

LIVERMORE AMADOR SYMPHONY

Spring Awakenings

Lara Webber
Music Director & Conductor
Sat. April 11, 2026, 7:30 p.m.
Bankhead Theater, Livermore



Guest Conductor: Geoffrey Gallegos

Inside the Music talk by Geoffrey Gallegos at 7 p.m.

Spring: A Musical Tableau for Orchestra (1891)
Opus 34

Alexander Glazunov
(1865–1936)

Appalachian Spring Suite (1945)
from *Appalachian Spring: A Ballet for Martha*

Aaron Copland
(1900–1990)

INTERMISSION

Jim Hurley, violin,
will perform in the lobby.

Presentation of Donation from the Symphony Guild
by LAS Guild President PJ Wells
to LAS Association President Anne Anaya

Symphony No. 1 (“Spring”) (1841)
Opus 38

Robert Schumann
(1810–1856)

- I. Andante un poco maestoso – Allegro molto vivace
- II. Larghetto
- III. Scherzo: Molto vivace
- IV. Allegro animato e grazioso

**The audience and performers are invited to enjoy a reception
hosted by the Livermore-Amador Symphony Guild
and featuring wines from Livermore vintners in the lobby after the concert.**

Music Director position underwritten by the Chet and Henrietta Fankhauser Trust.

Orchestra

Guest Conductor

Geoffrey Gallegos

First Violin

Joseph Fath

Concertmaster

Juliana Zolynas

Assistant

Concertmaster

Norman Back

Feliza Bourguet

Lana Dwello

Judy Eckart

Ethan Ha

Jutta Massoud

Doug Morrison

Jean Watanabe

Second Violin

Ursula Goldstein

Principal

Stephanie Black

Jeana Ernst

Miriam Flock

Stacy Hughes

Denise Leddon

Jacqueline McBride

Nissa Nack

Kevin Patel

Leslie Stevens

Viola

Dora Scott

Principal

Caitlin Chatowski

Matthew Curtis

Audrey Horning

Walter Schumann

Fernanda Van Atta

Cello

Peter Bedrossian

Principal

Claire Armstrong

Nita Cooley

Kate Fisher

Chris Jackson

Joanne Lenigan

Paul Pappas

String Bass

Aaron Plattner

Principal

Richard Hibbs

Nick James

Flute

Marianne Beeler

Principal

Barbara Brown

Stacie Manuel

Piccolo

Barbara Brown

Stacie Manuel

Oboe

Eva Langfeldt

Principal

Jeanne Brown

Jeff Lenigan

English Horn

Jeanne Brown

Clarinet

Lesley Watson

Principal

Kathy Boster

Cyndy Salmon

Bass Clarinet

Kathy Boster

Bassoon

Katie Brunner

Acting Principal

Lisa Gerbracht

Horn

Christine-Ann Immesoete

Principal

James Hartman

Roger Henderson

Bryan Waugh

Trumpet

Michael Portnoff

Principal

Anthony Manuel

Trombone

Diane Schildbach

Principal

Tom Munns

Bass Trombone

Marcus Schildbach

Timpani

April Nissen

Percussion

April Nissen

Principal

JT Happ

Bill Taylor

Piano

Todd Evans

Harp*

Ricky Rasura

Librarians

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Ian Zolynas

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

Program Notes

Spring: A Musical Tableau for Orchestra (1891)
Opus 34

Alexander Glazunov
(1865–1936)

Alexander Glazunov was an important figure in the late Russian Romantic period. He was a man of many talents, from composing to conducting and teaching. In the time surrounding the Bolshevik Revolution, he was director of the Saint Petersburg Conservatory, supervising its transition to the Petrograd and then Leningrad Conservatory. He tutored and mentored many students in his time at the Conservatory, among them a young Dmitri Shostakovich.

In the decades prior, Mily Balakirev, Alexander Borodin, César Cui, Modest Mussorgsky, and Nikolai Rimsky-Korsakov had provided a distinctly Russian flavor to their works (while loudly championing the talent of the young Glazunov), but it was Glazunov who was able to reconcile the Russian nationalistic sound with a more cosmopolitan flare. Although sometimes viewed as conservative and old-fashioned, he was nonetheless a stabilizing force in a time of uncertainty and upheaval.

Glazunov's ballet *The Seasons* (Opus 67) is arguably his most popular work; it includes spring dances in "a landscape covered with flowers." The "Spring" tableau we perform tonight predates the ballet by eight years. Both personify springtime. Listen for the birdsong!

Appalachian Spring Suite (1945)
from *Appalachian Spring: A Ballet for Martha*

Aaron Copland
(1900–1990)

Called "The President of American Music" by composer Virgil Thompson, Aaron Copland began working on *Appalachian Spring* in 1943 when he was commissioned to write "a dance piece." The work, originally titled *Ballet for Martha*, was written for Martha Graham and her ballet troupe. Copland and Graham had first met in the early 1930s at a concert where Copland's "Piano Variations" were being performed, about which Graham remarked that she wanted to dance to it. When starting the composition process, Copland explained, "I was thinking primarily about Martha and her unique choreographic style, which I knew well. Nobody else seems quite like Martha: she's so proud, so very much herself. And she's unquestionably very American: there's something prim and restrained, simple yet strong about her which one tends to think of as American."

The ballet premiered on October 30, 1944, as the climax of a four-day chamber music festival honoring the 80th birthday of arts patron Elizabeth Sprague Coolidge. Copland had not attended rehearsals, at Graham's insistence, seeing the finished product only a day before the premiere. The premiere was well received by critics and public alike. *New York Times* critic John Martin wrote, "Aaron Copland has written a score of fresh and singing beauty. It is, on its surface, a piece of early Americana, but in reality it is a celebration of the human spirit."

The orchestral suite was composed by Copland in 1945 and was played by many orchestras during that year. The suite, taken from the ballet score, reduced the original fourteen scenes to eight. The seventh section, "Simple Gifts," is easily the most recognized portion of the work.

The ballet is set in the early 1800s on the homestead of a young newlywed couple in rural Pennsylvania. Copland writes, "The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

Symphony No. 1 (“Spring”) (1841)

Opus 38

Robert Schumann

(1810–1856)

Robert Schumann was born in Saxony to a middle-class family with no real musical history to speak of, but young Robert showed an early aptitude for piano. Like many other young men of that era, he was encouraged to study law by his family, but his father, recognizing his talent, arranged for the young man to study piano as well. Persistent and increasingly serious issues with his right hand (probably focal dystonia, now often treated with Botox injections) saw the end of his dream of being a concert pianist.

In that era, composers didn’t typically give nicknames to their works, but in this case, it was Schumann himself who gave his Symphony No. 1 the nickname “Spring,” writing that on the manuscript’s title page. The symphony is a textbook example of German Romantic music, with the composer using the full complement of orchestral instruments to attain his desired sonic color palette.

Schumann composed this work, start to finish, in one month. He had titled the four movements “The Beginning of Spring,” “Evening/Nocturne,” “Merry Playmates,” and “Spring in Full Bloom,” but he later deleted those titles, so as to not “inhibit the imaginations of listeners.”

The first movement starts off with a brass fanfare that is in stark contrast to the dreary winter weather that surrounded Schumann when he started composing the work.

In the second movement, the nocturne, one can easily hear the flavor of German *Lieder*, a favorite Schumann genre, coming through. Make sure to listen for the solo trombone toward the end of the movement.

The second movement leads directly into the third, a scherzo, but the composer decides to divert from the norm and include two trio sections in this typically fast movement.

The final movement starts with an upward flourish of an arpeggio, and then the two themes are heard, but Schumann takes the typically Romantic approach of developing only the first theme. The movement takes listeners on a lively ride with a smile.

The symphony was premiered on March 31, 1841, by the Leipzig Gewandhaus Orchestra under the baton of Felix Mendelssohn.

Program notes written by Kathy Boster from Internet sources

Edited by Eva Langfeldt

Guest Conductor Geoffrey Gallegos

Geoffrey Gallegos, a San Francisco native and sixth-generation Californian, has been a fixture in the San Francisco Bay Area music community for 40 years. From 1985 to 1990, he served as associate conductor of the San Francisco Chamber Players Orchestra. In 1991, he was appointed principal conductor of the San Francisco Concerto Orchestra and continued in that capacity until 2006. In 2003, he was engaged as assistant conductor of the Peninsula Symphony Orchestra and served in that position until 2008. It was also in 2003 that Gallegos made his debut with Golden Gate Opera in San Francisco, conducting *Pagliacci*, and was subsequently invited to assume the position of music director and principal conductor. During his tenure, which concluded in 2020, he prepared and conducted the majority of Golden Gate’s main-stage productions. In 2004, Gallegos was invited to become music director and conductor of the Kensington Symphony Orchestra, a position he holds currently. In 2015, Gallegos was engaged to become music director and conductor



photo: Michael Mustacchi

of West County Winds, a symphonic wind and percussion ensemble in residence at Contra Costa Community College. In November 2021, he was appointed the new music director and conductor of the Contra Costa Chamber Orchestra. He has guest-conducted numerous ensembles throughout the Bay Area, U.S., and Europe.

Gallegos has a deep commitment to music education. In 2001, he was appointed music director and conductor of the Golden Gate Philharmonic, an all-city string youth orchestra in San Francisco that offers an integrated program of orchestral and chamber music performance and music theory. In 2023, he was elevated to the position of artistic and executive director and principal conductor. From 2001 to 2010, he participated in the Artist in Residence program at the Ruth Asawa School of the Arts in San Francisco, where he served as guest conductor of the orchestra and wind ensembles and taught music theory and sight singing. From 2007 to 2010, he served as instrumental music coordinator and liaison at the Nueva School in Hillsborough, where, among many duties, he oversaw the prestigious Menuhin/Dowling instrumental music program and organized and managed the Menuhin/Dowling Competition for Young Musicians.

Gallegos studied at the San Francisco Conservatory of Music Preparatory School and San Francisco State University, completing, with honors, a Bachelor of Music degree in instrumental education and conducting. Advanced studies in orchestral and operatic conducting continued at the University of Iowa School of Music, where he received a Master of Arts degree with high distinction and served as conductor of the University Chamber Orchestra. He was awarded multiple fellowships to the prestigious Conductors Institute held at West Virginia University and the University of South Carolina.

For eighteen years, Gallegos served as a member of the board of directors of the Community Music Center in San Francisco, where he began his music studies with the trumpet at the age of 9. Maestro Gallegos resides in San Francisco, his hometown.

LAA and LAS: Art and Music Collaboration

Our concert is enhanced by a film and a special display of works of art, all related to our “Spring Awakenings” music and concert theme. This is a result of a collaboration between the Symphony Association and the Livermore Art Association that began with an idea of LAS violin player Denise Leddon. Submitted to LAA for this project were more than a hundred works of art, from which a jury selected thirty-eight to be shown concurrently with the LAA’s Spring Art Show at the Bothwell Arts Center, 2466 Eighth Street, Livermore, on April 18 and April 19 from 10 a.m. to 4 p.m. The Symphony is sponsoring an Artist Meet & Greet at the “Spring Awakenings” art exhibit from 1 to 2 p.m. on April 19.



Spring's Overture (detail)
by Wei-Ting Chuang
(photo courtesy of LAA)

A subset of the art (23 pieces, by the 21 artists listed below), chosen because of their artistic excellence and their interpretation of tonight’s concert music, is in the silent film projected on stage during the concert. Some of these artworks are also on display in the lobby tonight.

Videographer: Chris Johnson (cjdesigned@gmail.com).

Artists: Shweta Agrawal, Reena Babu, Dennis Baker, Lynda Briggs, Rhonda Chase, Sylvia Chesson, Jessica Copeman, Bettie Goosman, Anuja Goyal, Ekaterina Ivanova, Lisa Maciel, Kerry McGehee, Malavika Oak, Houman Pazouki, Bonnie Polson, Anandhi Pugazanthi, Alana Shoars, Stefanie Sylvester, Assal Triolo, Craig Varden, Mary Young.

This unique collaboration between the Livermore-Amador Symphony Association and the Livermore Art Association was made possible by a generous grant from the City of Livermore Commission for the Arts.



Jim Hurley, Violin

Jim Hurley has performed with Queen Ida's Grammy-winning Bon Temps Zydeco Band, Deep Purple guitarist Ritchie Blackmore, Josh Groban, Smokey Robinson, the Trans-Siberian Orchestra, and many other artists and ensembles. TV credits include appearances on *Saturday Night Live* and on CNN's *WorldBeat*. He has played at the New Orleans and Monterey jazz festivals and for audiences in fifteen countries. He earned his Bachelor of Music degree in violin performance at Cal Poly Humboldt. Hurley teaches violin, guitar, and more at his Open Strings Music Studio in Livermore. He currently performs with his Friday night jam group, the Jammies, and his electric jazz fusion quartet, Night Harvest.

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. She has served as cover conductor for the San Francisco Symphony and the National Symphony Orchestra and was a conductor of Disney's Young Musicians Symphony Orchestra. Her operatic associations include posts as assistant conductor at Glimmerglass Opera and conductor of the Baltimore Opera Studio.



School Outreach Concerts

On April 16, Lara Webber will conduct members of LAS at three assemblies at elementary schools in Livermore and Dublin. The short concerts will begin with the "Star-Spangled Banner" and will include music depicting an Appalachian spring scene, a waltzing cat, 76 trombones, Superman, a Slavonic dance, and more. As always, the Symphony Guild will provide lunch for the musicians.

Music & Monet Fundraiser on May 3

Relax, get creative, and enjoy this brain-enhancing activity: The Symphony Guild and Pinot's Palette offer an opportunity to paint while listening to live music on Sunday May 3 from 2 to 4 p.m. in downtown Livermore. Register at pinotspalette.com/livermore/event/897712 to join the fun and paint a bouquet in the Impressionist style while musicians from LAS play. Pinot's Palette provides the art studio, instructor, paint, and materials, while the Guild provides a dessert bar, coffee, tea, and the players. Both share the day's profits.



Grants and Matching Gifts

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

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Corrections or questions? Please contact Judy Eckart, judy@justjudy.com

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or have included the Symphony in their estate plans.

For information, contact LAS Assn. President Anne Anaya at anneanaya@gmail.com.

April Jewels: April 23 at 6:30 p.m.

There will be musical entertainment—and desserts—on Thursday April 23 at 6:30 p.m. at the Bothwell Arts Center, 2466 8th Street in Livermore, when the Symphony Guild hosts April Jewels. All are invited to this meeting, which will include solo performances by three extraordinary young people who are runners-up from the LAS Competition for Young Musicians. Kudos to Anne Badders, who has organized this jewel of a recital. Mark your calendars.

Youth Orchestra: Register by May 1

The Livermore-Amador Symphony Youth Orchestra is a summer orchestra open to musicians ages 11 (or in 6th grade) through 21. In 2026, the LASYO conductors will be Bill Harrington and Robert Huntington. Rehearsals will be on Tuesdays and Thursdays from 7:00 to 9:30 pm. from June 23 through July 28, with a dress rehearsal on July 31 and a free public concert on August 1.

Audition registration forms are due by May 1. The form is available at LivermoreArts.org/LASYO. Registration is being handled by Livermore Arts, thanks to a new partnership between that organization and the Symphony. Questions? Please contact Betsy Hausburg, the LASYO program coordinator, at vdt.director@gmail.com.

Next Concert: Dramatic Voices, June 6 at 7:30 p.m.

The 2025–2026 season finale will begin with a small group accompanying Charlotte Trinh, a winner of this season's Competition for Young Musicians and the harp soloist for *Introduction and Allegro* by Ravel. Steve Sanchez

is a captivating performer and virtuoso clarinetist who will join us for Óscar Navarro's second clarinet concerto, which is cinematic in its scope and jazzy in its sensibilities. For a dramatic finish, pioneering American composer Amy Beach transports us through musical imagery and folk song to her Gaelic roots.



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

