreciation of choral music in the community. Its students develop music literacy, healthy vocal technique, and choral artistry. For information, visit www.cantabella.org.

Chimes

Does the Symphony own the chimes played in this concert? Yes, thanks to grants from the Tri-Valley Nonprofit Alliance and the Alameda County ARTSFUND plus a donation from our own Symphony Guild. Enjoy!

Next Concert February 14 at 7:30 p.m.

Spend Valentine's Day with the symphony! Hear Elgar's "Salut d'Amour," a musical love letter, and immerse yourself in passionate music of Delius and Prokofiev inspired by the Shakespearean lovers Romeo and Juliet.

Emerging artists take center stage as we feature the three winners of our Competition for Young Musicians held this October: Cara Wang, cello, will play the first movement of Dvořák's Cello Concerto in B Minor; Donghu Kim, cello, will perform a selection from Tchaikovsky's *Variations on a Rococo Theme*; and Charlotte Trinh, harp, will play Maurice Ravel's "Introduction and Allegro."

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

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www.livermoreamadorsymphony.org

