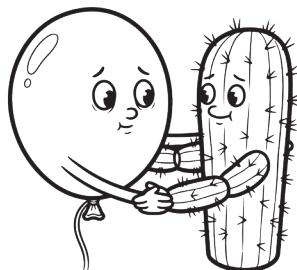


LIVERMORE AMADOR SYMPHONY



Forbidden Love

The Walk to the Paradise Garden (1906)
from *A Village Romeo and Juliet*

Frederick Delius
(1862–1934)

Cello Concerto in B Minor Opus 104 (1896)
I. Allegro

Antonín Dvořák
(1841–1904)

Cara Wang, soloist

INTERMISSION

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

Variations on a Rococo Theme Opus 33 (1877) **Pyotr Ilyich Tchaikovsky**

Moderato assai quasi Andante – Thema: Moderato semplice (1840–1893)
Var. I: Tempo della Thema
Var. II: Tempo della Thema
Var. VI: Andante
Var. VII and Coda: Allegro moderato con anima

Donghu Kim, cello soloist

Romeo and Juliet, Suite 2 Opus 64b (1935)

Sergei Prokofiev
(1891–1953)

1. The Montagues and the Capulets
2. Juliet the Maiden
3. Friar Laurence
4. Dance
5. The Parting of Romeo and Juliet
6. Dance of the Maidens from the Antilles
7. Romeo at the Tomb of Juliet

Salut d'Amour Opus 12 (1888)

Edward Elgar
(1857–1934)

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

Conductor

Lara Webber

First Violin

Josepha 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

Second Violin

Ursula Goldstein

Principal

Anne Anaya

Stephanie Black

Lisa Burkhart

Jeana Ernst

Miriam Flock

Stacy Hughes

Denise Leddon

Jacqueline McBride

Nissa Nack

Kevin Patel

Leslie Stevens

Viola

Dora Scott

Principal

David Friburg

Audrey Horning

Jill Pellett

Walter Schumann

Fernanda Van Atta

Cello

Peter Bedrossian

Principal

Claire Armstrong

Nita Cooley

Kate Fisher

Chris Jackson

Joanne Lenigan

Paul Pappas

Katie Stobbe

Rachel Xu

String Bass

Aaron Plattner

Principal

Richard Hibbs

Nick James

Navaz Jasavala

Flute

Marianne Beeler

Principal

Stacie Manuel

Piccolo

Barbara Brown

Oboe

Eva Langfeldt

Principal

Jeanne Brown

Jeff Lenigan

English Horn

Jeanne Brown

Clarinet

Lesley Watson

Principal

Kathy Boster

Christy Diggins

Bass Clarinet

Kathy Boster

Bassoon

Doug Stark

Principal

Katie Brunner

Contrabassoon

Robert Todd

Tenor Saxophone

Jessica Dodge-Overstreet

Horn

Christine-Ann Immesoete

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Trumpet

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Piano / Celesta

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Harp*

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

Program Notes

The Walk to the Paradise Garden (1906) from *A Village Romeo and Juliet*

Frederick Delius
(1862–1934)

Frederick Delius had a roundabout entry into the world of composing. Born in England to a musical family, he was encouraged to enter the family business of commerce, at one point being sent to Florida to run an orange plantation. He returned to England two years later, after he had neglected his managerial duties and wholly immersed himself in music. It was while he was in Florida that he published his first work, a polka called “Zum Carnival.”

Originally a pianist and violinist, he was drawn to the music of Chopin and Grieg, but stylistically he was hard to pin down. A 1929 article in *The Times* of London stated that Delius “belongs to no school, follows no tradition and is like no other composer in the form, content or style of his music.”

A Village Romeo and Juliet is an opera composed by Delius; its libretto was written by Delius and his wife, Jelka. The plot is based on a Swiss novella that alludes to the Shakespearean tragedy but changes the locale to a Swiss village with different main characters.

Two children, Sali and Vrenchen, grow up together as their families feud over a strip of land. The dispute ruins both families financially and socially. As adults, the lovers realize that there is no place for them in respectable society. After a final, tender evening together, they choose to end their lives by drowning in a river, hand in hand.

The opera is rarely seen or heard, but “The Walk to the Paradise Garden,” the interlude between scenes 5 and 6, is a popular stand-alone work.

Cello Concerto in B Minor Opus 104 (1896) I. Allegro

Antonín Dvořák
(1841–1904)

Antonín Dvořák was renowned for incorporating folk music of his native Bohemia and, later, folk music and spirituals he heard while in the United States into his own works. It was during his time in the United States that he wrote his cello concerto.

There were several accepted conventions for concerti at the time, such as which instruments of the orchestra to use, which register should be predominant on the solo instrument, and how the solo instrument should be featured. Dvořák decided to eschew these conventions by including three trombones, a tuba, a piccolo, and a triangle as well as by making the solo cello and the orchestra conversation partners at times, rather than putting the orchestra strictly in the background. He also wrote long orchestral passages during which the soloist rests. In the words of J. Anthony McAlister, program note annotator for the Los Angeles Philharmonic, “Dvořák desired his Concerto to be much more a dialogue and less a virtuoso showcase.”

In the first movement, the orchestra introduces the first theme, a somber and moody melody, after which a solo horn states the second theme. Then the cello enters to take the spotlight.

Variations on a Rococo Theme Opus 33 (1877)

Pyotr Ilyich Tchaikovsky
(1840–1893)

Pyotr Ilyich Tchaikovsky is well known for his symphonies and ballets, but he wrote a multitude of other works outside those realms. Among them is his “Variations on a Rococo Theme.” The theme is not actually from the Rococo period but is his own creation in that style.

Written in late 1876/early 1877, the work was dedicated to cellist Wilhelm Fitzenhagen, who also gave the premiere performance. (Fitzenhagen later extensively modified the work, perhaps to Tchaikovsky’s displeasure.) Tchaikovsky intended this composition to be a tip

of the cap to Mozart, whose oeuvre he greatly admired. An unusual aspect of the piece is that the soloist is challenged to play extremely high on the instrument for extended periods. Tonight we are playing an abridged version, featuring variations I, II, VI, VII, and the coda. To start, the theme is introduced, and then the variations enter, altering rhythm, tempi, and tonality. Each variation grows out of its predecessor, building on thematic material already presented. The brilliant coda brings the work to a close in the gloriously sunny key of A major.

Romeo and Juliet, Suite 2 Opus 64b (1935)

Sergei Prokofiev
(1891–1953)

Much has been written about Romeo and Juliet, from literary works to fine art and music, most notably the ballet by Sergei Prokofiev and the orchestral overture by Tchaikovsky.

Prokofiev was surrounded by music as a child, often traveling to Moscow with his mother to attend the opera. At age 11, he became a student of Reinhold Glière, under whose tutelage he started to develop his musical style of dissonant harmonies and unusual time signatures. In 1904 he entered the St. Petersburg Conservatory and studied piano, conducting, harmony, counterpoint, and orchestration.

Prokofiev composed *Romeo and Juliet* in 1935, and it premiered in then-Czechoslovakia in 1938. His music for the ballet has been lauded as being simple and efficient, almost no-frills. He was able to portray an abundance of emotions and situations while keeping the music sounding simple enough to be accessed and appreciated by the public.

Prokofiev took the music from the ballet and created three suites intended for the concert hall. Tonight you will hear Suite No. 2, whose movements are:

The Montagues and the Capulets: The two feuding families are introduced, with loud, strident chords reflecting the long-standing war between the two affluent families.

Juliet the Maiden: We meet young Juliet, with her energy and zest for life bubbling through the music.

Friar Laurence: Here we meet the trustworthy, wise, and compassionate friar. The low voices of bassoon, tuba, harp, and celli introduce his themes.

Dance: Heard at the opening of the second act, the music helps build anticipation of the action to come.

The Parting of Romeo and Juliet: We hear Romeo's love, impassioned but also hinting at tragedy.

Dance of the Maidens from the Antilles: This charming section isn't pivotal to the plot but features maracas and tambourine with violin and woodwind solos.

Romeo at the Tomb of Juliet: Romeo's love theme is surrounded by tragedy. We hear Romeo at the tomb of his beloved, as the contrabassoon contrasts with the strings. The piccolo and the bass clarinet play one last statement of sadness.

Salut d'Amour Opus 12 (1888)

Edward Elgar
(1857–1934)

Edward Elgar is most widely known for his *Pomp and Circumstance* marches, but his catalog of other works, such as symphonies and chamber works, is also impressive.

Originally titled "Liebesgruß", "Salut d'Amour" was written for violin and piano, and Elgar presented it to his fiancée, Alice, as an engagement present. A year after its publication, his publisher decided to change the title to appeal to a broader European audience. (Both titles mean "a greeting of love".) The first public performance was this orchestral version, performed in London in November 1889.

*Program notes written by Kathy Boster from Internet sources
Edited by Eva Langfeldt*

Competition for Young Musicians Winners

Donghu Kim—Cello

Donghu Kim, age 16, is a sophomore at Dougherty Valley High School in San Ramon. He is principal cello in the Young People's Symphony Orchestra and also is a member of the San Francisco Symphony Youth Orchestra. He began studying the cello at age 11, initially with Andy Ly and later at the San Francisco Conservatory of Music Pre-College Program with Amos Yang, associate principal cello of the San Francisco Symphony. Donghu's current teacher there is Jason Wang.

Donghu has performed not only on cello but also on guitar and flute in ensembles ranging from chamber groups to jazz band. Now fully devoted to the cello, he plays chamber music and is studying both music theory and Baroque music. In the aftermath of a devastating fire in Los Angeles, Donghu initiated an online fundraising project, uniting 12 Bay Area cellists in a virtual performance that raised \$1,000 in relief donations.



Donghu has performed in orchestras at the California All-State Music Education Conference and the CODA Music Festival at Montreat College and as a member of the Korean-American Music Supporters' Association Youth Symphony Orchestra. He has received numerous awards, such as second prize at the Diablo Valley College/Holy Names University Concerto Competition and honorable mention in the U.S. International Music Competition Young Artists Division.



Cara Wang—Cello

Cara Wang, age 16, studies cello with Amos Yang, having begun playing cello at age 4 with Alan Yang. A previous winner of the LAS Competition for Young Musicians, she is excited and grateful to return as a soloist with the symphony.

Cara has received numerous honors, including awards from the Khuner Young Artist Competition, Pacific Musical Society and Foundation Competition, Prodigy International Music Competition, U.S. Open Music Competition, U.S. International Music Competition, Korean-American Music Supporters' Association Competition, Diablo Valley College Young Artist String Competition, CalASTA Strings State Competition, Houston International Music Competition, and American Protégé International Concerto Competition.

In addition to her performance of the first two movements of the Elgar Cello Concerto with LAS in 2024, Cara has performed as a soloist with Central Oregon Symphony, Castro Valley Orchestra, Symphony Parnassus, and Prometheus Symphony Orchestra. Cara is currently a member of Young Chamber Musicians and the San Francisco Symphony Youth Orchestra. She has attended the Bowdoin International Music Festival (2025), Encore Summer Chamber Music Institute (2024, 2025), Meadowmount School of Music (2023), and Colburn Summer Chamber Music Intensive (2022). She is deeply grateful to the teachers and musicians who have inspired her and finds great joy in passing on that love of music by teaching young cellists in her community.

Charlotte Trinh—Harp

Yes, there were three winners of the Competition for Young Musicians this season! At our concert on June 6, Charlotte Trinh will perform as the harp soloist in Ravel's *Introduction and Allegro*, accompanied by a sextet of LAS players.

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.

Element 116

Entertaining in the lobby during intermission tonight is Element 116. The band is named after Livermore's own chemical element, Livermorium, which has atomic number 116. Members of the band are middle and high school students from several Livermore-area schools. Led by renowned jazz musician and composer Matt Finders, who grew up in Livermore, they play a mix of jazz, Latin, rock, and swing.

SPARC

The visit tonight by Romeo and Juliet is courtesy of SPARC, the Shakespeare & Performing Arts Regional Company. Catch SPARC's performances of *The Glass Menagerie* in May at the Bankhead!

Estate Sales Managed by the Symphony Guild

Symphony Guild volunteers have years of experience managing estate sales. We meet in your home to evaluate items and offer advice. We prepare a contract. Once the contract is signed and a sale date set, we sort, price, and market your items, from knick-knacks to furniture to cars; we have pricing expertise in many areas. Then we hold the sale. Proceeds are shared between you and the Symphony, as agreed by and contracted with you. All of the Guild's share of the proceeds goes to the Livermore-Amador Symphony.

We are aware that this may be a sensitive time for you and your family. Our intent is to make the sale preparation and follow-up as well as the sale itself go smoothly and successfully. While running your sale, we keep the security of your home and goods in mind.

Contact Nancy McKenzie at (510) 882-4806 or nancymac360@gmail.com.

Grants and Matching Gifts

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

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*The Livermore-Amador Symphony Association and Guild gratefully acknowledge
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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, please contact LAS Association President Anne Anaya at
anneanaya@gmail.com.

Sipping for the Symphony: March 20 at Cuda Ridge



Mark your calendar for Friday March 20 from 4 to 7 p.m., when the Symphony Guild will hold a Sipping for the Symphony event at Cuda Ridge Wines, 2400 Arroyo Road in Livermore. The Guild will provide appetizers, and you can bid on gift baskets, enjoy music performed by The

Jammies, and relax at a beautiful venue overlooking the vineyards. This event is especially for orchestra, Guild, and Association members but is open to the public. Drop by, and bring along a friend or two! You will not want to miss this gentle early-evening welcome to our Livermore spring.

The Other Mozart: March 29 at 7:00 p.m.

The award-winning *The Other Mozart* by Sylvia Milo comes to the Bankhead on Sunday March 29, bringing to life the forgotten story of Nannerl Mozart, Amadeus' gifted sister whose genius was lost to history. Daniella Galli will be Nannerl Mozart in this mesmerizing one-woman play that immerses audiences in a world of music, elegance, and the struggles of a woman ahead of her time. Don't miss this critically acclaimed production that has captivated audiences from New York to London—experience the untold story of *The Other Mozart* live on stage!

Next Concert: Spring Awakenings April 11 at 7:30 p.m.

Guest conductor Geoffrey Gallegos will lead the orchestra on the evening of April 11 in a vibrant program that brings the sounds of nature to life. After an "Inside the Music" talk from 7 to 7:15 p.m., the 7:30 p.m. concert will feature Copland's "Appalachian Spring," Schumann's Symphony No. 1 ("Spring"), and Glazunov's "Spring: A Musical Tableau for Orchestra."



photo: Michael Mustaccchi

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

