LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS

AGENDA
TUESDAY, SEPTEMBER 30, 2025

COMMISSION FOR THE ARTS SPECIAL MEETING – 4:30 PM

MEETING PARTICIPATION INFORMATION CAN BE FOUND AT THE END OF THE AGENDA

CIVIC CENTER MEETING HALL
WILLIAM M. MENDENHALL COMMUNITY ROOM
1016 S. LIVERMORE AVENUE

NOTICE IS HEREBY GIVEN that the Commission for the Arts of the City of Livermore will convene a special meeting on September 30, 2025, beginning at 4:30 pm, Civic Center Meeting Hall, William M. Mendenhall Community Room, 1016 S. Livermore Avenue.

This special meeting is being called by Chair Laurence E Milder. /s/ Laurence E Milder

Laurence E Milder, Chair
Natalia T Custodio, Vice Chair
Tauheeda Babar, Commissioner
Cathleen deOrnelas, Commissioner
Thomasin J Dewhurst, Commissioner
Robert Gausman, Commissioner
Rajagopal R Kowligi, Commissioner
Monya Lane, Commissioner
Tracy Sahn, Commissioner

1. CALL TO ORDER

2. ROLL CALL

Commissioner Tauheeda Babar
Commissioner Cathleen deOrnelas
Commissioner Robert Gausman
Commissioner Rajagopal R Kowligi
Commissioner Monya Lane
Commissioner Sabrina Ohnemus
Commissioner Cher Wollard
Vice Chair Natalia Custodio
Chair Laurence E Milder

3. OPEN FORUM

- In conformance with the Brown Act, no Commission for the Arts action can occur on items presented during Open Forum.
- To provide public comment, please submit a speaker card. When your name is called, walk to the lectern to address the Commission.
- Comments are limited to a maximum of 3 minutes per person, per item. The Chair may reduce the amount of time based on the number of persons wishing to speak.
- Open Forum will conclude after 30 minutes; however, if there are additional speakers, Open Forum will reconvene after Matters for Consideration.

4. CONSENT CALENDAR

Consent Calendar items are considered routine and are acted upon by the Commission with a single action. Members of the audience wishing to provide public input must submit a speaker card.

4.1 Approval of Draft Minutes - July 22, 2025, Commission for the Arts Regular Meeting

Recommendation:
Staff recommends the Commission for the Arts approve the draft minutes.

Attachments:
1. DRAFT Commission for the Arts - July 22, 2025 - Regular Meeting Minutes

5. MATTERS FOR CONSIDERATION

5.1 Appointment of Commissioners to the Partnership Model Ad Hoc Committee

Recommendation:
Staff recommends the Commission for the Arts nominate and vote to appoint three commissioners to the Partnership Model ad hoc committee that was established at the July 22, 2025, regular meeting.

Staff Report

5.2 Appointment of an ad hoc committee to review Unsolicited Grant applications.

Recommendation:
Staff recommends the Commission for the Arts appoint an ad hoc committee to review Unsolicited Grant applications received by the October 1, 2025, cycle deadline.
Staff Report

5.3 Discussion and direction regarding the Project and Program Grant Review Ad Hoc Committee's funding recommendations to the Commission for the Arts and to City Council.

Recommendation:
Staff recommends the Commission for the Arts receive an oral report from the ad hoc committee and review and discuss the ad hoc committee's funding recommendations, and vote to approve recommendation of the following Project & Program grant applications to the City Council:

1. East Bay Holocaust Education Center - "Violins of Hope" Free Exhibits - $10,000
2. Las Positas College - Literary Arts Festival - $10,000
3. Livermore-Amador Symphony - "Spring Awakenings" Concert and Display - $8,579
4. Livermore Art Association - Spring Arts Program - $9,000
5. Livermore Valley Opera - Education and Community Engagement Program - $10,000
6. Shruti Abhishek Dance - Free Cultural and Education Program for Youth - $4,000

Staff Report
Attachments:
1. East Bay Holocaust Education Center - Redacted Application
2. Las Positas College - Redacted Application
3. Livermore-Amador Symphony - Redacted Application
4. Livermore Art Association - Redacted Application
5. Livermore Valley Opera - Redacted Application
6. Shruti Abhishek Dance - Redacted Application
7. Project and Program Grant Applications Presentation

5.4 Arts Projects, Planning, and Updates Memo

Recommendation:
Staff recommends the Commission for the Arts receive the memo and report.
Staff Report
Attachments:
1. Memo to the Commission for the Arts

5.5 Recurring Grants Ad Hoc Committee Update Report

Recommendation:
Staff recommends the Commission for the Arts receive the report from the ad hoc committee and provide feedback and direction (if applicable).
Staff Report
Attachments:
1. Recurring Grants Ad Hoc Committee Notes

6. COMMITTEE REPORTS AND MATTERS INITIATED BY STAFF AND COMMISSIONERS

7. ADJOURNMENT

To a regular Commission for the Arts meeting on Tuesday, October 28, 2025, at 4:30 pm, Civic Center Meeting Hall, William M. Mendenhall Community Room, 1016 S. Livermore Avenue.

8. HOW TO PARTICIPATE IN THE COMMISSION MEETING

You can participate in the meeting in a number of ways:

Special Meeting, Workshops - The public will have the opportunity to address the Commission for the Arts regarding the items that are the subject of the special meeting or workshop. Public comments are limited to a maximum of 3 minutes per person.

Submission of Comments Prior to the Meeting:

Email Comments may be submitted by the public to the Commission for the Arts Liaison (arts@LivermoreCA.gov). Items received no later than 12:00 pm on the day of the meeting will be provided to the Commission and available on the City website prior to the meeting. These items will NOT be read into the record.

eComments may be submitted by the public using the eComment link here. Comments may be up to 1000 characters in length and will be accepted up until 3:30 pm the day of the meeting. These items will NOT be read into the record and are viewable by the the Commission and the public upon submittal.

Submission of Comments During the Meeting:

Speakers are limited to a maximum of 3 minutes per person. To submit a comment, you must complete a speaker card for each item. Speaker cards are available in the Civic Center Meeting Hall lobby. Indicate on the card the item number you wish to comment on and submit the card directly to the liaison prior to the start of the item. You should be aware that the Commission is prohibited by State law from taking action on any items that are not listed on the agenda. However, if your item requires action, the Commission may place it on a future agenda or direct staff to work with you and/or report to the Commission on the issue.

If you would like to deliver written materials to the Commission for the Arts as part of your public comments, please provide 12 copies to the liaison with your speaker card.

The Commission Agenda and Agenda Reports are prepared by City staff and are available for public review 72 hours prior to the Commission for the Arts meeting at 1016 South Livermore Avenue, Livermore. The Agenda is also available on the City's website, http://livermoreca.gov/agenda.

Under Government Code §54957.5, any supplemental material distributed to the members of the Commission for the Arts after the posting of this agenda will be available for public review

at City Hall, 1052 South Livermore Avenue, Livermore, and included in the agenda packet available on the City's web site at http://livermoreca.gov/agenda.

PURSUANT TO TITLE II OF THE AMERICANS WITH DISABILITIES ACT (CODIFIED AT 42 UNITED STATES CODE SECTION 12101 AND 28 CODE OF FEDERAL REGULATIONS PART 35), AND SECTION 504 OF THE REHABILITATION ACT OF 1973, THE CITY OF LIVERMORE DOES NOT DISCRIMINATE ON THE BASIS OF RACE, COLOR, RELIGION, NATIONAL ORIGIN, ANCESTRY, SEX, DISABILITY, AGE OR SEXUAL ORIENTATION IN THE PROVISION OF ANY SERVICES, PROGRAMS, OR ACTIVITIES. TO ARRANGE AN ACCOMMODATION IN ORDER TO PARTICIPATEIN THIS PUBLIC MEETING, PLEASE CONTACT THE ADA COORDINATOR AT ADACOORDINATOR@LIVERMORECA.GOV OR CALL (925) 960-4170 (VOICE) OR (925) 960-4104 (TDD) AT LEAST THREE (3) BUSINESS DAYS IN ADVANCE OF THE MEETING

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS
MINUTES
JULY 22, 2025

REGULAR MEETING

1. CALL TO ORDER - The meeting of the Commission for the Arts was called to order by Chair Laurence E. Milder at 4:33 p.m., held in person at 1016 S. Livermore Avenue.

2. ROLL CALL - Present: Chair Laurence E Milder, Commissioner Cathleen deOrnelas, Commissioner Robert Gausman, Commissioner Rajagopal Kowligi, Commissioner Monya Lane**,** Commissioner Tracy Sahn.

Vice Chair Natalia Custodio, Commissioner Thomasin Dewhurst, and Commissioner Tauheeda Babar were absent from this meeting.

STAFF PRESENT – Management Analyst II Allen McFarland, Management Analyst I Leng Kutil.

3. OPEN FORUM

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

4. CONSENT CALENDAR

4.1 Approval of draft minutes – June 24, 2025, Commission for the Arts Regular Meeting

Recommendation: Staff recommended the Commission for the Arts approve the draft minutes.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

ON THE MOTION OF COMMISSIONER DEORNELAS, SECONDED BY COMMISSIONER GAUSMAN, AND CARRIED ON A 5-0 VOTE, WITH

COMMISSIONER SAHN INELIGIBLE TO VOTE DUE TO BEING ABSENT AT THE JUNE MEETING AND VICE CHAIR CUSTODIO, COMMISSIONER BABAR AND COMMISSIONER DEWHURST BEING ABSENT AT THE CURRENT MEETING, THE COMMISSION FOR THE ARTS APPROVED THE MINUTES.

5. MATTERS FOR CONSIDERATION

5.1 Appointment of an Ad Hoc Committee to Review Mini Grant Applications

Recommendation: Staff recommended the Commission for the Arts appoint an ad hoc committee to review Mini Grant applications received by the September 1, 2025, cycle deadline.

Management Analyst II McFarland gave the report.

Chair Milder opened the public comment period.

There were no other speakers, and the public comment period was closed.

ON THE MOTION OF COMMISSIONER DEORNELAS, SECONDED BY COMMISSIONER LANE, AND CARRIED ON A 6-0 VOTE, WITH VICE CHAIR CUSTODIO, COMMISSIONER BABAR AND COMMISSIONER DEWHURST BEING ABSENT, THE COMMISSION FOR THE ARTS APPROVED ESTABLISHING AN AD HOC COMMITTEE TO REVIEW MINI GRANT APPLICATIONS.

ON THE MOTION OF COMMISSIONER LANE, SECONDED BY COMMISSIONER SAHN, AND CARRIED ON A 6-0 VOTE, WITH VICE CHAIR CUSTODIO, COMMISSIONER BABAR AND COMMISSIONER DEWHURST BEING ABSENT, THE COMMISSION FOR THE ARTS APPROVED APPOINTMENT OF COMMISSIONER DEORNELAS, COMMISSIONER GAUSMAN, AND COMMISSIONER KOWLIGI TO SERVE ON THE AD HOC COMMITTEE TO REVIEW MINI GRANT APPLICATIONS WITH COMMISSIONER DEORNELAS TO SERVE AS CHAIR.

5.2 Appointment of an Ad Hoc Committee to Review Project and Program Grant Applications

Recommendation: Staff recommended the Commission for the Arts appoint and ad hoc committee to review Project and Program Grant Applications received by the September 1, 2025, cycle deadline.

Management Analyst II McFarland gave the report.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

ON THE MOTION OF COMMISSIONER DEORNELAS, SECONDED BY

COMMISSIONER KOWLIGI, AND CARRIED ON A 6-0 VOTE, WITH VICE CHAIR CUSTODIO, COMMISSIONER BABAR AND COMMISSIONER DEWHURST BEING ABSENT, THE COMMISSION FOR THE ARTS APPROVED ESTABLISHING AN AD HOC COMMITTEE TO REVIEW THE PROJECT AND PROGRAM GRANT APPLICATIONS.

ON THE MOTION OF COMMISSIONER DEORNELAS, SECONDED BY COMMISSIONER GAUSMAN, AND CARRIED ON A 6-0 VOTE, WITH VICE CHAIR CUSTODIO, COMMISSIONER BABAR AND COMMISSIONER DEWHURST BEING ABSENT, THE COMMISSION FOR THE ARTS APPROVED COMMISSIONER SAHN, COMMISSIONER LANE, AND CHAIR MILDER TO SERVE ON THE AD HOC COMMITTEE TO REVIEW PROJECT AND PROGRAM GRANT APPLICATIONS WITH CHAIR MILDER TO SERVE AS CHAIR.

5.3 Review of Commission for the Arts Nametag Options

Recommendation: Staff recommended the Commission for the Arts review the nametag options and select one for production or provide alternate suggestions or direction.

Management Analyst II McFarland gave the report.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

There was consensus among the Commission members to move forward with the name badge option that is silver with no paint brush.

5.4 Presentation on Mini Grant Outreach Activities and Data Trends from 2022 through the Fourth Quarter of FY 2024/25

Recommendation: Staff recommended the Commission for the Arts receive the presentation on the Mini Grant program's outreach activities and data trends from 2022 through the fourth quarter of FY 2024/25 and provide input on strategies to improve applicant engagement.

Management Analyst I Kutil gave the report.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

5.5 Discussion on the Number of Grants each Organization can have Active at One Time

Recommendation: Staff recommended the Commission for the Arts discuss the number of grants an organization can have active at one time and if deemed to be necessary by the Commission, appoint an ad hoc committee to discuss and consider

options related to these grant requests.

Management Analyst II McFarland gave the report.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

There were no motions and no action taken on this item.

5.6 Report on the status of the Partnership Model

Recommendation: Staff recommended the Commission for the Arts receive a report on the Partnership Model as its now a sunset subcommittee, provide feedback, and if deemed appropriate, establish a new ad hoc committee to continue review and development of the Partnership Model.

Management Analyst II McFarland gave the report.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

ON THE MOTION OF COMMISSIONER GAUSMAN, SECONDED BY COMMISSIONER KOWLIGI, AND CARRIED ON A 6-0 VOTE, WITH VICE CHAIR CUSTODIO, COMMISSIONER BABAR, AND COMMISSIONER DEWHURST BEING ABSENT, THE COMMISSION FOR THE ARTS APPROVED ESTABLISHING AN AD HOC COMMITTEE TO IMPLEMENT THE PARTNERSHIP MODEL.

The Commission for the Arts collectively decided to formally appoint members to the newly established ad hoc committee at a future meeting.

5.7 Discussion Arts Storage Spaces

Recommendation: Staff recommended the Commission for the Arts discuss arts storage spaces.

Management Analyst II McFarland gave the report.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

5.8 Ad Hoc Committee and Staff Reports on the Bothwell Arts Center

Recommendation: Staff recommended the Commission for the Arts receive the reports from the ad hoc committee and staff.

Management Analyst II McFarland gave the report.

Commissioner Gausman provided the oral report from the ad hoc committee.

Chair Milder opened the public comment period.

There were no speakers, and the public comment period was closed.

The Commission for the Arts collectively decided to re-visit this ad hoc committee's work at a future meeting.

6. COMMITTEE REPORTS AND MATTERS INITIATED BY STAFF AND COMMISSIONERS

Commissioner Lane initiated a review of the scope of the Commission via the Arts Policy and Procedures manual. Commissioners agreed to add this item to a future meeting agenda.

Commissioner Gausman wanted to celebrate the SPARC Theater production of Merry Wives of Windsor playing at Darcy Kent Winery and is a project supported by the Commission for the Arts.

7. ADJOURNMENT - at 6:25 p.m. to a Commission for the Arts regular meeting on Tuesday, August 28, 2025, at 4:30 p.m., William M. Mendenhall Community Room, Civic Center Meeting Hall, 1016 S. Livermore Avenue.

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS STAFF REPORT **ITEM NO. 5.1**

DATE: September 30, 2025

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Appointment of Commissioners to the Partnership Model Ad Hoc Committee

RECOMMENDED ACTION

Staff recommends the Commission for the Arts nominate and vote to appoint three commissioners to the Partnership Model ad hoc committee that was established at the July 22, 2025, regular meeting.

DECISION TYPE

Administrative

SUMMARY

During the July 22, 2025, regular meeting, the Commission for the Arts voted to establish a Partnership Model ad hoc committee. The Commission collectively decided to wait to appoint commissioners to the ad hoc committee until a future meeting when additional commissioners would be present.

When nominating and appointing commissioners, one should be designated as the chair of the group.

DISCUSSION

During the July 23, 2024, Commission for the Arts meeting, the now sunset Partnership Model Subcommittee presented a communication toolkit for consistent messaging with community partners. The Commission for the Arts reviewed the toolkit and requested the subcommittee incorporate feedback received and present the updated communication toolkit at a future meeting.

During the October 22, 2024, Commission for the Arts meeting, the now sunset Partnership Model Subcommittee presented a draft document (attached) to be used for "Partnership Model Initial Engagement". After receiving the report, the Commission determined that the next step was to be a review of the list of liaisons.

To bring the Commission for the Arts into alignment with City Council Rules of Procedure [section

16.2(3)(b)], during the November 19, 2024, Commission meeting, all standing subcommittees, with the exception of the Developer Initiated Art Subcommittee, were sunset with the option to reestablish them as ad hoc committees as needed.

During the July 22, 2025, meeting, the Commission was asked to discuss and determine what work, if any, should be done related to the Partnership Model, and if deemed to be appropriate, establish an ad hoc committee to further review and discuss the Partnership Model. Commission members present unanimously voted to establish this ad hoc committee, but deferred appointment of commissioners to this new committee until a future meeting.

ATTACHMENTS

Prepared by: Allen McFarland
Management Analyst II

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS STAFF REPORT ITEM NO. 5.2

DATE: September 30, 2025

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Appointment of an ad hoc committee to review Unsolicited Grant applications.

RECOMMENDED ACTION

Staff recommends the Commission for the Arts appoint an ad hoc committee to review Unsolicited Grant applications received by the October 1, 2025, cycle deadline.

DECISION TYPE

Administrative

SUMMARY

The Commission for the Arts creates ad hoc committees to carry out the various duties and responsibilities of the Commission such as reviewing Unsolicited Grant applications.

DISCUSSION

The Commission for the Arts duties and responsibilities as defined in the Livermore Municipal Code Chapter 2.43.020 includes Unsolicited Grant application review and approval. The ad hoc committee works with City staff to ensure grant applications meet funding eligibility guidelines and are evaluated for compliance with the Commission's current goals and priorities. The ad hoc committee funding recommendations are presented to the full Commission for the Arts for review before a final recommendation is presented to the City Council for final approval. As of the time of the packet's publishing, no Unsolicited Grant applications have been received for the October 1, 2025, cycle deadline.

ATTACHMENTS

Prepared by: Allen McFarland
Management Analyst II

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS STAFF REPORT ITEM NO. 5.3

DATE: September 30, 2025

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Discussion and direction regarding the Project and Program Grant Review Ad Hoc Committee's funding recommendations to the Commission for the Arts and to City Council.

RECOMMENDED ACTION

Staff recommends the Commission for the Arts receive an oral report from the ad hoc committee and review and discuss the ad hoc committee's funding recommendations, and vote to approve recommendation of the following Project & Program grant applications to the City Council:

1. East Bay Holocaust Education Center - "Violins of Hope" Free Exhibits - $10,000
2. Las Positas College - Literary Arts Festival - $10,000
3. Livermore-Amador Symphony - "Spring Awakenings" Concert and Display - $8,579
4. Livermore Art Association - Spring Arts Program - $9,000
5. Livermore Valley Opera - Education and Community Engagement Program - $10,000
6. Shruti Abhishek Dance - Free Cultural and Education Program for Youth - $4,000

DECISION TYPE

Administrative

SUMMARY

The Project and Program Grants program, administered by the Commission for the Arts, supports local cultural arts initiatives through bi-annual funding cycles. For the September 2025 cycle, seven applications were received and reviewed by the ad hoc committee; however, one of the applications was subsequently rescinded. The total recommended funding for the six remaining applications is $51,579. The committee recommended full funding for five projects and partial funding for one project. Grant awards will be allocated from either the FY 2025-26 or FY 2026-27 Public Art Fund budgets, depending on project completion dates.

DISCUSSION

In 2008, the City Council established the Project and Program Grants program as an authorized use of the Public Art Fund to help promote cultural enrichment within the City. The program is administered by the Commission for the Arts, which conducts two application cycles per year in March and September. After a thorough review and evaluation process, the Commission submits funding recommendations to the City Council for consideration and final approval. The program provides financial assistance to eligible artists and organizations that deliver cultural arts programming in Livermore. Current guidelines adopted in 2016 allow for applicants to request funding of up to $10,000 per application.

To support the review process, the Commission for the Arts appoints an ad hoc committee to evaluate applications that have been screened for eligibility and completeness. Using the program's established standardized evaluation criteria, the Committee reviews each application and prepares preliminary funding recommendations for the full Commission to consider. Final recommendations are then submitted to the City Council for final approval.

For the September 1, 2025, application cycle, seven Project and Program Grant applications were received, totaling $67,579 in funding requests; one of the applications was subsequently rescinded, bringing the total to six applications and $57,579 in funding requests. The ad hoc committee received the comprehensive packet of applicant materials to use for the evaluation process. The ad hoc committee recommends a total of $51,579 in total grant funding; this includes full funding for five applications and partial funding for one application that were received as follows:

1. East Bay Holocaust Education Center - "Violins of Hope" Free Exhibits - $10,000
2. Las Positas College - Literary Arts Festival - $10,000
3. Livermore-Amador Symphony - "Spring Awakenings" Concert and Display - $8,579
4. Livermore Art Association - Spring Arts Program - $9,000
5. Livermore Valley Opera - Education and Community Engagement Program - $10,000
6. **Shruti Abhishek Dance - Free Cultural and Education Program for Youth - $4,000

**The ad hoc committee recommended funding $4,000 of the $10,000 requested by Shruti Abhishek Dance; this is to support the group's venue rental, materials and supplies, and marketing/promotion.

The total amount available for grant awards will be drawn from two funding sources based on the timing of the proposed events or programs. For events or programs scheduled to be completed by June 30, 2026, funds will be allocated from the fiscal year (FY) 2025-26 budget. For events or programs occurring on or after, July 1, 2026, funding will be drawn from the FY 2026-27 budget. The current budget for Project and Program Grants is $80,000 in each fiscal year (2025-26 & 2026-27); $35,000 of the budgeted fiscal year 2025-26 funds were previously awarded.

ATTACHMENTS

1. East Bay Holocaust Education Center - Redacted Application
2. Las Positas College - Redacted Application
3. Livermore-Amador Symphony - Redacted Application
4. Livermore Art Association - Redacted Application
5. Livermore Valley Opera - Redacted Application
6. Shruti Abhishek Dance - Redacted Application
7. Project and Program Grant Applications Presentation

Prepared by: Allen McFarland
Management Analyst II

Applicant Name: Lawrence J. Lagin

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ☒ 1. Application Checklist (this page).
- ☒ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ☒ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ☒ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ☒ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ☒ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ☒ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ☒ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ☒ 9. Resumes/biographies of key project individuals, generally one page each.
- ☒ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ☒ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ☒ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Lawrence J. Lagin

Authorized Officer's Signature

Aug. 26, 2026

Date

Lawrence J. Lagin

Print Name of Officer signing this form

President

Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September

Submission Date: 8/26/2025

Amount of Grant Request: $ 10,000 Total Project Budget: $ 107,000

Applicant/Organization: East Bay Holocaust Education Center Text

Applicant/Organization's Address: [redacted]

Applicant/Organization's Web site: www.ebhec.org

Preparer's Name and Title: Larwence Lagin, President

Preparer's Phone: [redacted]

Address (for formal [redacted]

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Theater, Music, Exhibits, Concerts, Education, World History

Briefly describe the project or program for which support is requested:

EBHEC will be bringing back the Violins of Hope in October and November 2026 for 4 weeks of free exhibits at the Bankhead theater and concerts at public schools in Livermore, the Tri-Valley and the East Bay and 2 for-pay concerts at the Bankhead on Oct. 18 and 19, 2026.

Number of people intended to reach: Audience: 5000 Participants: 100

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: October 11, 2026

Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: November 8, 2026

East Bay Holocaust Education Center

Board of Directors (3 years)

Lawrence Lagin	President
Rabbi Raleigh Resnick	Vice President
Eileen Vergino	Treasurer
Riva Gambert	Secretary
Cheryl Cohen	Education
Simon Cohen	Outreach
Ronna Lagin	Administration
Lisa Belk	Special Projects

Advisory Board Members (2 years)

Gina Bonanno, Former Livermore City Council Person, Retired-LLNL
Anne Giancola, Visual Arts Manager, Livermore Performing Arts
Peg Folta, Retired Scientist, LLNL
Nancy Davis Lewis, Partner, Kennedy LLP
Martie Muldoon, Retired Teacher, Pleasanton Unified School District
Trish Munro, Former Livermore Council Member
Bill Nebo, Pastor Emeritus, First Presbyterian Church, Livermore

IRS 501c3 tax exemption

Department of the Treasury
Internal Revenue Service
Tax Exempt and Government Entities
P.O. Box 2508
Cincinnati, OH 45201

Date:
05/05/2021
[redacted]
Person to contact:
Name: Customer Service
[redacted]
Telephone: (877) 829-5500
Accounting period ending:
December 31
Public charity status:
170(b)(1)(A)(vi)
Form 990 / 990-EZ / 990-N required:
Yes
Effective date of exemption:
January 8, 2021
Contribution deductibility:
Yes
Addendum applies:
No
DLN:
[redacted]

EAST BAY HOLOCAUST EDUCATION CENTER INC
C/O LAWRENCE LAGIN
[redacted]

Dear Applicant:

We're pleased to tell you we determined you're exempt from federal income tax under Internal Revenue Code (IRC) Section 501(c)(3). Donors can deduct contributions they make to you under IRC Section 170. You're also qualified to receive tax deductible bequests, devises, transfers or gifts under Section 2055, 2106, or 2522. This letter could help resolve questions on your exempt status. Please keep it for your records.

Organizations exempt under IRC Section 501(c)(3) are further classified as either public charities or private foundations. We determined you're a public charity under the IRC Section listed at the top of this letter.

If we indicated at the top of this letter that you're required to file Form 990/990-EZ/990-N, our records show you're required to file an annual information return (Form 990 or Form 990-EZ) or electronic notice (Form 990-N, the e-Postcard). If you don't file a required return or notice for three consecutive years, your exempt status will be automatically revoked.

If we indicated at the top of this letter that an addendum applies, the enclosed addendum is an integral part of this letter.

For important information about your responsibilities as a tax-exempt organization, go to www.irs.gov/charities. Enter "4221-PC" in the search bar to view Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, which describes your recordkeeping, reporting, and disclosure requirements.

Sincerely,

Stephen A. Martin
Director, Exempt Organizations
Rulings and Agreements

1. **State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission.**

The mission of the East Bay Holocaust Education Center (EBHEC) is to create a comprehensive resource center in the San Francisco East Bay area to educate people of all faiths about the Holocaust and honor its victims. We also wish to promote a spirit of universal tolerance and peace, using the lessons of the Holocaust to serve as a reminder that genocide can happen at any time, at any place. We are committed to preserving the memory of this horrific event by providing educational programs, many of them arts-related, for residents of the San Francisco East Bay region.

Founded on January 8, 2021, as a 501(c)(3) non-profit charitable corporation in Pleasanton, California, EBHEC provided over 20 Holocaust educational programs.

EBHEC provided over a dozen Holocaust educational programs in its first year of operation, most of them free to the public. This included:
- free teacher online training for high school World History teachers
- free online Holocaust art and multi-media exhibit for high school students
- free Holocaust-based art and writing contest with prizes and exhibit for students
- 2 free Holocaust talks
- a live staged and streamed reading of the Holocaust play in partnership with Livermore's SPARC
- 2 free online student-friendly Holocaust-based films in partnership with the East Bay Jewish International Film Festival (EBJIFF)
- free virtual adult reading group titled "Read to Remember"
- 2 adult Holocaust ed courses in partnership with Chabad Tri-Valley

During 2022, EBHEC sponsored:
- free live-screenings at the Vine Cinema of 2 Holocaust films in partnership with EBIJFF in Mar 2022
- free touring Holocaust art and multimedia exhibit for the public in Pleasanton and San Ramon Apr-Jun 2022

From Jan to Mar 2023, EBHEC hosted Violins of Hope East Bay, which had approximately 17,800 attendees at 60 events including:
- 3 concerts at Bankhead on February 5-7 (1,400 people)
- 13 days of free exhibit at the Bankhead (1,700 people)
- 47 free school concerts from Jan 31 – March 3 attended by 13,500 students and teachers
- 3 free lectures at the Bankhead (100 people).
- 4 mini-concerts in Feb in Cupertino, San Mateo, Roseville and Vacaville (800 attendees)
- 2 Holocaust films presented with EBJIFF in Mar attended by 300 people. See www.ebhec.org/violins for more information.

During the 2023/2024 academic school year, EBHEC also sponsored its Music of the Holocaust school program and provided 34 free educational concerts and workshops to over 8,500 students in the East Bay.

Based on the success of Violins of Hope East Bay 2023 and its subsequent Music of the Holocaust school programs, EBHEC has decided to bring back Violins of Hope to Livermore and the East Bay.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

The East Bay Holocaust Education Center (EBHEC) is requesting a grant from your organization to help support bringing back the Violins of Hope to the East Bay 2026 project, which will be planned and executed over two years and will be completed in November 2026. The Violins of Hope is a collection of restored musical instruments that were played by Jewish musicians in ghettos and concentration camps during the Holocaust. These instruments have survived concentration camps, ghettos, pogroms, and many long journeys to tell remarkable stories of injustice, suffering, resilience and survival.

The primary focus of this tour of Violins of Hope is on free educational concerts for middle and high school students. Specifically, we plan to bring professional musicians and educators to middle and high schools in the East Bay estimated 4 weeks in October – November 2026. The school tour will go to all 9 middle and high schools in Livermore. Two for-pay-concerts will be held at the Bankhead theater in Livermore featuring soloist Lindsay Deutsch and the concert group Take 3, who have performed to sold-out concerts at the Bankhead this past year. EBHEC will also be bringing the "Violins of Hope" free exhibit open to the public at the Bankhead Theatre in Livermore for 4 weeks during October and November 2026.

This educational effort fosters partnerships between the arts, educational organizations and the community. It not only exposes people to these rare artifacts of history and the music associated with them, but it also teaches lessons of social injustice, hope, resilience and survival through storytelling that attendees will long remember. By learning the stories and hearing the Violins of Hope instruments, our hope is that people will have a greater appreciation of each other's similarities and differences which will lead to more kindness and respect for each other.

We have begun assembling an excellent team to manage this project. The project will be run by Larry Lagin, President of EBHEC, who is a retired LLNL Project manager, who has managed teams of 200-300 people with annual budgets up to $50M-$140M. Larry will be again managing Violins of Hope 2026 project and will again be assisted Peg Folta, Retired LLNL Manager.

Of course, the success of this project greatly depends on our Marketing and Fundraising Committee, which will be led by Eileen Vergino, EBHEC Treasurer, and former LLNL manager. Others who have agreed to participate on this committee include several Livermore community leaders who participated in last year's project.

3. **How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)**

The requested grant will be used to partially pay for costs for the Livermore portion of our school program, exhibit and concert programs. Based on our experience in running the last Violins of Hope project, expenses for the first and second year of the project ran 40% in the first year and 60% in the second year. So, with this project estimated to cost $107,000, we will need approximately $43,000 during year 1 and $64,000 during year 2.

4. **Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)**

This educational effort fosters partnerships between the arts, educational organizations and the community. More importantly, it strives to promote a spirit of tolerance of people of all faiths by teaching the lessons from the Holocaust.

5. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.

Larry Lagin, Project Manager, Co-Chair, Schools Committee Co-Lead

Peg Folta, Co-Chair

Avshi Weinstein, Violins of Hope Co-Founder

Eileen Vergino, Treasurer, Fundraising/Marketing Committee Lead

Anne Giancola, Exhibits Committee Lead

Cookie Segelstein, School Programs Lead, Violinist

Joshua Horowitz, School Programs, Accompanist

Chris Carter, Executive Director, Livermore Valley Performing Arts

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ 44,000	2 x 500 x $55 x 80%
Tuition/Workshop fees	$	
Other:	$	
Subtotal: Earned Revenue	**$ 44,000**	Type text here

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)* Corporate Sponsors	$	$	$
Grants *(Foundations/Government other than City)*	$ 48,000	$48,000	$
City of Livermore *(other than this grant request)*	$	$	$
Other: Individual Donations	$ 5,000	$ 1,000	$
Subtotal: Contributed Income	**$ 52,000**	**$ 49,000**	**$**

Project & Program Grant Amount Requested	$ 10,000
Total Project Support (Revenue + Income + Grant)	$ 107,000

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	Amount	Notes
Artistic	$ 30,000	Musicians (30,000)
Production	$ 9,000	LVPAC(7,250), Security (1,750)
Administrative	$ 10,000	See In-Kind Matching Funds
Other: *(describe in Notes)*	$ 0	
Subtotal: Personnel	**$ 49,000**	

General	Amount	Notes
Venue Rental	$ 4,500	
Materials and Supplies	$ 4,000	
Marketing and Promotion	$ 5,000	
Transportation & Shipping	$ 6,000	
Insurance	$ 5,000	
Other: *(describe in Notes)*	$ 33,500	LVPAC Ticket Fees (8,000), Hotel & Meals (4,000), Other (4,500), ~~Violins of Hope Fee (17,000)~~
Subtotal: General	**$ 58,000**	

Total Project Expenses (Personnel + General)	$ 107,000
Project Surplus (Loss) *(Total Support minus Total Expense)*	$ 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
EBHEC	Corporate Sponsor	$ 25,000
EBHEC	Administrative Services	$ 10,000
EBHEC	Exhibit materials (in kind)	$ 10,000
EBHEC	Project management and volunteers	$ 100,000
		$
		$

Requested Grant Amount: $ 10,000

Cash Match Amount: $ 25,000

In-kind Match Amount: $ 120,000

Resumes/biographies of key project individuals, generally one page each.

Larry Lagin, Project Manager, Co-Chair, Schools Committee Co-Lead, President, EBHEC

Larry Lagin is a retired scientist and project manager who worked on and helped manage two of the world's largest nuclear fusion research projects at Princeton Plasma Physics and Lawrence Livermore National Laboratory (LLNL). Larry founded a very popular science education outreach program at LLNL in 1997, which he ran at Princeton for many years. The "Science on Saturday" program has reached tens of thousands of students, teachers and family members on both coasts of the U.S. Larry has a BS in Applied Physics (Columbia), MA Physics (Stony Brook) and an MS in Computer Science (Drexel). At LLNL, Larry managed of two scientific and engineering teams with staff of 200-300 engineers and scientists and annual budgets of $50M-$140M. Since retiring in 2014, Larry completed the Post Baccalaureate certificate program in Visual Arts in 2018 from UC Berkeley, specializing in painting. As part of this program, he was required to create a large series of paintings. He then used these paintings to create a multimedia Holocaust exhibit in 2019, which he and other volunteers have been taking to high schools throughout the San Francisco Bay area. He subsequently founded the East Bay Holocaust Education in January 2021 and serves as President. Larry also serves as a Board member for Livermore's Shakespeare Performing Arts Regional Center. Larry and his wife live in Livermore, CA and is an active member of Congregation Beth Emek and Chabad of Tri-Valley in Pleasanton, CA.

Peg Folta, Co-Chair

Peg Folta has over 35 years of experience as a scientist and manager of scientific teams in focus areas of energy, biology and national security. Ms. Folta recently retired from Lawrence Livermore National Laboratory (LLNL) and has remained very active in her community and several non-profits. She is currently on the Advisory Boards of EBHEC and Quest Science Centers. Retired from Lawrence Livermore National Laboratory in 2019, Ms. Folta received a BS in Mathematics from Truman State University in 1981 and a MS in Applied Mathematics from University of Missouri in 1983. Prior to retiring from LLNL, Ms. Folta held several key management positions. These included being HPC4Mfg Program Director, Deputy Energy and Homeland Security Program Manager, NIF Computing Division Lead, NIF User Facility Systems Lead, Associate Department Head for Biocomputing, and Energy, Environment and Biology Computing Division Leader.

Avshalom Weinstein , Co-Founder, Violins of Hope

Avshalom (Avshi) Weinstein, began working with his father Amnon in 1998 as a violin-maker and restorer of violins, violas, and cellos of the highest level. Avshalom is trained in the tradition of the Italian Cremonese School of violin-makers and the French school of restoration. Avshalom opened his own workshop in Istanbul in 2009, where he continues the family tradition.

Both his father and he have located the violins that were played by Jews in the camps and ghettos, painstakingly piecing them back together so they could be brought to life again on the concert stage. Although most of the musicians who originally played the instruments were silenced by the Holocaust, their voices and spirits live on through the violins that Amnon has lovingly restored Violins of Hope.

Since 2006, these restored instruments have been exhibited and played by leading orchestras and music festivals in Europe and America. Besides concerts, a strong component of the project is to exhibit the violins and bring them to schools and other organizations to experience these amazing instruments and their stories.

Eileen Vergino, Treasurer, Fundraising/Marketing Committee Lead, Treasurer, EBHEC

Eileen Vergino was a Senior Fellow at the Center for Global Security Research at Lawrence Livermore National Laboratory, where she was responsible for helping to plan and implement CGSR studies with an emphasis on examining the ways in which technology can enhance international security. She oversaw and initiated international science and technology partnerships designed to further U.S. nonproliferation objectives, including collaborative projects in Russia and the Former Soviet Republics, the Middle East, North Africa, and Asia. In addition, she also served as a member of the U.S. Department of Defense Threat Reduction Advisory Committee.
Vergino served as the primary contact and science advisor, representing LLNL with U.S. Department of State, for the International Science and Technology Center and the Science and Technology Center of the Ukraine. As science advisor, she coordinated the LLNL scientific review of projects, provided scientific support to the State Department, including recommendations for project funding, and worked with her counterparts from the European Union, Japan, Korea, Norway, and Canada.
Vergino previously was Director of Education Programs at LLNL, where she was responsible for planning, developing, and implementing education outreach programs for regional and national impact for students and teachers from elementary school through graduate degree programs. Prior to this, she worked for more than 16 years as a seismologist in LLNL's Treaty Verification Program. Her research involved seismic yield estimation and discrimination studies, and she published numerous papers on these subjects. She holds a master's degree in seismology from the Massachusetts Institute of Technology.

Anne Giancola, Exhibits Committee Lead, LPA Visual Arts Manager
Anne brings strong expertise and experience in community collaboration and arts communication to the Bothwell Arts Center. Prior to joining the Bothwell, she co-founded and served as studio director for Rollstone Studios, a non-profit art center near Boston, which was a lynchpin for community revitalization in the New England mill town of Fitchburg, Massachusetts. A working artist, Anne has run a mural painting business for more than 18 years. Combining her skills as a community collaborator with her affinity for working artists, Anne brings together diverse community groups to develop exhibits, performing arts, seminars, workshops and public art projects. A graduate of the University of California Santa Barbara, she has a strong arts and communications background. Anne completed her master's degree with distinction in Applied Communications from Fitchburg State University in 2013.

Lindsay Deutsch, Featured Violinist

Lindsay Deutsch received her education from the Colburn Conservatory in Los Angeles, where she studied under Robert Lipsett. With her limitless enthusiasm and vast gifts as a performer and entertainer, American violinist, Lindsay Deutsch, is a charismatic and captivating presence on today's music scene. She has thrilled audiences world-wide with her passion for music and brilliant display of technique and musicianship.

Lindsay Deutsch tours as solo violinist with Yanni, having toured with him throughout North America, Saudi Arabia, Uzbekistan, Abu Dhabi, Indonesia and Egypt. Ms. Deutsch can be heard on the theme and all 8 episodes of the Netflix blockbuster series, "The Witcher", which features her prominently as violin soloist and has recorded "The Witcher Suite, Violin Concerto" by Sonya Belousova and Giona Ostinelli for Sony Masterworks, released December, 2021.

Ms. Deutsch feels strongly that the young people of today need to have opportunities to be exposed to the world of classical music. In 2007, Lindsay and her sister, Lauren, co-founded a non-profit organization, the Classics Alive Foundation, www.classicsalive.org, dedicated to building classical music audiences. The Youth Orchestra Residency Program has grown into a popular nationwide program for youth orchestras in which Ms. Deutsch is actively involved.

Cookie Segelstein, Featured Violinist, School Program Lead

Cookie (Marlene) Segelstein received a Bachelor's Degree in Music from the University of Missouri in 1981, and a Master's Degree in Viola from Yale University in 1984 where she studied with Raphael Hillyer (founding member of the Julliard String Quartet) and the late Jesse Levine. She played under the great Leonard Bernstein and Seiji Ozawa at Tanglewood, and studied chamber music with Eugene Lehner of the Kolisch Quartet. In 1984, Cookie joined the New Haven Symphony where she became Assistant Principal Violist in 1991, a position she held until moving to California in 2010. In the spring of 2010, she performed a piece commissioned for her by the orchestra and written by composer Mark Kuss, "Viola Concertino". Cookie has toured the world with her trio Veretski Pass that specializes in the 19th and 20th Century Jewish instrumental folk music of the Carpathian Mountains. They played to a sold-out audience at the Concertgebouw in Amsterdam, and regularly tour Germany, Austria and Switzerland, playing concerts and teaching workshops. She recorded the violin music for the Jewish wedding episode of HBO's "Sex and the City", has recorded many CD's as an expert on Jewish violin style, and written many music books of historical transcriptions. On the board of the San Francisco chapter of American String Teachers Association, and a member of MTAC (Music Teacher's Association of California), Cookie teaches violin and viola students of all ages and levels in both folk and Classical styles.

Chris Carter, Executive Director, Livermore Valley Performing Arts

Chris Carter became Executive Director for Livermore Valley Performing Arts Center in February 2020. As our Director of Development and Communications since 2014, Chris had overseen some major milestones in fundraising and member recruitment, including growth in annual giving of approximately 60 percent, a doubling of membership to new highs, and record-breaking Brilliance at the Bankhead galas.

Chris brings more than 16 years of non-profit experience to the role. He joined LVPAC from St. Mary's College of California where he had been Director for Annual Giving and Alumni Engagement, responsible for creating comprehensive programs to build connection and involvement among alumni and stimulate annual giving. He also led major projects there such as the college's 150th Anniversary and the inauguration of its 29th President. Committed to furthering education and the arts, Carter remains on the St. Mary's Science Advisory Board and at LVPAC now actively works to support education and community outreach efforts at both the Bankhead Theater and Bothwell Arts Center. A former board director, program chair and presenter for the Tri-Valley Nonprofit Alliance, he is also a member of the Association of Fundraising Professionals and has been a Boy Scouts of America volunteer since 2010. A musician for decades, Chris is also a guitarist with singer-songwriter duo, the LK Project, which has recorded five albums and often performs at local venues. He and his wife, a teacher in the Pleasanton Unified School District, are long-time residents of Pleasanton where they live with their three children.

Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.

VIOLINS OF HOPE

Strings of the Holocaust



February 5, 6, & 7, 2023
Bankhead Theater
Livermore

Concerts featuring Livermore-Amador Symphony
Conducted by Lara Webber
Featuring Lindsay Deutsch, violin; Peter Bedrossian, cello; &
Avshalom (Avshi) Weinstein, Violins of Hope Co-Founder.

Presented by East Bay Holocaust Education Center

REMEMBER THE TUNE

There are no wrong notes
when history comes to play
The past is over: no replay or coda
only strings of sorrow
plucking at our hearts

We mourn the empty house
with its jumble of photos on the floor
Bubbie's tea set
waiting for the kettle to boil
on the silent stove



The train whistle blows long and hard

At the camp a boy stumbles out
holding his violin and his Mother's hand
She is pushed to the other line

Later she hears him play
until the notes drift over the smoke
The violin plays on
keeping time with the world
in a forever beat for peace
and the cadence of hope

Deborah Grossman
2009-11 City of Pleasanton Poet Laureate
February 2023

WELCOME TO VIOLINS OF HOPE EAST BAY

Even in the midst of the unspeakable evil of the Holocaust, there was music. In the ghettos and the camps, music was a source of comfort, hope and resistance — a way for the Jews to express themselves and prevent the Nazis from stripping them of their humanity.

About 44 years ago, Amnon Weinstein, one of the most respected violin makers in the world, was visited in his shop in Tel Aviv by a customer bringing an instrument for restoration. The customer got the violin from a Jewish prisoner who was in Auschwitz, and whose job was to play the violin while Nazi soldiers marched others to their deaths in the crematorium. When Weinstein opened the violin, he saw ashes inside. He thought of the 400 members of his own family who had perished and was overwhelmed. He could not bring himself to begin the project.

By 1996, Weinstein was ready. He decided to dedicate his life to locating and restoring violins that were played by Jewish musicians during the Holocaust, so that they can give voice to the voiceless — their owners and the millions who perished at the hands of the Nazis. He calls these instruments the *Violins of Hope*, in the belief that where there was music, there was hope.

Today, Amnon and his son Avshalom (Avshi, co-founder of *Violins of Hope*, have more than 70 instruments in their collection. Avshi and Amnon travel the world with the violins for orchestral and chamber concerts, as well as educational programming so that the violins and their stories will not be silenced.

The East Bay Holocaust Education Center is proud to bring this important opportunity to the San Francisco East Bay. With the help of our sponsors, donors, community partners and volunteers, we have been able to bring twenty-four instruments from Israel to be featured in three concerts and a free exhibition here at the Bankhead Theater in Livermore.

During February, educators and musicians will tour with the violins providing over 30 free assemblies to East Bay schools. We have partnered with other organizations outside the Tri-Valley, that will be staging concerts and other events throughout the Bay Area.

Visit www.ebhec.org for more details.

EAST BAY HOLOCAUST EDUCATION CENTER

PRESENTS

VIOLINS O

Strings of

Livermore-Amador Symphony conducted by Lara Webber
Featuring Lindsay Deutsch, violin and Peter Bedrossian, cello
with Avshi Weinstein, Violins of Hope Co-Founder

Opening Remarks
Larry Lagin, President, East Bay Holocaust Education Center (EBHEC)
Peg Folta, Co-Chair, Violins of Hope East Bay

Program Introduction
Lara Webber, Music Director & Conductor, Livermore-Amador Symphony

Avinu Malkeinu, Max Janowski
Lindsay Deutsch, violin and Peter Bedrossian, cello

Violins of Hope Introductions and video, Wagner violin
Avshi Weinstein, Violins of Hope Co-Founder

Overture on Hebrew Themes, Op. 34, Sergei Prokofiev

Tzur Mishelo (from Sephardic Suite), Lucas Richmann

Music during the Holocaust video

Three Pieces from Schindler's List: Remembrances, Jewish Town, Theme, John Williams, **Lindsay Deutsch, violin**

INTERMISSION

F HOPE
the Holocaust

Joyce's Story
Rachelle Blaine/Avshi Weinstein

Baal Shem (Three Pictures of Chassidic Life), No. 3 Simchas Torah,
Ernest Bloch, **Lindsay Deutsch, violin**

Kol Nidrei (All Vows), Op. 47, Max Bruch,
Peter Bedrossian, cello

Katrin's Violin
Avshi Weinstein

Cuando El Rey Nimrod, Lucas Richmann

Misirlou - Ancient Jewish Roots, Unknown composer,
Lindsay Deutsch, violin

Fiddler on the Roof Medley, Jerry Boch/arranged by Felton Rapley

Closing Remarks
Rabbi Raleigh Resnick, Vice President, EBHEC



Photo Courtesy of Avrum Weinstein

Photography, video and/or audio recording are strictly prohibited.

ABOUT TODAY'S CONCERT

Today's program is a diverse collection: Jewish religious music; folksy Klezmer; Sephardic music; music from a famous movie soundtrack, classical and contemporary music. The mood of the music will gradually move from reverent, to somber and to eventually more hopeful and joyous.

Max Janowski's "Avinu Malkeinu" (Our Father, Our King), is an orchestration based on a prayer that is chanted in synagogues throughout the world. The history of the prayer goes back more than 2000 years.

"Overture on Hebrew Themes, Op. 34," was written by Sergei Prokofiev. He wrote it in the klezmer folk music tradition from Eastern Europe in 1919 while he was in the United States. It began as a work for the combination of clarinet, strings and piano and was later composed for chamber orchestra.

"Tzur Mishelo" is from the "Sephardic Suite" by Lucas Richmann. Jewish Sephardic music was derived from Spain and the Mediterranean region. It is a sweet piece that is derived from a song that is sung at the end of a meal, to express gratitude.

Our next selections are from the Steven Spielberg's award-winning 1993 film *Schindler's List*. The three selections you will hear are "Remembrance," "Jewish Town," and the "Theme" from *Schindler's List*.

There were some Jewish musicians, who escaped from the atrocities in the Holocaust, and produced influential music that were expressions of their Jewish culture and traditions during the era. Such was Ernest Bloch, a Swiss-born American composer, who is recognized as one of the greatest Swiss composers in history. Bloch composed his "Baal Shem, Three Pictures from Chassidic Life" in 1923. This is the last movement of the suite.

"Kol Nidrei, Op. 47 (also known as All Vows)," is a composition for cello and orchestra written by Max Bruch. Kol Nidrei is a Hebrew and Aramaic declaration that is recited in the synagogue at the beginning of the evening service on Yom Kippur, the "Day of Atonement."

Lucas Richmann's "Cuando El Rey Nimrod" from the Sephardi Suite is in the tradition of Jewish Sephardic music derived from Spain.

"Misirlou" is a lively piece with interesting origins that was a feature of klezmer music in the 1920s. You might recognize it!

Our final piece is a medley of songs from "Fiddler on the Roof" written by Jerry Bock and arranged by Felton Rapley.

LIVERMORE-AMADOR SYMPHONY ORCHESTRA



The Livermore Amador Symphony is now is in its 60th season of serving Livermore and the entire Tri Valley region. LAS was established in 1963 by women from the Livermore-Pleasanton branch of the American Association of University Women drawing from talented amateur musicians in the Livermore Valley and surrounding cities. The symphony presents four main concerts at the Bankhead Theater annually, offering a free Pops concert for the community. In collaboration with the Bankhead Theater, LAS offers a Free Family Concert each season.

The mission of LAS is to present musical programs of cultural and educational value for the benefit of the community and to encourage, stimulate and support community interest in the musical arts. LAS continues to foster a musical environment that is welcoming to musicians of all backgrounds and to our increasingly diverse audience and community. The orchestra highlights works of composers from multiple backgrounds and brings symphonic music directly into the lives of children in our local public schools through outreach performances and regularly offers free concerts for the public.

LAS performs regularly with leading musical artists from the San Francisco Bay Area and beyond, and enjoys rewarding collaborations with the Bankhead Theater, and resident local arts organizations. Every season, the orchestra features the winners of its annual Young Musicians Competition, who perform as soloists with the orchestra. LAS also offers awards and scholarships to local high schools student musicians. The Symphony is a member of the Association of California Symphony Orchestras and the League of American Orchestras.

You can learn more about LAS by visiting its website:
livermoreamadorsymphony.org

LARA WEBBER, Conductor and Music Director



Widely admired as a dynamic, creative and engaging conductor, Lara Webber is dedicated to inspiring audiences and community engagement through the power of symphonic music. She has been praised by fellow musicians around the country for her musical depth, genuine expression, strong personal vision, and collaborative spirit. Ms. Webber is the music director and conductor of the Livermore-Amador Symphony and the Palo Alto Philharmonic.

Ms. Webber brings a broad range of experience to the podium. She has held conducting positions with the symphony orchestras of Baltimore and Charleston, and was music director of the Charleston Symphony Orchestra Chorus. Her guest conducting activities include multiple performances with the symphonies of Houston, Pittsburgh, San Antonio, Santa Barbara, Modesto, among several others. She has served as cover-conductor for the San Francisco Symphony and The National Symphony Orchestra. Ms. Webber's operatic associations include posts with Glimmerglass Opera, and conductor of the Baltimore Opera Studio.

Strongly committed to arts education, Ms. Webber was a conductor of the Emmy-nominated Disney's Young Musicians Symphony Orchestra. She has taught student conductors as a faculty member of the League of American Orchestra's Conductor Workshops, and has coached youth and community orchestras. At home in Livermore, Lara is active in her community, bringing music to the local elementary schools, coaching chamber musicians and advocating for the arts as an essential part of the educational curriculum, and a vital part of our culture.

Ms. Webber holds a Bachelor of Music in Vocal Performance, where she studied orchestral conducting with Robert Spano. She received her Master of Music degree from USC , studying with Daniel Lewis.



LINDSAY DEUTSCH, Violin

Lindsay Deutsch received her education from the Colburn Conservatory in Los Angeles, where she studied under Robert Lipsett. With her limitless enthusiasm and vast gifts as a performer and entertainer, American violinist, Lindsay Deutsch, is a charismatic and captivating presence on today's music scene. She has thrilled audiences world-wide with her passion for music and brilliant display of technique and musicianship.

Ms. Deutsch began her career as a classical soloist, performing concerts with symphony orchestras around the country. Her performance of Astor Piazzolla's "Four Seasons of Buenos Aires" with the Los Angeles Chamber Orchestra conducted by Jeffrey Kahane, was selected for NPR's Symphony Cast Program.

Ms. Deutsch can be heard throughout Netflix's popular show, "The Witcher" and the Hulu series "All About Pam." Her performances on these Sony soundtracks reached No. 1 on the Billboard charts and received millions of streams worldwide. Ms. Deutsch also recorded "The Witcher Suite", Violin Concerto, by Sonya Belousova and Giona Ostinelli for Sony Masterworks, released December, 2021. Lindsay Deutsch tours as solo violinist with Yanni, having toured with him throughout North America, Saudi Arabia, Uzbekistan, Abu Dhabi, Indonesia and Egypt.

Lindsay also performs with and created the popular, genre-defying trio, TAKE3, which brings the refinement of a rigorous classical music background and infuses it with rock-star charisma. Known for their infectious and down to earth onstage personalities, this group has given hundreds of concerts throughout the U.S.

Ms. Deutsch feels strongly that the young people of today need to have opportunities to be exposed to the world of classical music. In 2007, Lindsay and her sister, Lauren, co-founded a non-profit organization, the Classics Alive Foundation, www.classicsalive.org, dedicated to building classical music audiences. The Youth Orchestra Residency Program has grown into a popular nationwide program for youth orchestras in which Ms. Deutsch is actively involved.

"Lindsay is one of the most interesting, imaginative, and downright thrilling young violinists in America today." — Jeffrey Kahane, conductor for LACO and world renowned pianist

PETER BEDROSSIAN, Cello



A native of Long Island, NY, Peter Bedrossian holds an AB and PhD degrees in physics from Harvard University and is on the staff of Lawrence Livermore National Laboratory. Before coming to Livermore, he worked at Sandia National Laboratories in Albuquerque and as an Alexander von Humboldt Fellow at the Jülich Research Center (KFA) in Jülich, Germany. Peter studied cello with Claus Adam and George Neikrug.
Peter currently plays regularly with the Berkeley Symphony and the Bay Philharmonic (formerly Fremont Symphony). In the Bay Area, he has previously played with the Livermore Valley Opera, Tassajara Symphony, and Pro Arte Symphony.

RACHELLE BLAINE



As the only child of Joyce Vanderveen and her beloved husband, Louis Blaine, who was the head of the International Publicity and Public Relations Department at Universal Pictures, Rachelle was fortunate to be exposed to the arts from an early age. She spent hours watching her mother rehearse for professional ballet performances, listening to classical music and observing other dancers. Because of the nature of her father's work, she met journalists and diplomats from around the world. It was a great privilege she didn't realize at the time. As she grew older, those embedded experiences instilled a love of the fine arts and literature.

Rachelle graduated from Stephens College, having earned part of her degree at Cambridge and Oxford Universities. Her first job was at Universal, where she spent her entire career, including an executive position with Universal Television. She worked with producers, writers, and other executives in the development of Prime Time shows from inception to network delivery. They delivered eight shows a week. Eventually, she took a break from the industry and pursued her passion for antique and vintage costume jewelry. She wound up returning to Universal in a part time capacity, allowing her to indulge in her love for vintage jewelry, while also working with the top brass for Universal Pictures. She has since retired from Universal, but remains an antique and vintage costume jewelry dealer and historian in Pasadena, California. She is also very close to her two Dutch cousins in Amsterdam, the daughters of her mother's sister.

LIVERMORE-AMADOR SYMPHONY ORCHESTRA

LARA WEBBER, CONDUCTOR & MUSIC DIRECTOR

Music Director Emeritus, Arthur P. Barnes

VIOLIN I
Josepha Fath, *Concertmaster*
Juliana Zolynas, *Assistant Concertmaster*
Norman Back
Felisa Bourguet
Judy Eckart
Lana Hodzic
Susan Ivie
Doug Morrison
Michael Peach
Nick Travis
Anthony Westrope
Fiona Xie

VIOLIN II
Ursula Goldstein, *Principal*
Anne Anaya
Stephanie Black
Mary Burchett
Lisa Burkhart
Jeana Ernst
Stacey Hughes
Denise Leddon
Jacqueline McBride
Nissa Nack
Leslie Stevens
Emily Wesley

VIOLA
Judy Beck, *Principal*
Lynda Alvarez
Audrey Horning
Girish Kowligi
Fernanda Van Atta
Esteban Zaplah

CELLO
Peter Bedrossian, *Principal*
Claire Armstrong
Alan Copeland
Aidan Epstein
Joanna Lanigan
Paul Pappas
Elise Van Gelder

STRING BASS
Aaron Plattner, *Principal*
Richard Hibbs
Nick James

FLUTE
Marianne Besler, *Principal*
Victor Villareal
Beth Wilson

OBOE
Eva Langfeldt, *Principal*
Jeanne Brown

ENGLISH HORN
Jeanne Brown

CLARINET
Lesley Watson, *Principal*
Kathy Baxter

BASSOON
Doug Stark, *Principal*
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*
Andwar Johnson

BASS TROMBONE
Marcus Schildbach

TIMPANI
April Nissen

PERCUSSION
April Nissen, *Principal*
Walter Nissen
Pranav Singh

PIANO/CELESTA
April Nissen

HARP
Contance Koo

GUEST ASSISTANT CONDUCTOR
David Baker

VIOLINS OF HOPE FOUNDERS

AMNON WEINSTEIN has spent the last two decades locating and restoring violins that were played by Jewish musicians during the Holocaust.

He dedicates this important work to 400 relatives he never knew. These grandparents, uncles, aunts, and cousins stayed behind in Eastern Europe when Amnon's parents, Mosha and Golda, immigrated in 1938 to Palestine, where Mosha opened a violin shop. After the war, Mosha learned that his entire family—400 in all—had been murdered during the Holocaust. Subsequently, Mosha never spoke of his family again. When young Amnon would ask Golda about their relatives, she would show him a book about the Holocaust. Pointing to the ghastly photos of the dead, she would say, "This is our family." She would break down in tears, unable to explain further.

After growing up to become one of the most respected violin makers in the world, Amnon became determined to reclaim his lost heritage. He started locating violins that were played by Jews in the camps and ghettos, painstakingly piecing them back together so they could be brought to life again on the concert stage. Although most of the musicians who originally played the instruments were silenced by the Holocaust, their voices and spirits live on through the violins that Amnon has lovingly restored. He calls these instruments the **Violins of Hope.**

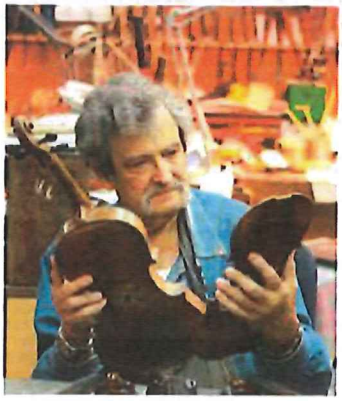


Photo Courtesy of Amnon Weinstein

Third-generation Israeli violin maker **AVSHALOM (AVSHI) WEINSTEIN** was trained by his father, master violin-maker Amnon Weinstein. He began working with his father in their Tel Aviv atelier in 1998 as a violin-maker and restorer of violins, violas and cellos of the highest level. Avshalom is trained in the tradition of the Italian Cremonese School of violinmakers and the French school of restoration. Avshalom also joined his father in Keshet Eilon Violin- and Bow-making atelier at Keshet Eilon Master Class for young violinists each summer since 1998. He was invited to join the CAKA Program (Cihat Askin and Kucuk Arkadaslari) in Turkey in 2006, and has been working during CAKA courses since then. Avshalom opened his own workshop in Istanbul in 2009, where he continues the family tradition. Avshalom has also been training with Master Bow-Maker Daniel Schmidt from Dresden in bow repairs since 2009. Avshalom is the founder of Violins of Hope project together with his father. Violins of Hope refers to the Weinsteins' collection of instruments with unique stories dating back to Jewish musical tradition and World War II. Both Amnon and Avshalom Weinstein collect these instruments and restore them with love and attention and bring them back to life as concert instruments.

Since 2006 Violins of Hope were invited by leading orchestras and music festivals in Europe and America, among which was The Berlinar Philharmoniker in January 2015; the Cleveland Symphony in September 2015; and many others. The project also includes chamber music concerts as well as educational programs, lectures, exhibitions of instruments and their histories.

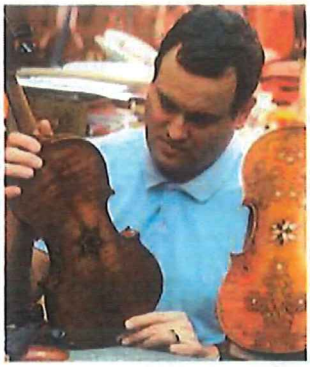


Photo Courtesy of Amnon Weinstein

ABOUT THE VIOLINS

The Violins of Hope is a collection of restored musical instruments that were played by Jewish musicians during the Holocaust. These instruments have survived concentration camps, ghettos, pogroms, and many long journeys to tell remarkable stories of injustice, suffering, resilience and survival.

The collection consists of over 100 violins, violas and cellos. Both Amnon and Avshalom Weinstein have collected these instruments and restored them with love and attention, bringing them back to life to be played.

We are very fortunate to have twenty-four of these instruments participating in Violins of Hope East Bay. The following are only a few of them being played or exhibited in our community.

For more information about these instruments, visit our exhibit in the lobby, and check out www.ebhec.org/violins.

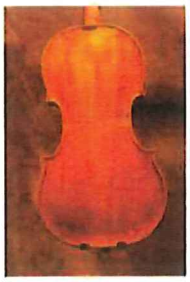


Photo courtesy of Amnon Weinstein

WAGNER VIOLIN

SPONSORED BY
LORI SOUZA AND BRYAN BALAZS





MADE BY BENEDICT WAGNER IN GERMANY, 1774

This fine, high-quality instrument belonged to a member of the Palestine Orchestra. It's called the Wagner violin. It will be played tonight by our featured violin soloist Lindsay Deutsch.

The Israel Philharmonic Orchestra was founded as the Palestine Symphony Orchestra by violinist Bronislaw Huberman in 1936, and saved hundreds of Jewish musicians who fled Europe after the Nazis took power and were dismissed from European orchestras. During the War, the members of the Orchestra performed over 140 concerts for the Allied troops. After the state of Israel was established in 1948, the Orchestra was renamed the Israel Philharmonic Orchestra.

Many members of the Palestine Symphony Orchestra brought top-quality, German-made instruments with them to Palestine when they escaped Europe. After the war, they refused to play these instruments. There was also an unofficial ban on playing the music of Richard Wagner, whose anti-Semitic writings and compositions became powerful symbols for the Nazis. Several violinists destroyed their German-made violins, and others were given or sold. This is the first violin that *Violins of Hope* was purchased. The Wagner violin was made by the eighteenth-century German violin maker Benedict Wagner, who was no relation to the composer of the same last name.

KATRIN VIOLIN

SPONSORED BY
DARCIE KENT ESTATES VINEYARDS





This violin was played by a young Jewish boy who fled Poland with only his violin. He eventually made his way to a small village in the middle of the Belgian countryside. One day, the young boy was arrested by the Nazis. His violin was found on his bed by the family who he was staying with.

The violin remained silent during the war. Afterwards, the family offered the violin to their niece, a young girl named Catherine, who began playing the violin once again. Several years later, Catherine learned the real story and origin of the violin. Shocked, Catherine ran out of the house into the fields bordering her village with the instrument. Somewhere, in the middle of the field, the young girl whispered a prayer and picked some wildflowers. She placed them delicately on the violin before closing it in its case.

For many decades, the forgotten case remained closed and locked because Catherine no longer dared to play the instrument. In recent years, following broadcast about the Violins of Hope on a French public TV channel, Catherine contacted Amnon Weinstein and gave the violin to him in Israel.

After Amnon dismantled the instrument, he discovered an uncommon surprise. By opening the body of the instrument, Amnon discovered the dried and faded flowers that Catherine had placed many years ago. He decided to embed them in the body of the instrument. Now, the "Violin of the Flowers" will live again: today and forever.

ZIMMERMAN VIOLIN

SPONSORED BY
TRI VALLEY NONPROFIT ALLIANCE





MADE BY YAACOV ZIMMERMAN IN POLAND, 1929

Yaacov Zimermann worked in Warsaw, Poland and had many clients. He was known to support young violinists such as Michel Swalbe and Ida Haendel. Ida was a child prodigy who turned into a world-known virtuoso.

This hand-made violin is outstanding because it is unusually decorated by five Stars of David, four on the upper deck and one on the back. The decorations were made with glue mixed with black powder, usually made to order.

Unfortunately, the violin was found in very bad condition. The varnish was almost non-existent and it gave the impression of having been played most of the time under adverse conditions. It was repaired meticulously for a year and a half and now serves as a concert instrument.

SANDOR FISHER VIOLIN

SPONSORED BY
LARRY AND RONNA LAGIN





Valeria Telchner was born in 1925 as Valeria Telchner in Hungary. However, Telchner was named A 12763 when she was sent to Auschwitz. She started violin lessons at age 6 and stopped playing only when life became unbearable. On the cattle train to Auschwitz, 1944, she forgot her violin. Getting off the train she went through a "selection" where she lost her mother. When sent to the music barracks, she cried, unable to play. She was sent back to the laundry barracks, only to go through another "selection" and end up in Gorelitz. This was a hard-labor camp, used as a munition factory.

On Christmas eve, all prisoner-musicians were made to play and sing for the commanders. Valeria sang *Lorelei*, accompanying herself on the violin. She was liberated by the Soviets May 8, 1945, and soon met Sandor Fisher, whom she married.

Fisher was born in 1919 in Romania. He started violin lessons at age 6 and studied singing and acting for 12 years. At 18, he changed his name to Farago Sandor, because Jews were persecuted and he was a part of the local opera company. When the situation worsened and his father was conscripted to hard labor, Sandor replaced him and his violin accompanied him to the work camp. Soon Sandor was ordered to entertain the officers during dinner. In 1944, he managed to escape the labor camp and join the Soviets. He stayed in Hungary for several years until emigrating to Israel, marrying Valeria and raising a family of three daughters, grandchildren and great-grandchildren. All along, said his daughters, he never parted with his violin. He played to the end of his days.

ALFRED BERNHEIM VIOLIN

EBHEC GRATEFULLY ACKNOWLEDGES THE DE YOUNG AND LEGION OF HONOR MUSEUMS





MADE IN GERMANY

Alfred Bernheim married Berta in1903 in the South of Germany. They lived in Passau, then a major town where they owned a small shop. Soon the small shop was prosperous and became a four-story general shop, catering to all goods and modeled after the largest shops in Paris, boasting the first elevator and telephone in town. Needless to say, it made the Bernheims rich and the town's people jealous.

Alfred and Berta had three children – Helena, Zigbert and Felix. All three were active sports champions and popular, enjoying a life-style unheard of in town. When Alfred and Berta turned 60, they passed the business to their sons, as Helena married and moved away.

In the 1930's the Nazis became active in Southern Germany, while Passau was one of the first Nazi strongholds. The Hitler family lived (across the street from the Bernheims), so did Eichmann and Himler taught school. Nazi terrorism was a daily event. In October 1935 the Bernheims were forced to sell their prosperous shop, not before they were marched naked along the main street and humiliated publicly and Felix was imprisoned for six weeks. Realizing further persecutions, Zigbert traveled to Palestine and bought land North of Herzelia. He married Alsbeth and left Germany. His parents left for France, where they were send to a concentration camp. Their daughter Helena managed to release them and all went into hiding and survived the war. After the WW2 Alfred and Berta settled in Israel with their son Zigbert. Both died in 1953.

OVER 40 FREE EAST BAY SCHOOL ASSEMBLIES



Photo courtesy of Arman Weinstein

Avshalom Weinstein and professional musicians will be touring East Bay middle and high schools with the Violins of Hope for free educational concerts. This life-changing educational program will reach tens of thousands of students and adults and emphasize messages of hope, tolerance, and resilience through music, bringing the violins' stories alive.

The music of violins comes alive again at free educational assemblies during the daytime at middle schools and high schools in the San Francisco East Bay.

Assembly-type concerts performed at the schools by Jewish Klezmer group Veretski Pass with special performances by violinist Cookie Segelstein and on accordionist Joshua Horowitz. Avshi Weinstein, co-founder of Violins of Hope, will also provide stories for several of the instruments.

A free teacher's guide is available for teachers to supplement their students' Holocaust education and the violins visit to their schools. Special thanks to University of North Carolina Charlotte for sharing their comprehensive teacher's guide with the East Bay.

SCHOOL SPONSORS

James and Karen Heltz
Edward and Stephanie Moses
Rotary Club of San Ramon
Sandia National Laboratories
Wente Foundation for Arts Education



COOKIE SEGELSTEIN, Violin

Cookie (Marlene) Segelstein received a Bachelor's Degree in Music from the University of Missouri in 1981, and a Master's Degree in Viola from Yale University in 1984 where she studied with Raphael Hillyer (founding member of the Juilliard String Quartet) and the late Jesse Levine. She played under the great Leonard Bernstein and Seiji Ozawa at Tanglewood, and studied chamber music with Eugene Lehner of the Kolisch Quartet.

In 1984, Cookie joined the New Haven Symphony where she became Assistant Principal Violist in 1991, a position she held until moving to California in 2010. In 2009 the New Haven Symphony recorded William Walton's Symphony No. 1 (Nimbus Records) and was seen in the Robert De Niro movie, "Everybody's Fine." In 1985, she joined Orchestra New England, a chamber orchestra specializing in the music of Charles Ives with whom she recorded The Orchestral Music of Charles Ives (Koch, 3-7025-2 H1). She became Principal Violist with O.N.E . in 1991, and has performed many solo works with them, including the Brandenburg Concertos #3 and #6, "Elegy" by Gustav Holst. In the spring of 2010, she performed a piece commissioned for her by the orchestra and written by composer Mark Kuss, "Viola Concertino."

Cookie has toured the world with her trio Veretski Pass that specializes in the 19th and 20th Century Jewish instrumental folk music of the Carpathian mountains. They played to a sold out audience at the Concertgebouw in Amsterdam, and regularly tour Germany, Austria and Switzerland, playing concerts and teaching workshops. She recorded the violin music for the Jewish wedding episode of HBO's "Sex and the City," has recorded many CD's as an expert on Jewish violin style, and written many music books of historical transcriptions.

On the board of the San Francisco chapter of American String Teachers Association, and a member of MTAC (Music Teacher's Association of California), Cookie teaches violin and viola students of all ages and levels in both folk and Classical styles.



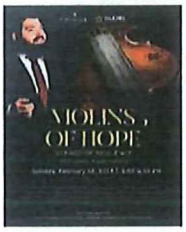
JOSHUA HOROWITZ, Accordion

Joshua Horowitz, chromatic button accordion, cimbalom and piano, received his Masters degree in Composition and Music Theory from the Academy of Music in Graz, Austria, where he taught Music Theory and served as Research Fellow and Director of the Yiddish Music Research Project for eight years.

He is the founder and director of the ensemble Budowitz, a founding member of Veretski Pass and has performed and recorded with Itzhak Perlman, The Vienna Chamber Orchestra, Theodore Bikel, Ben Goldberg, Rubin and Horowitz, Brave Old World, Adrienne Cooper and Ruth Yaakov. His music was recently featured in the British film, "Some of my best friends are... Jewish / Muslim," awarded the Sandford St. Martin Trust Religious Broadcasting Award and is also featured in the new film by Jes Benstock, "The Holocaust Tourist."

His recordings with Veretski Pass, Budowitz, the Vienna Chamber Orchestra, Rubin & Horowitz and Alicia Svigals, have achieved international recognition and he is the recipient of more than 40 awards for his work as both composer and performer.

SEE AND HEAR THE VIOLINS AT OTHER CONCERTS IN THE BAY AREA THIS MONTH!



During the last two weeks of February and early March, we have partnered with several organizations so that the Violins could be used for other concerts throughout the Bay area.

For more information about these events, visit www.ebhec.org/allevents.

FREE EXHIBITS IN THE THEATER LOBBY
UNCLE Credit Union Art Gallery
January 31 - February 12, 2023*
11 am to 6 pm daily



Photo courtesy of Amnon Weinstein

Learn more about the Violins of Hope project, its founders, and a collection of some of the restored instruments. Find out how music provided hope for Jewish musicians and occupants of ghettos and concentration camps. Learn about orchestras that were formed in many ghettos and concentration camps consisting of Jewish musicians. See videos about the Violins of Hope and about personal experiences by Jewish musicians in camps and ghettos.

Guided tours (Mon.-Thurs. 11 am-1 pm; Fri.-Sun. 4 pm - 6 pm).

* NOTE: Check www.ebhec.org/violins-exhibit for more information about dates and times.

FREE TALK IN THE LOBBY – FEB. 6, 11:00 AM



Prima ballerina Joyce Vanderveen. Courtesy of R. Blaine.

Each of the Violins of Hope instruments was owned and played by a Jewish musician during the Holocaust. Each has its own story of hope, resilience and survival. Join Rachelle Blaine, daughter of Holocaust survivor Joyce Vandeerveen, for a free talk about her mom's experiences during the Holocaust, and subsequent career as a prima ballerina in Europe and television and movie star in Hollywood. Listen to her mom describe her connection with Anne Frank. See her mom's violin, which Rachelle recently donated to Violins of Hope.

FREE TALKS IN THE LOBBY – FEB. 3 and 8, 4:00 PM



Photo courtesy of Amnon Weinstein

Come to free talks by Avshi Weinstein, co-founder of Violins of Hope. We are privileged to have Mr. Weinstein talk about the Violins of Hope project and provide stories about several of these special instruments in their collection.

The talks will be held in the Bankhead Lobby on Feb. 3 at 4 pm and on Feb. 8 at 4 pm.

FILMS AND BOOKS







EBHEC is proud to sponsor two films at this year's East Bay International Jewish Film Festival. The documentary *Orchestra of Exiles* will be streamed online from March 20-24 and the Academy award-nominated shortfilm *Joe's Violin* will be shown with *Farewell MisterHaffmann* (7:40 PM)at the Vine Cinema on March 26at 7:00 PM. Admission for students 18 and under is free. For tickets and info check www.eastbayjewishfilm.org.

Copies of James A. Grymes' book *Violins of Hope: Stories of the Holocaust - Instruments of Hope and Liberation in Mankind's Darkest Hour* are available for purchase at Towne Center Books in Livermore and Pleasanton this month.

EAST BAY HOLOCAUST EDUCATION CENTER

The East Bay Holocaust Education Center's (EBHEC mission is to create a comprehensive resource center in the San Francisco East Bay area to educate people of all faiths about the Holocaust and honor its victims. We also wish to promote a spirit of universal tolerance and peace, using the lessons of the Holocaust to serve as a reminder that genocide can happen at any time, at any place.

We are committed to preserving the memory of this horrific event by providing educational programs for residents of the San Francisco East Bay Area region.

Since being founded as a 501(c)3 non-profit corporation in the Pleasanton, CA, in January 2021, EBHEC has provided over twenty Holocaust educational programs to the region, many of them free to the public.

For more information about EBHEC and its programs, check out our website at www.ebhec.org.

Larry Lagin
President, East Bay Holocaust Education Center



THE EAST BAY HOLOCAUST EDUCATION CENTER IS A 501(C)(3) NON-PROFIT CORPORATION. DONATIONS ARE TAX DEDUCTIBLE TO THE FULL EXTENT OF THE LAW.

THANK YOU TO OUR COMMUNITY PARTNERS!

ASBURY United Methodist Church
Chabad
Congregation Beth Israel
Dublin Unified School District
Livermore School District
Pleasanton Unified School District
Rotary Club of Livermore
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Film Festival
JCC contra costa
Livermore Cultural Arts Council
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THANK YOU TO OUR DONORS!

Monya Lane and Bob Bryant
St. Raymond's Church Women's Guild
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Ira and Deborah Madnick
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THANK YOU TO OUR SPONSORS!

California Arts Council, A State Agency
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Larry & Ronna Lagin
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Livermore Amador Symphony
East Bay Holocaust Education Center
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Livermore
Chabad
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Dona Crawford
Denise Watkins
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Rotary Club of Livermore
Jeff Cohen
Cheryl Cohen
Jean Shuler
Monya Lane & Bob Bryant

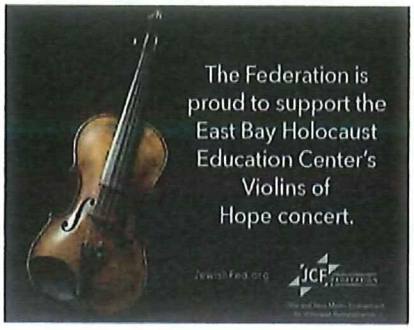
THANK YOU TO THE FOLLOWING WHO HAVE HELPED US WITH TODAY'S CONCERT

Avshi Weinstein • Livermore-Amador Symphony Orchestra
Lara Webber • Tim Barry • Alan Frank • Beth Wilson
Lindsay Deutsch • Peter Bedrossian
Chris Carter • Eric Johnson • Anne Giancola
Rachel Anderson • Reanna Bradford • Gary Brundik
Carol Edwards • Ruth Egherman • Scott Johnson
Andrew Kracht • Bernice LaRosa • Allie Lopiano-Hastey
Brittany Mulgrew • Brian Olkowski • Debra Olson • Ann Rice
Jim Hartmann • Bryan Waugh • HighCom Security Services
Lisa Tromovitch • Livermore Arts Volunteers

THANK YOU TO OUR VOLUNTEERS!

Rick Altman • Ken Ball • Gina Bonanno • David & Wendy Burg
Cheryl Cohen • Sharon & Simon Cohen • Tuan Essence • Matt Finders
Jim Folta • Peg Folta (Co-Chair) • Riva Gambert • Deborah Grossman
Karen Holtz • Anne Giancola • Holly Hamilton • Kyle Kaldustahl • Deborah Lagin
Larry Lagin (Co-Chair) • Noah Lagin • Ronna Lagin • Terry Land
Jeff & Nancy Lewis • Ira & Deborah Madnick • Jan Mahood • Trish Munro
Janet Milder • Martie Muldoon • Rabbi Raleigh Resnick (Co-Chair) • Steve Rossi
Lori Souza • Eileen Vergino • Mike Vergino • Linda Waldroup • David Yaffe

DUE TO OUR PRESS DEADLINE, WE MAY HAVE MISSED SOMEONE. TO ALL THOSE WHO MAY NOT HAVE BEEN INCLUDED, WE GIVE OUR HEARTFELT THANKS.



JCC contra costa

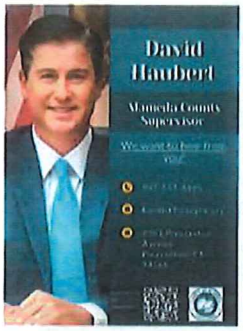
The Contra Costa JCC is proud to be a sponsor of **Violins of Hope** and its educational programming.

EBHEC would like to thank the City of Livermore Commission for the Arts for their support Violins of Hope East Bay!

LIVERMORE

Violins of Hope East Bay is supported in part through an Arts Education Exposure grant from the California Arts Council

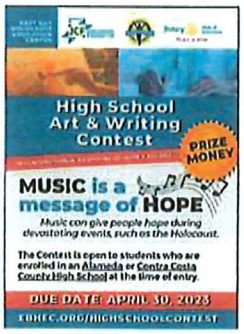
CALIFORNIA ARTS COUNCIL
A STATE AGENCY



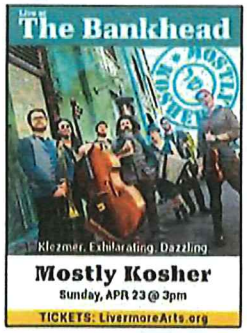


FREE Online Holocaust Exhibit

EBHEC.ORG







Chabad of Tri-Valley is proud to be a supporter of Violins of Hope East Bay!

Chabad OF THE TRI-VALLEY

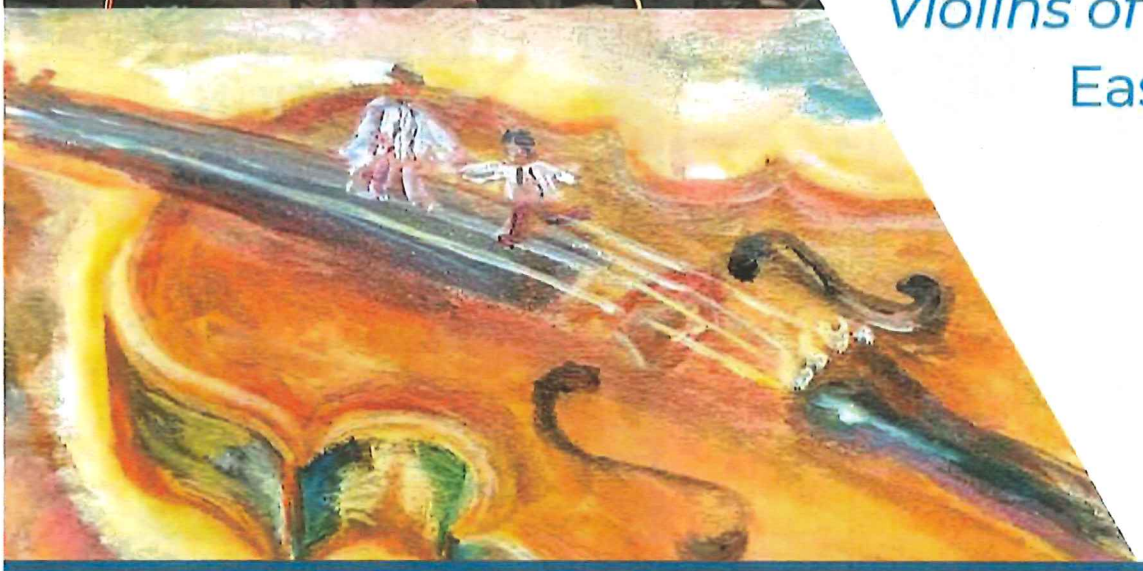
VIOLINS OF HOPE
EXHIBITION
JANUARY 31– FEBRUARY 12, 2023

Bankhead Theater Lobby
UNCLE Credit Union Art Gallery
2400 First Street Livermore, CA 94550

Exhibit Hours: 11 am – 6 pm
Guided Tours (Mon-Thurs.): 11 am - 1 pm
Guided Tours (Fri.-Sun.): 4 pm – 6 pm







EAST BAY HOLOCAUST EDUCATION CENTER

ANNUAL REPORT

2022 & 2023

Proud Sponsor of
Violins of Hope
East Bay











Dear Friends,

Thank you for all that we accomplished together during 2022 and 2023. **We couldn't have done it without your support!**

Following our inaugural year in 2021 in which we sponsored over a dozen Holocaust education programs, we kicked off 2022 with free live-screenings of **two Holocaust films** in partnership with the East Bay Jewish International Film Festival in March. This was followed by a **free touring Holocaust art and multimedia exhibit** for the public in Pleasanton and San Ramon Apr-Jun 2022, and a **free Holocaust talk** by Henry Michalski at the Firehouse Theater in June in Pleasanton.

For the rest of 2022, a team of over 20 volunteers helped us plan for **Violins of Hope East Bay**, which we hosted between Jan to Mar 2023, with over **60 events** which were attended by over **17,800 people.**

Violins of Hope East Bay was certainly the highlight for our young organization. The next pages describe some of our events during 2022 and 2023 and upcoming exciting programs that we are planning for 2024.

Thank you again for all your support!

Larry Lagin

Larry Lagin
President of EBHEC

About EBHEC

Our mission is to create a comprehensive resource in the San Francisco East Bay area to educate people of all faiths about the Holocaust and honor its victims. We also wish to promote a spirit of universal tolerance and peace, using the lessons of the Holocaust to serve as a reminder that genocide can happen at any time, at any place.

We are committed to preserving the memory of this horrific event by providing educational programs for residents of the San Francisco East Bay region.

During 2023, over 17,800 people attended the 60 Holocaust education events of Violins of Hope East Bay that we sponsored!



Violins of Hope East Bay

17,800
attendees

67
events





Everyone at

Thanks you for an





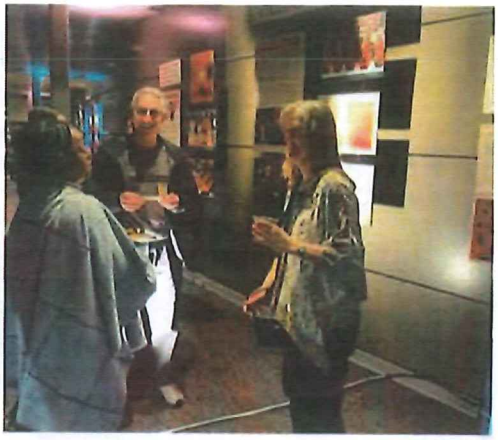


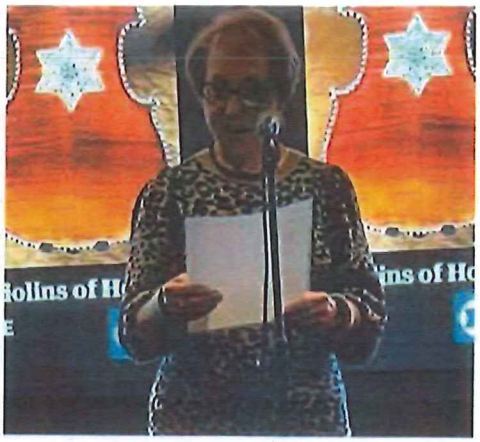




Photo credit Ken Ball







EBHEC extraordinary year!











Violins of Hope Concerts

February 5, 6, & 7, 2023 at the Bankhead Theater, Livermore

Violins of Hope is a collection of restored violins that were played by Jewish musicians during the Holocaust. These instruments have survived concentration camps, ghettos, pogroms, and many long journeys to tell remarkable stories of injustice, suffering, resilience, and survival.

Performed by Livermore-Amador Symphony (LAS) and conducted by **Lara Webber** with special performances by violinist **Lindsay Deutsch** and cellist **Peter Bedrossian**, these concerts moved the community. **Avshi Weinstein**, co-founder of Violins of Hope, provided stories for several of the instruments.

Thank you for joining us on the journey through time and music with Violins of Hope!



Special Thanks to our Sponsors of Violins of Hope East Bay!

California Arts Council
San Francisco Jewish Community and Endowment Fund
Larry and Ronna Lagin
Livermore Amador Symphony
Alameda County
Livermore Valley Arts
City of Livermore
Conta Costa JCC
Chabad of Tri-Valley
Darcie Kent Vineyards
Lori Souza and Bryan Balazs
Tri-Valley Nonprofit Alliance
Wente Foundation for the Arts
Edward and Stephanie Moses
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Rotary Club of Livermore
Vic and Cathleen deOrnelas
Roary Club of Livermore
Jeff and Cheryl Cohen
Rotary Club of Pleasanton
Monya Lane and Bob Bryant
Dona Crawford
Jean Shuler
Denise Watkins



Special thanks to Avshi Weinstein, co-founder of Violins of Hope, who presented moving stories about the Violins of Hope project, and several stories about the Violins of Hope instruments during **3 sold-out** concert performed at the Bankhead Theater in Livemore!

"We are so grateful to have been asked to create these concerts with you all, and the experience of Violins of Hope was extraordinary for our musicians along with the community as a whole. Thank you for trusting us and working with us."
—Lara Webber, LAS Artistic Director

3 concerts

1,400
attendees



It takes a Community!







Special Thanks to our Community Partners of Violins of Hope East Bay!

Asbury United Methodist Church
Contra Costa JCC
Chabad of Tri-Valley
Congregation Beth Emek
Dublin Unified School District
East Bay Jewish International Film Festival
Kol Shofar
Livermore Valley Joint Unified School District
Pleasanton Unified School District
Rotary Club of Livermore
San Ramon Valley Unified School District
Beth Chaim Congregation
Temple Beth Torah
St. Raymond Catholic Church
SPARC
Temple Isaiah
Del Val Fine Arts
Livermore Cultural Arts Council
Congregation Beth David
Congregation B'Nai Tikvah





Violins of Hope Free Exhibits

January 31 - February 12, 2023

Over **1,700** people visited the exhibit at the Bankhead Theater in Livermore. The exhibit included information about the Violins of Hope project, its founders and a collection of the restored instruments along with stories of each violin. It also includes information about how music provided hope for Jewish musicians and occupants of ghettos and concentration camps during the Holocaust. Information about orchestras that were formed in many ghettos and concentration camps consisting of Jewish musicians.

13 days

1,700
attendees



3 Free Lectures

Feb 3, 6, and 8

People also attended **free lectures** by **Avhsi Weinstein**, co-founder of Violins of Hope, and **Rachelle Blaine**. Blaine, the daughter of Holocaust survivor Joyce Vanderveen, donated her mother's violin to Violins of Hope a few years ago.

100 attendees

Rachelle talked about her mother's experiences as a young Jewish girl during the Holocaust, and how she eventually became a Prima Ballerina in Europe and a television and movie star in Hollywood.







Free School Assemblies

Visiting artists and Violins of Hope Co-Founder

Between January 31 and March 3, 2023, we presented **47** free educational concerts during the daytime at middle schools and high schools in the East Bay. Featuring performances by Jewish Klezmer group Veretski Pass with special performances by violinist **Cookie Segelstein** and accordionist **Joshua Horowitz**. **Avshi Weinstein**, co-founder of Violins of Hope, also provided stories for several of the instruments.

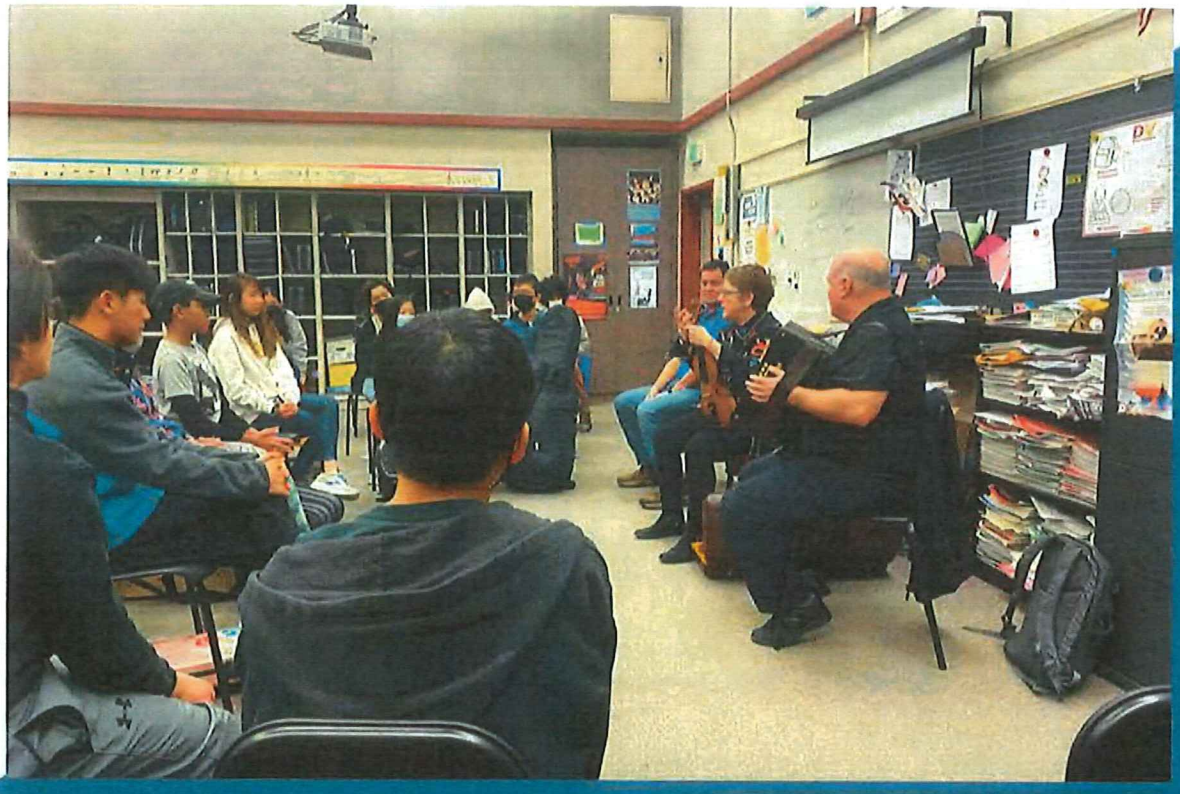
47 assemblies

13,500
students and teachers



"It seems like my 16-year-old daughter is always on her cellphone and always is [on] TikTok, is bored in school, and doesn't care about anything. Last night, she came home from school, and could not stop talking about how amazing the Violins of Hope stories told were at her school earlier that day. I had no idea she could actually show empathy!"

—Student's parent



4 Extra Concerts

Feb 9, 26, 28 and Mar 5

in Cupertino, San Mateo, Roseville and Vacaville

4 concerts

800 attendees











Student Art & Writing Contest

2023

This year's contest was open to middle and high school students a was held in conjunction with our Violins of Hope school tour. The theme of the contest was the following:

Music is Message of Hope

Many thanks to those who participated and to those who supported this contest, including the San Francisco Jewish Community and Endowment Fund, EBHEC, and Rotary Clubs of Livermore and Pleasanton.


Art Contest Prize Winners



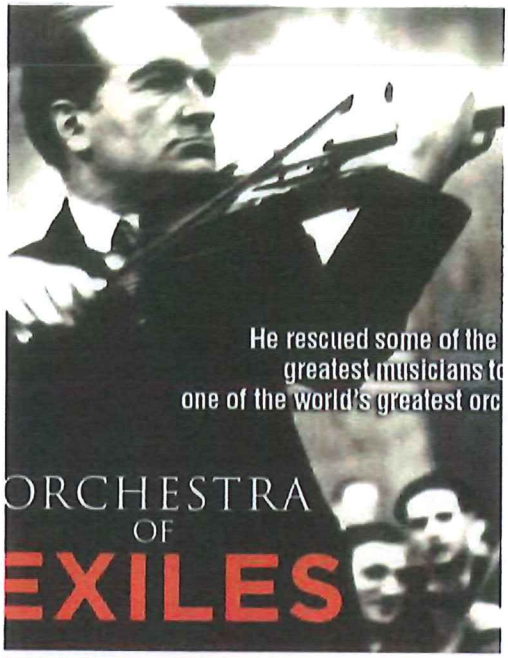

Writing Contest prize winners

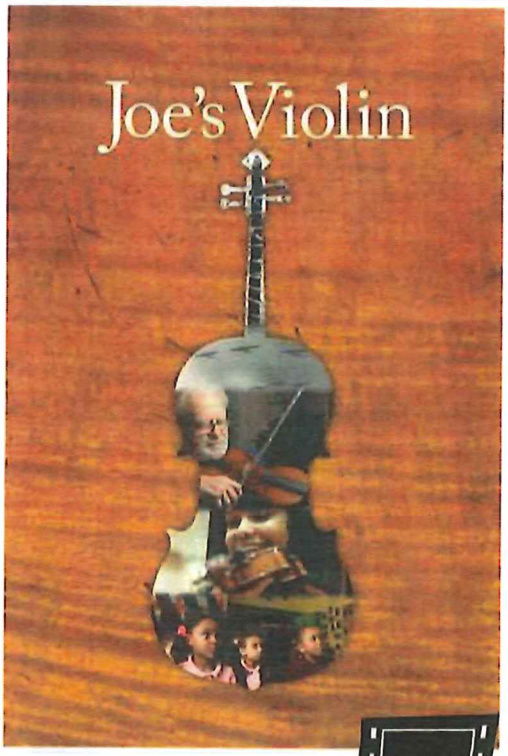
$3,500 total prize money

3 categories

33 prize winners

13 schools





Holocaust Films

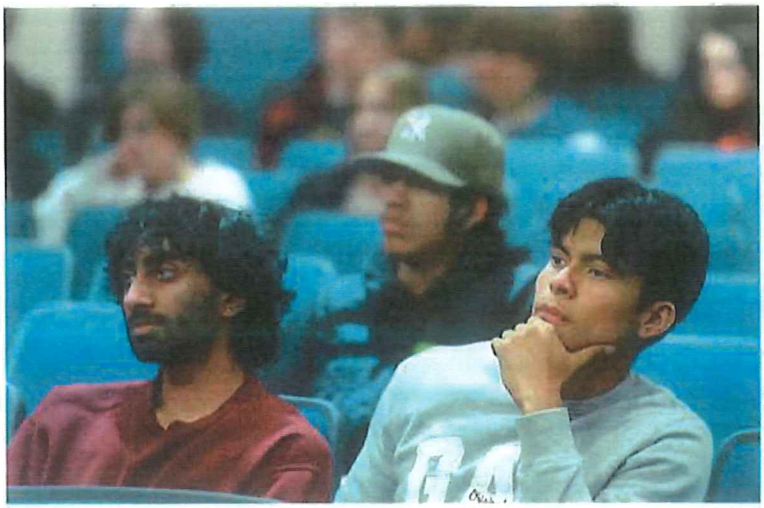
In 2022, we sponsored free showings of the student-friendly film *When Hitler Stole Pink Rabbit* and the film *Persian Lessons* for adults at the Vine Cinema in Livermore.

In 2023, as a special educational addition to Violins of Hope East Bay, we partnered with the **East Bay Jewish International Film Festival**, which streamed online the Holocaust film *Orchestra of Exiles* and presented *Joe's Violin* at the Vine Cinema in Livermore.

Many thanks to those students and teachers who attended. Special thanks to the San Francisco Jewish Community and Endowment Fund for their support.

2 films

300
attendees





Free "Music of the Holocaust" Assemblies and Workshops

Coming Back to Schools
October 2023 through May 2024

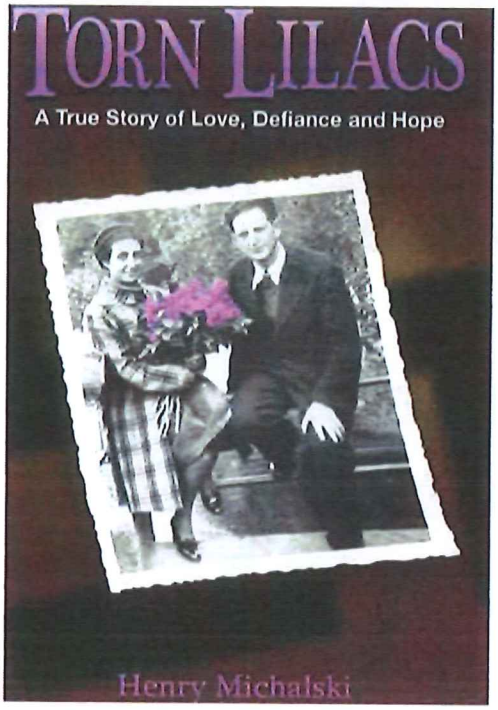
Starting in October 2023 and through May 2024, our goal is to present **at least 50** free educational assembly concerts during the daytime at middle schools and high schools in East Bay. These assemblies will again feature special performances by violinist Cookie Segelstein and accordionist Joshua Horowitz.

Working with orchestras of middle schools in the East Bay, our goal is also to also have them conduct **20** workshop sessions during the school year.

We are grateful for to the San Francisco Jewish Community and Endowment Fund, Contra Costa JCC and the California Arts Council for the support of these unique educational programs.

OUR GOAL **100** assemblies and workshops

Other Programs



Free Holocaust Talk & Book signing

April - June 2022

In April 2022, we hosted a free Holocaust talk and book-signing given by Henry Michalshi, author of "Torn Lilacs" at the Firehouse Theater in Pleasanton.

Free Touring Exhibits

April - June 2022

Between April and June 2022, our Holocaust touring exhibit was presented at the Harrington Gallery at Firehouse Theater in Pleasanton and at the Alcosta Community and Senior Center in San Ramon.



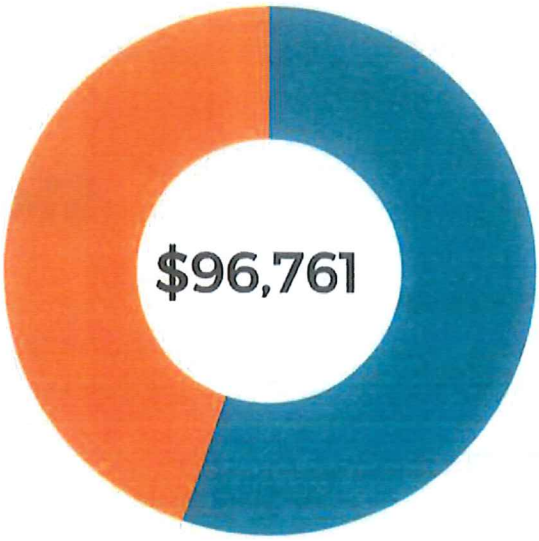
2022 By the Numbers

2022 REVENUE

We relied entirely on grants, sponsorships and donations.

Sponsorships & Donations
44.7%

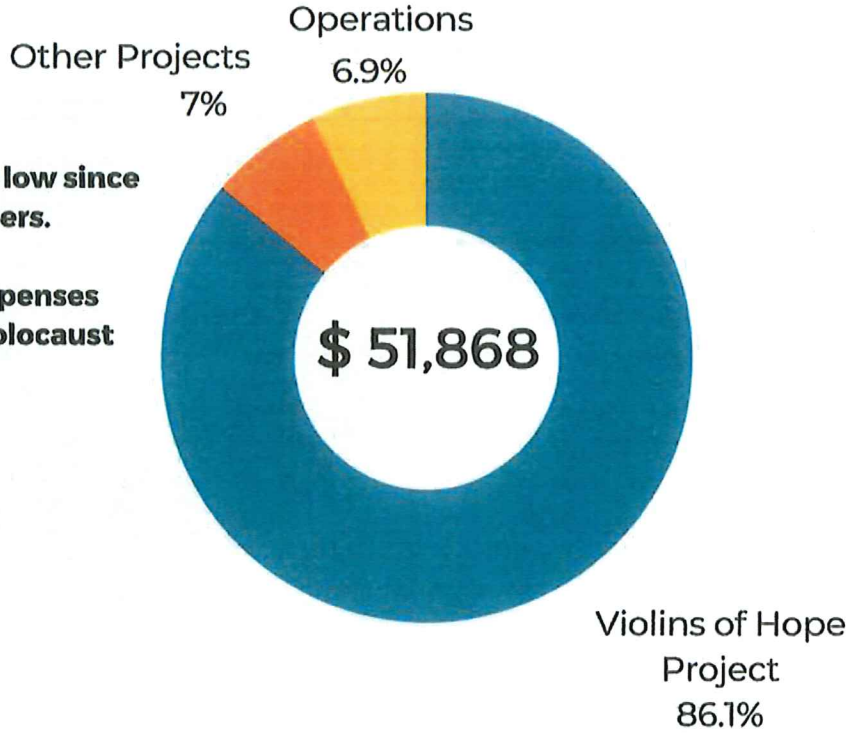
Note: Revenue includes some grants for 2023.



2022 EXPENSES

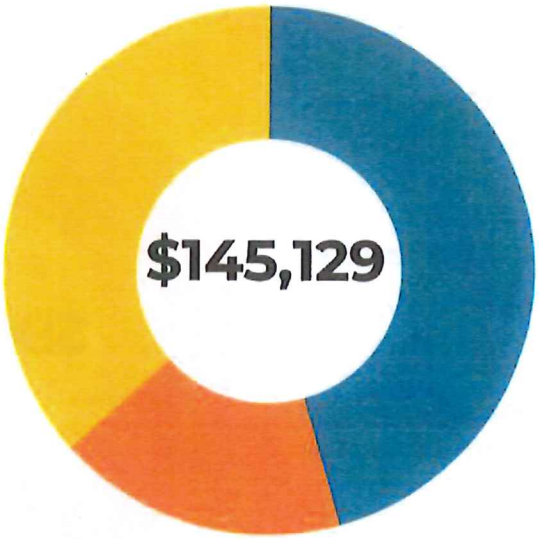
Our operational costs are low since we rely totally on volunteers.

A large majority of our expenses are devoted directly to Holocaust education projects.



2023 By the Numbers*

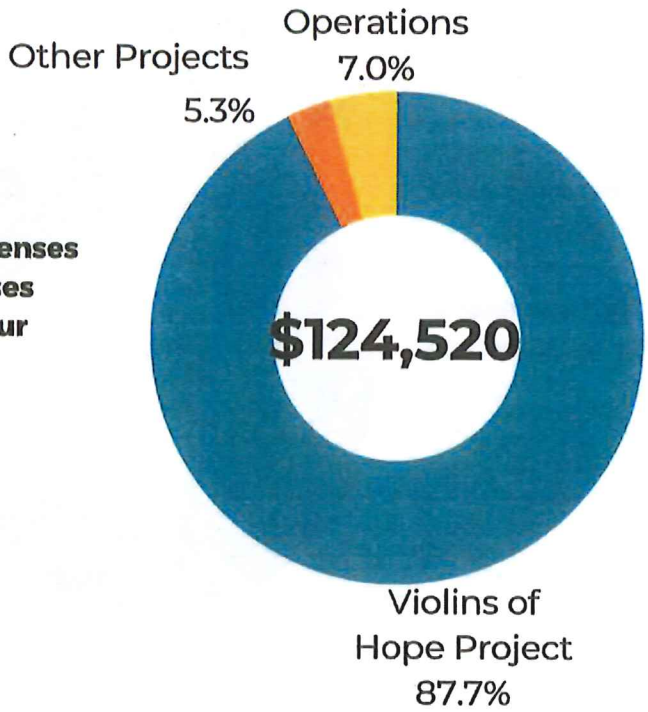
2023 REVENUE



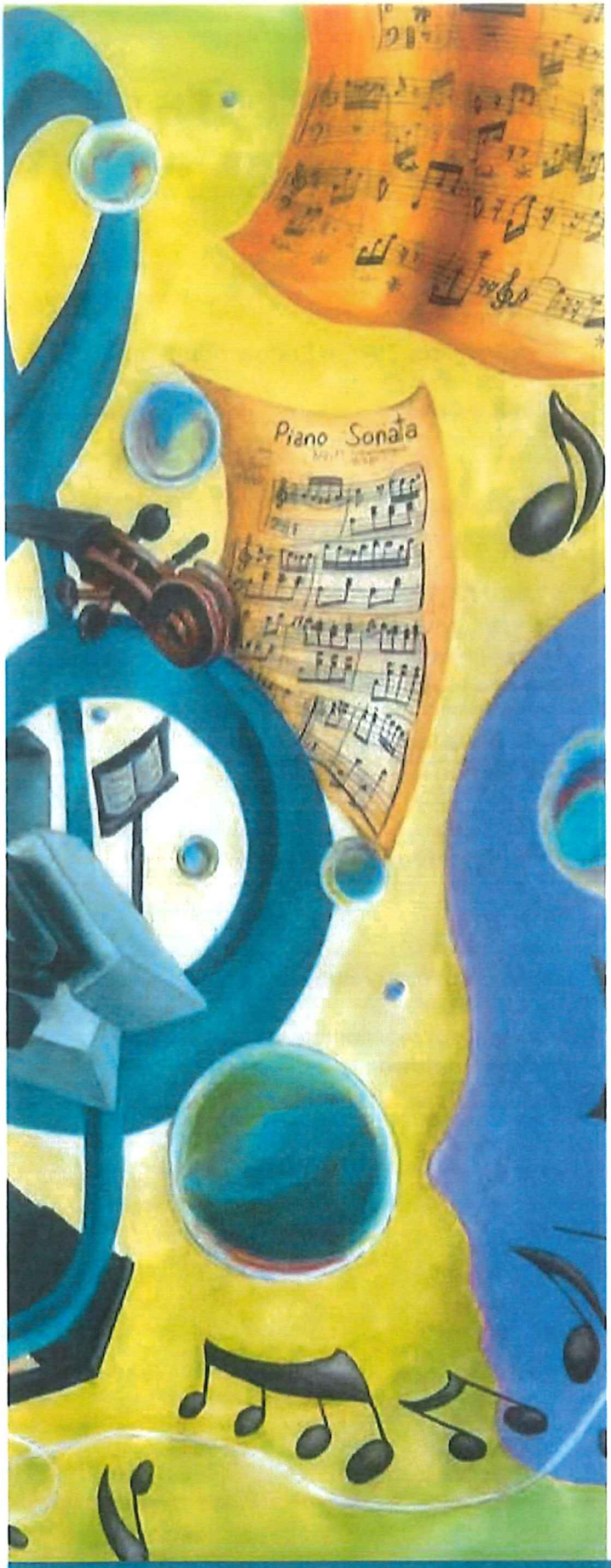
Ticket sales also contributed to revenue, besides grants, sponsorships and donations.

Note: Revenue includes some grants for 2024 fiscal year.

2023 EXPENSES



While keeping opertional expenses low, a vast majority of expenses were devoted to supporting our Violins of Hope project.



Leadership 2022/23

Current CEO & President

Larry Lagin
President

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Rabbi Raleigh Resnick
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Riva Gambert
Secretary

Cheryl Cohen
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Thank You to our Supporters

EBHEC gratefully acknowledges the following individuals and institutions whose generous contributions support our artistic and educational programming. Patrons who contributed support are listed below with our thanks.

FISCAL YEAR 2022 (Jan 1, 2022 - Dec. 31, 2022)

$25,000-$29,999
San Francisco Jewish Endowment Fund
Larry and Ronna Lagin

$10,000-$14,999
Alameda County
Livermore Valley Arts
Contra Costa JCC

$5,000-$9,999
Livermore Amador Symphony
Darcie Kent Vineyards
Lori Souza and Bryan Balazs

$2,000-$4,999
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Gina Bonanno
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Mark and Mary Triska
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Shari Johnston
Colette Lay
Ira and Debbie Madnick
Rotary Club of Dublin
St. Raymond's Women's Guild

FISCAL YEAR 2023 (Jan 1, 2023 - Dec. 31, 2023)

$20,000-$24,999
San Francisco Jewish Endowment Fund

$15,000-$19,999
California Arts Council

$10,000-$14,999
City of Livermore

$2,000-$4,999
Contra Costa JCC
City of Livermore
Jim and Karen Holtz

$1,000-$1,999
San Ramon Rotary Club

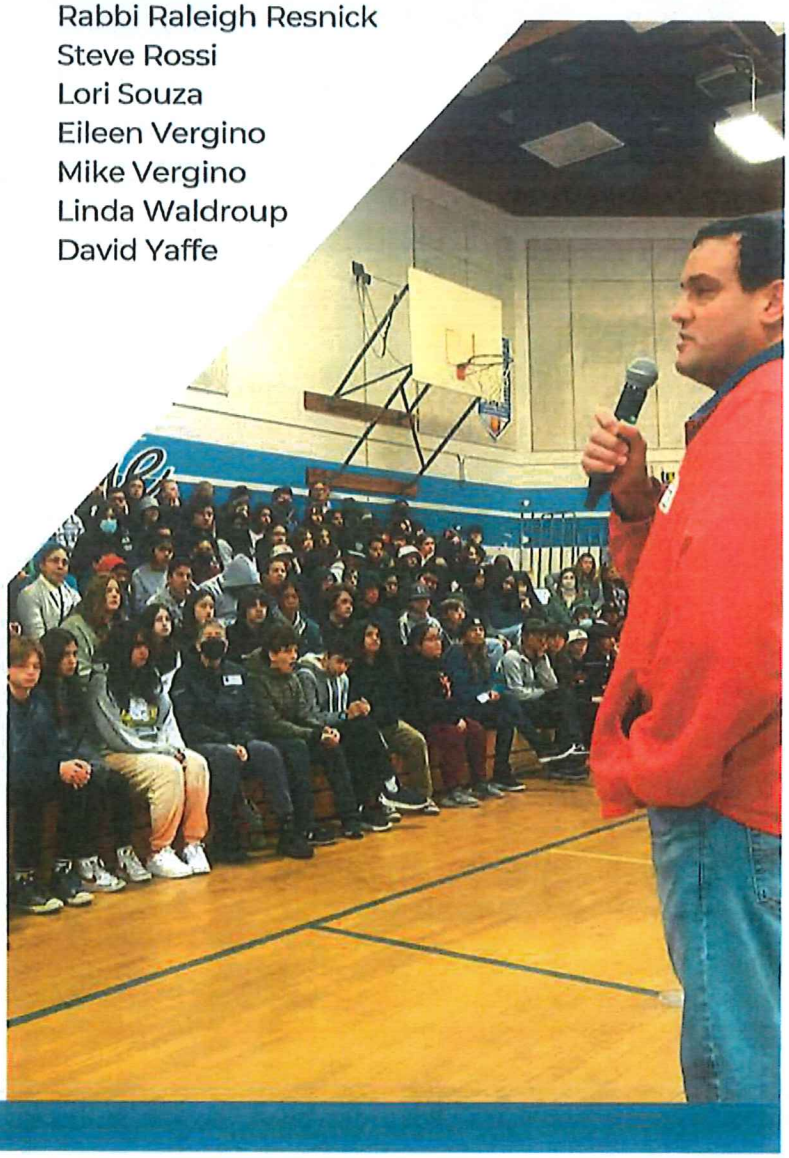
$500-$999
Richard and Joann Philips DAF

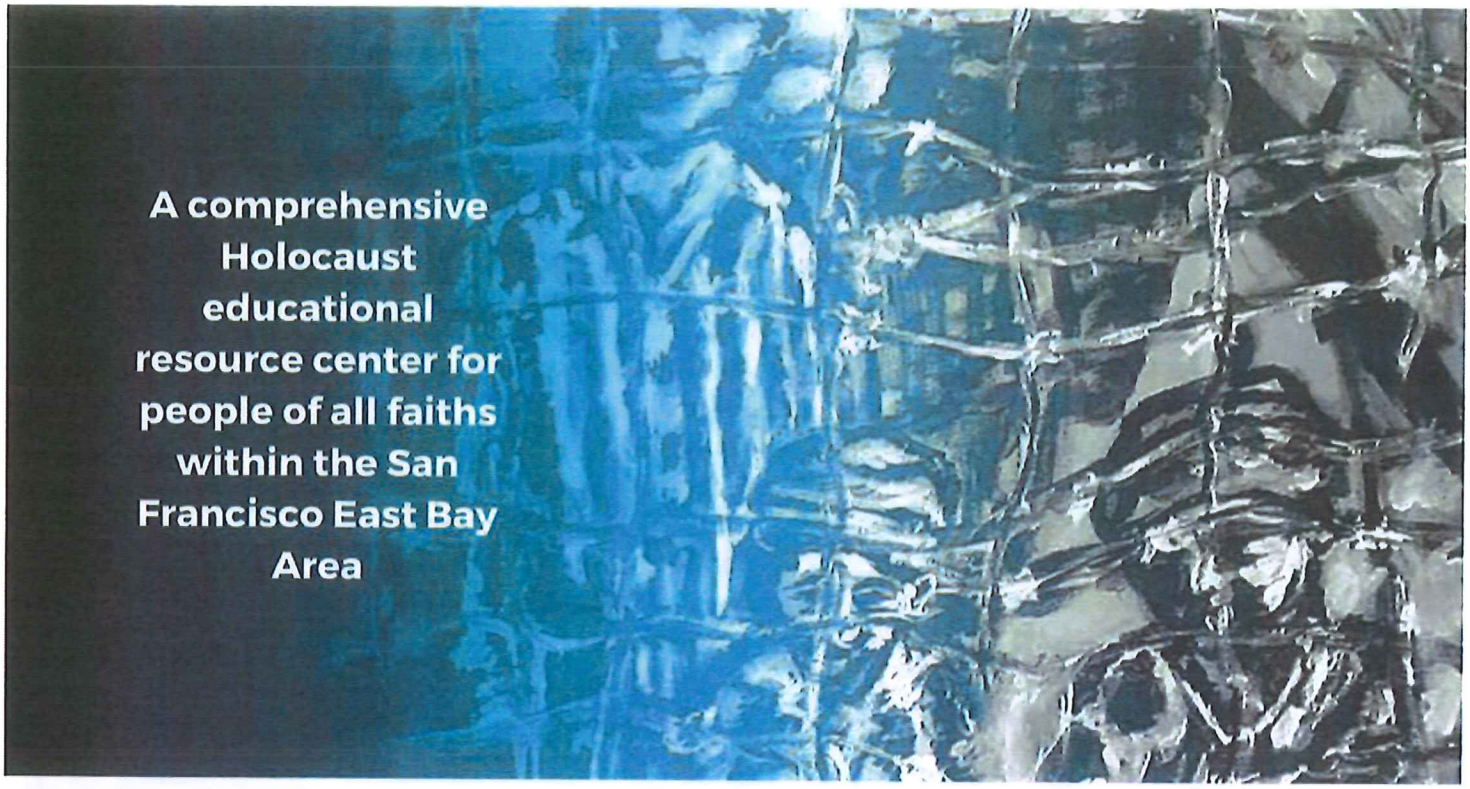
$1-$499
Joan Brown
David and Wendy Burg
Lara Webber
Ira and Debbie Madnick
Andrea Szentirmai

Thanks to our Volunteers!

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Ken Ball
Gina Bonanno
David & Wendy Burg
Cheryl Cohen
Sharon & Simon Cohen
Tuan Essence
Matt Finders
Jim Folta
Peg Folta
Riva Gambert
Deborah Grossman
Karen Holtz
Anne Giancola
Holly Hamilton
Kyle Kaldustah
Deborah Lagin
Larry Lagin
Noah Lagin & Kat Jayme
Ronna Lagin
Terry Land
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Janet Milder
Martie Muldoon
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Steve Rossi
Lori Souza
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Mike Vergino
Linda Waldroup
David Yaffe







EBHEC was founded in 2021 as a 501(c)(3) nonprofit corporation in California (EIN 86-1722304). We rely on support of our generous volunteers, sponsors and donors.

To volunteer, please email **info@ebhec.org**

EBHEC.ORG/DONATE

To donate to East Bay Holocaust Center (EBHEC), visit our website or send a check made payable to "East Bay Holocaust Education Center" or "EBHEC".

East Bay Holocaust Education Center

[redacted]

EAST BAY HOLOCAUST EDUCATION CENTER

[redacted]

ebhec.org







Template By
Deborah Lagin

Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)

REACH YOUR AUDIENCE SNO ads

THE Pomegranate
GRANADA HIGH SCHOOL

Features

Violins Of Hope Comes To Granada

Ella Philippe, Reporter
February 10, 2023

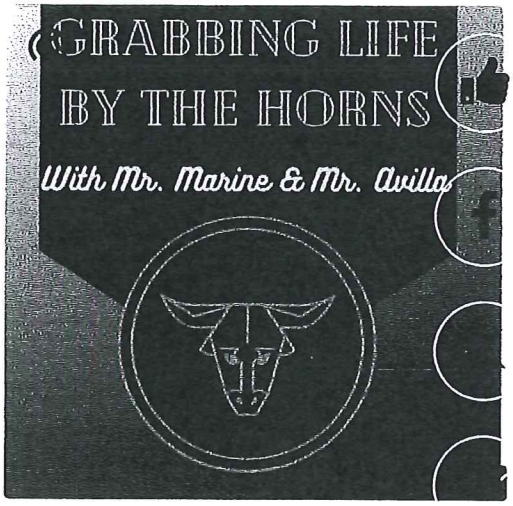


On Tuesday, January 31, Violins Of Hope visited Granada to explain the history behind their organization. Larry Lagin, the President of the East Bay Holocaust Education Center along with Marlene ¨Cookie¨ and Joshua explained the stories behind Violins Of Hope. They played the violin and accordion for the students and showed some of the songs that were played during the holocaust. They told about when these violins were brought from people who survived the holocaust and how they brought them back to life. One the musicians, Cookie, told a story of her father and what happened to him during the holocaust, escaping a labor camp in Ukraine.

The East Bay Holocaust Education Center president Larry Lagin spoke about what Violins Of Hope does around the world and the message they want to spread. Larry said he is a retired scientist at the Lawrence Livermore Lab, and he was there for 40 years. When he retired he wanted to do more good, so he helped create



Grabbing Life by the Horns



Episode 33 – Jacob Fahnhorst
Marine and Avilla have a great chat with Granada high school substitute teacher turned elementary and middle school[...]

1x 00:00 01:11:45

the East Bay Holocaust Education Center.

Lagin said, "A little over 2 years ago, we have sponsored around 15 different programs many of them free to schools and the public."

Two years ago he decided he wanted to bring the Violins Of Hope to schools and give 45 free concerts to schools in the Tri-valley area, San Ramon and other cities.

Violins of Hope have free exhibits open at The Bankhead Theater in downtown Livermore for two weeks, and they are open from 11 to 6pm. There are guided tours, and they have four paid concerts at the Bankhead Theater. The concerts will be two hours long, with more of the instruments being played. Fourteen different instruments will be played at these concerts and seven instruments will be displayed in the lobby at the theater. There will be a movie at the Vine Cinemas in March as well.

Violins Of Hope chose to bring this show to the schools, and they wanted to have more of an education taught to the groups that are learning about the holocaust in their classes. The instruments they have are over 100 years old that were buried and brought back to life. The message they want to spread is to bring the voices of the past back to life to those who perished just because they were different.

Lagin ended with saying, "The message is to be kind to each other and everybody."

Please visit this link to learn more about Violins of Hope: https://www.violins-of-hope.com/.

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View Comments(1)

About the Contributor

Ella Philippo, Reporter



Ella Philippe, Reporter

Ella is a Sophmore at Granada High School. She is the class of 2025 and has been apart of The Pomegranate since August 2022. In her free time she likes...

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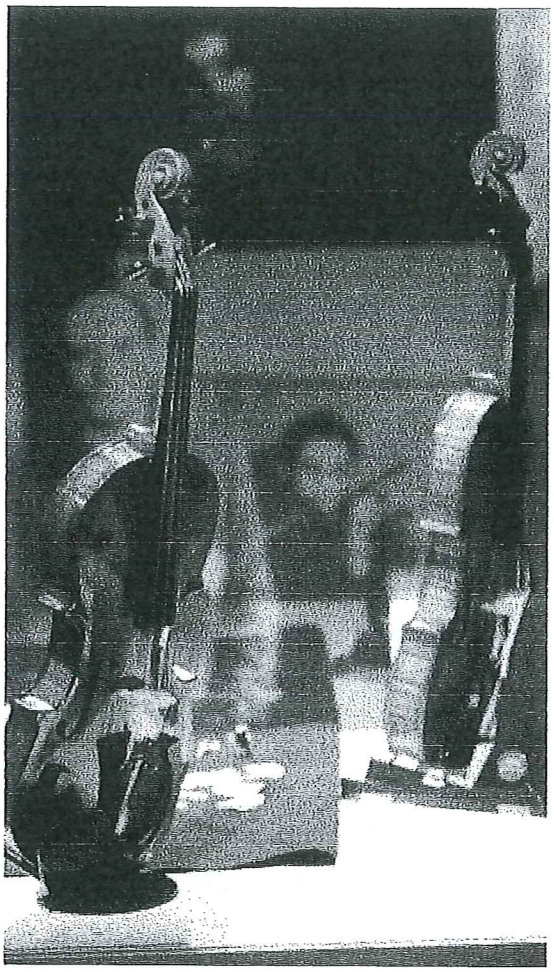
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https://www.independentnews.com/culture/livermore-amador-symphony-performs-violins-of-hope/article_01f590ce-9a75-11ed-b956-bf40de81f2af.html

FEATURED

Livermore-Amador Symphony Performs "Violins of Hope"

Jan 22, 2023



"Violins of Hope, Strings of the Holocaust" will perform at the Bankhead Theater in Livermore for three performances on Feb. 5, 6 and 7. (Photo courtesy of the Bankhead Theater)

The Livermore-Amador Symphony will bring storied violins alive during three performances of "Violins of Hope, Strings of the Holoc
Livermore.

The 2025
Subaru Solterra.

The concerts, conducted by LAS Music Director Lara Webber, are among many events presented by East Bay Holocaust Education Center from Jan. 31 through Feb. 17.

Violins of Hope are an extraordinary collection of violins, violas, and cellos that were played by Jewish musicians during the Holocaust and restored by well-known Israeli violin maker Amnon Weinstein and his son Avshalom. The instruments represent remarkable stories of injustice, suffering, resilience, and survival.

Instruments from the Violins of Hope collection will be played by violin soloist, Lindsay Deutsch; cello soloist, Peter Bedrossian; and several members of the orchestra's strings. Bedrossian, LAS cello principal, also performs with other Bay Area orchestras including Berkeley Symphony and Bay Philharmonic. He is also a physicist at Lawrence Livermore National Laboratory. Webber says, "We are incredibly excited to have Los Angeles-based, renowned violinist Lindsay Deutsch join us as a featured soloist for the program. With her limitless enthusiasm and vast gifts as a performer and entertainer, Lindsay is a charismatic and captivating presence on today's music scene.

The program includes Prokofiev's Overture on Hebrew Themes, academy award-winning movie-score music from Schindler's List by John Williams, and Max Bruch's Kol Nidrei. During the concerts, Avshalom Weinstein will tell the stories of some of the instruments.

Many Violins of Hope instruments will be on display in the Bankhead lobby, from Jan. 31 through Feb. 12, from 11 a.m. to 6 p.m. Docents from East Bay Holocaust Education Center will be on hand Mondays through Thursdays, from 11 a.m. to 1 p.m.; and Fridays through Sundays, from 4 to 6 p.m. There will also be Violins of Hope presentations at almost forty middle and high schools throughout Dublin, Livermore, Pleasanton, and San Ramon.

Performances are Sunday, Feb. 5, at 3 p.m.; Monday, Feb. 6, and Tuesday, Feb. 7, at 7:30 p.m. Tickets are available at bit.ly/3WhFf2O or bit.ly/3ybv4E5; the Bankhead ticket office at 2400 First St., Livermore; or 925-373-6800. Symphony donations matched until Jan. 31 at bit.ly/3GEMGLQ.

For more information, visit ebhec.org/violins or contact info@ebhec.org.

THE CALIFORNIAN

2

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Violins with a story marked in wood

Violins of Hope perform with string instruments preserved from WWII to remember victims

Daniela Noubleau, Ad Manager | February 9, 2023

In the course of history, through war, pain, and violence, the belongings that were valued most were left behind.

During World War II, prized violins, cellos and violas were an exception that now store history in their wood, and importance in their strings.

With these precious instruments comes beautiful music, and the stories of the past.

The Violins Of Hope project aims to tell these stories with a private collection of string instruments through concerts where musicians perform using violins, cellos and violas that have been collected since the end of World War II.

A majority of these instruments belonged to Jewish people before and even during WWII. All of the instruments are part of a private foundation. The Violins Of Hope performances spread their story across the nation.

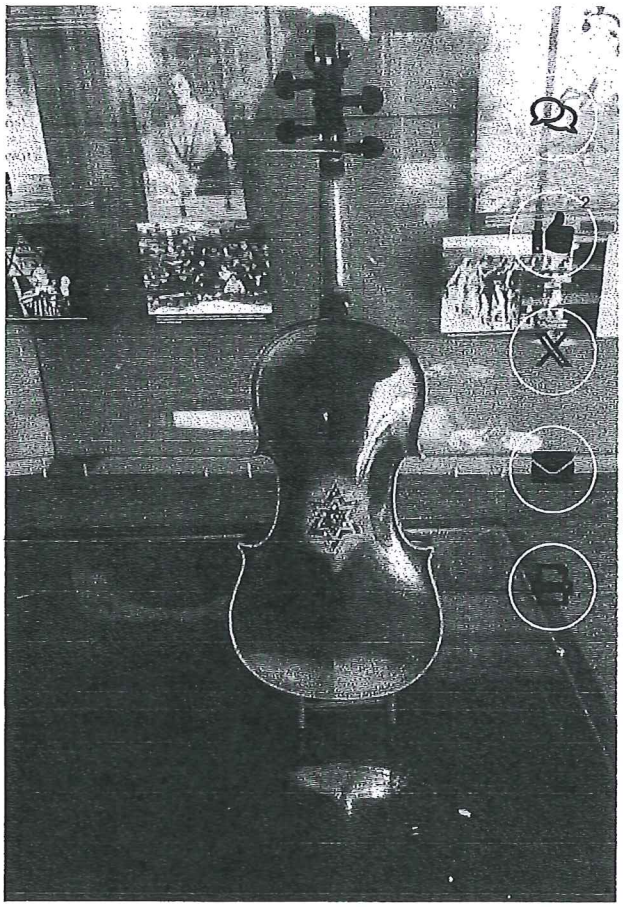


Photo Courtesy of Fiona

This violin is part of the Violins of Hope project that was recently displayed at the Bankhead Theater in Livermore.

Recently, the project performed in Livermore and will be at Cal High on Friday.

Cal junior Fiona Xie, who has been part of the Livermore Symphony for two years, said the local symphony is partnering with the East Bay Holocaust Education Center for their performance at Cal.

I'm grateful I was able to experience the concert for myself because I got a different perspective of how heartbreaking the Holocaust was still to this day.

"It can be one good act that changes the course of history forever."

Leave a Comment

About the Contributor



Kayla Smith, Co-Editor-in-Chief

I was born in Vallejo and raised in Fairfield. I'm now in my Junior year here at Armijo.

I love anything romantic, hanging with friends/family, watching...

Beyond the Gates



FSUSD Hosts Annual Middle School Special Olympics Track and Field Day



Tolkien Reading Day at Library



A Poetry Affair



Solano County Library's teen photo contest returns!



Great authentic Mexican food at Taqueria Ruiz

News



A Fashion Tip for looking Fabulous in Fall



Lunch and After School Fun & Activites



Cal State University East Bay

Healthy School Year Habits

As summer break begins to end, the start of the school year begins. It's an exciting time to start practicing daily rituals that will help you suc...



Welcome Back!



Check out our top Valentine's Day films

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The Official Student-Run Newspaper of California High School

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2

The concert will be in the school theater from 1:50-2:30 p.m. for sophomore English and world history students.

Although Xie will not be performing at the Cal concert with the symphony, she is preparing for other shows in the Bay Area. Despite practicing for these performances, she feels it's important to learn about the history behind the instruments.

"Unlike other historical instruments, they're not put into a museum, but rather they are continually shared and played," said Xie, who has played violin for five years. "Their sounds are heard by people around the world."

According to The Violins Of Hope website the instruments are a way to say, "remember me, remember us, life is good, celebrate it for those who perished for those who survived, for all people."

The project exhibited about 60 instruments with each having their own story and tale signifying how they are different from the others.

During World War II the Nazis confiscated many instruments from Jewish people in ghettos and camps. The Violins of Hope project believes that playing music is the answer to the Nazis' desire to annihilate freedom and human lives. Many Jewish people played violins, violas and cellos as a message of hope regardless of the Nazis actions.

To make sure the violins are in good shape and ready to perform, father and son violin makers Amnon and Amnon Veinstein own this very special collection. They dedicate their time to make sure that the watered down, damaged and cheap violins get repaired.

"The sound of violins is often compared to the beauty of the human voice. It is known to reach out and touch hearts," according to the Violins of Hope website.

More than six million Jewish people lost their lives in the Holocaust during World War II, and Violins Of Hope makes sure their memory will live long past the injustice they experienced. Their memory lives on with every key, every string and every tune produced, with the meaningful and special instruments.

By themselves, they have so much to say, so much to share.

"It's a once in a high school experience," assistant principal Jeff Osborn said of the performance. "Violins of Hope is a renowned organization and they don't come around to the East Bay very often."

This is the first time Violins of Hope project has visited Cal

This is the first time Violins of Hope project has visited Cal.

"I'm looking forward to having our students experience the violins concert," Osborn said.

In addition to concerts, the Violins of Hope project exhibits about 20 to 30 instruments at the Maltz Museum of Jewish Heritage in Cleveland. The display of each instrument includes a story of how it reached the museum.

The project also visits educational centers such as schools to share the message on the importance of the instruments. Narrated concerts are also performed, allowing the significance of some of the instruments being played to be explained to the audience.

The Violins Of Hope concert at Cal will include a short movie, slide presentation, and a couple of music selections performed by 2-3 professional musicians using the instruments from World War II.

Although sophomore English and world history students have priority for the performance, the event is open to other fifth period classes regardless of the grade level if teachers want to take their students.

2

a&e 2022-2023 Daniela Noubleau violins

Leave a Comment

About the Contributor



Daniela Noubleau, Ad Manager

Junior Daniela Noubleau is returning once again this time for her third year of newspaper.This is her first year being an Ad manager. She hopes to expand...

A&E



'Squid Game' returns with Season 2



'Women of Troy' opens Thursday night



It ends with a lawsuit

"It Ends With Us" is a story about two strangers, Lily Blooms and Lyle Kincaid, blooming into lovers. But Lily starts to figure out that Lyle is ...

REACH YOUR AUDIENCE SNO ads

August 28 8/29 (W

The Armijo Signal

The student news site of Armijo High School

Violins of Hope encourages sophomores

Kayla Smith, Staff writer | March 7, 2023

I was among the rest of the class of 2025 who got to witness the "Violins of Hope" school concert on Friday, March 3 during fourth period. The concert brought a different perspective to the Holocaust by having real violin artifacts from two victims who were a part of the six million who lost their lives because of their religion.



Kayla Smith

Years of training prepared Mr. Belt to perform with Violins of Hope.

Violins of Hope has restored over 100 violins once played by victims. The two violins played at the assembly were a part of a traveling orchestra that has been played in different parts of the country, as well as the world. By playing these violins around the world, their goal is for the beautiful sound of the violin to demonstrate a voice of a Holocaust victim. So far Violins of Hope has performed 47 free educational concerts at different schools and Armijo has been one of their biggest crowds.



One of the violinists was Mr. David Belt, a Spanish teacher at Armijo. He's had his own experience with violins, taking eight years of private lessons. He has been surrounded by music since the age of 12.

Mr. Belt played "Theme from Schindler´s List" and "Melody from The Prince of Egypt." He even put together two songs himself after learning that he would be performing. First he played a melody that he was inspired by listening to Klezmer music and "Lamentations and Remembrances," something he created all on his own.

The presenter of the Violins of Hope told the class an individual story about both of the violins, a story that brought a sense to the audience that, although we're hearing about two of the victims' stories in detail, each victim has his or her own story.

ATTACHMENT 2

Applicant Name: **Karin Spirn**

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ☒ 1. Application Checklist (this page).
- ☒ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ☒ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ☒ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ☒ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ☒ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ☒ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ☒ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ☒ 9. Resumes/biographies of key project individuals, generally one page each.
- ☒ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ☒ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ☒ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature

9/1/2025
Date

Karin Spirn
Print Name of Officer signing this form

Literary Festival Co-Chair
Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: **9/1/2025**

Amount of Grant Request: $ **10,000** Total Project Budget: $ **32,300**

Applicant/Organization: **Las Positas College Literary Arts Festival Board**

Applicant/Organization's Address: **Las Positas College**
3000 Campus Hill Drive
Livermore, CA 94551

Applicant/Organization's Web site: **laspositascollege.edu/literary-festival/**

Preparer's Name and Title: **Karin Spirn, English Professor and Literary Festival Co-Chair**

Preparer's Phone: [redacted]

Address (for formal notification): **Las Positas College**
3000 Campus Hill Drive
Livermore, CA 94551

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

The Las Positas College Literary Arts Festival celebrates all literary art forms including written and spoken-word poetry, memoir, fiction, nonfiction, screenwriting and scriptwriting.

Briefly describe the project or program for which support is requested:

The Las Positas College Literary arts festival will take place at the college on May 2, 2026. This festival is free and open to the public, and will feature talks, readings, and workshops.

Number of people intended to reach: Audience: **1200** Participants: _____

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: **May 2, 2026**
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: **May 2, 2026**

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   See attached document for all responses.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ n/a	
Tuition/Workshop fees	$ n/a	
Other:	$ n/a	
Subtotal: Earned Revenue	$ 0	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 750	$	$ 750
Grants *(Foundations/Government other than City)*	$ 22,000	$ 7,000	$ 15,000
City of Livermore *(other than this grant request)*	$ n/a	$	$
Other:	$ n/a	$	$
Subtotal: Contributed Income	$ 22,750	$ 7,000	$ 15,750

Project & Program Grant Amount Requested	$ 10,000
Total Project Support (Revenue + Income + Grant)	$ 32,750

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$ 23,000	22K for speakers, 1K for prizes
Production	$ n/a	
Administrative	$ 3,600	Stipends for organizers/admin
Other: *(describe in Notes)*	$ n/a	
Subtotal: Personnel	$ 26,600	

General	**Amount**	**Notes**
Venue Rental	$ 2,100	600 rental, 1500 custodial
Materials and Supplies	$ n/a	
Marketing and Promotion	$ 2,000	
Transportation	$ n/a	
Insurance	$ n/a	
Other: *(describe in Notes)*	$ 1,600	Food, Music, Accessibility
Subtotal: General	$ 5,700	

Total Project Expenses (Personnel + General)	$ 32,300
Project Surplus (Loss) *(Total Support minus Total Expense)*	$ 450

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Since many of our costs are variable, we have budgeted some categories slightly high; we will adjust other categories as needed (e.g. food and music).

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
n/a		$
		$
		$
		$
		$
		$

Requested Grant Amount: $ 10,000

Cash Match Amount: $ 22,750

In-kind Match Amount: $ 0

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

Our mission is to expose students and community members to the joys of literature and teach the craft of writing and publishing through workshops, performances, and panels about the writing and publishing process. An additional goal of the festival is to provide exposure for local writers, libraries, organizations, and businesses that support the literary arts, as well as bring in visitors from outside the immediate community to the college and Tri-Valley area. Eventually, we hope that the festival will make Livermore and its college known as a literary hub of the Bay Area. Our 2025 festival was a rich, vibrant event. This past year's event had over 1000 free ticket reservations across 19 sessions, huge lines for book signings, and an incredible creative energy. We hope to continue building on this success for our 2026 event.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the time frame. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

Description: The 2026 LPC Literary Arts Festival will be a free event on the LPC campus for the Livermore community and LPC students. The individual sessions will be held in and around the Barbara Mertes Center for the Arts. There might also be some online/hybrid events for those who cannot attend in person. The sessions will include speakers, workshops, panels, the 23rd annual LPC Poetry Slam, book tables for featured as well as local authors and booksellers, children's story time featuring local librarians and other performers, open mics, and the publication and awards ceremony for *Havik: The Las Positas College Journal of Arts & Literature*, which was twice awarded Best of Show for Literary Magazines American Collegiate Press conference for two- and four-year colleges in the US and Canada.

We are currently exploring options for the festival keynote speaker and have been in negotiations with agents for acclaimed and local authors, such as Leila Mottley, Perival Everett, Susan Ito, and Julissa Arce. Plans are underway for additional workshops— including the "Get Published" workshop which is one of our most popular workshops. Other events that might return include last year's Memoir Master Class workshop by Afghan American writer Tamim Ansary, which was popular. One focus this year will be to spend more of our speaker budget on recent-award-winning, nationally recognized authors, while still providing a spotlight for emerging and local authors.

Past festivals included a number of famous and award-winning authors, including Lemony Snicket (Daniel Handler), Reyna Grande, Thrity Umrigar, James Spooner, and Tommy Orange, who inspired a series of presentations honoring Native American writers and culture and a Land Acknowledgement ceremony. Other past sessions included "Poetry of Place" featuring a reading by the Poets Laureate of Livermore and California, "Talking To Paintings" writing workshop, a presentation on strategies for getting published, an Asian American historian's reading, poetry slam writing, and much more. In 2026, we hope to present a lineup that can match last year's in both relevance and diversity of perspectives. We are exploring the inclusion of music, food trucks, and tours of campus artwork.

Origins: Our inspiration stemmed from the college's establishment of a Creative Writing Certificate and longstanding popular creative writing courses. With this festival, we hope to make Las Positas College and the City of Livermore a celebrated hub for the literary arts.

Originally scheduled for May 2020, our inaugural festival was postponed by the pandemic, and we finally held the event May 8, 2021, as an all-day online event; we "sold" over 1,000 free tickets, and had a stupendously successful day over Zoom, with attendees (and presenters) not only from features LPC and Livermore writers as well as writers from across the state, country, internationally. In 2023, our second in-person festival had 777 eventbrite registrations; in 2024, we had 1613 registrations, and in 2025, we had 1205. We are confident our numbers will grow as word spreads and our access to big-named authors increases with time and experience.

Timeframe and Implementation: The festival will likely be held Saturday, May 2, 2026. As stated above, we are currently in the process of booking authors. Facilities at the college have been tentatively reserved. For the next eight months, we will also focus on publicizing, arranging food, music, and tabling, etc.

- **Resources:** We are expecting a grant of $10,000 from the LPC Foundation and $5000 from the Las Positas College President's Speaker Series to be used for the keynote speaker, and $7000 from the LPC Puente Program. We also have secured a private donation of $750, which is targeted for a specific purpose (see #5), and we have individual donations that will be applied to this year's budget. Similar to last year, we will have some volunteer support from faculty and students in running the festival, including support from students in our newly activated Creative Writing Club.

3. **How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)**

As outlined in our draft budget, the bulk of the grant funding would be used for artistic personnel for staffing the talks, workshops, and panels; we will also have costs associated with facilities, security, and food & beverages. We are again planning to do a robust publicity campaign via social media and in partnership with our community college district. In terms of revenue, we are committed to keeping the event free of charge to ensure that it is accessible to students, youth, families, and all community members, so any revenue would be from donations. We have allotted small stipends for event organizers and assistants. We are also supported by a number of volunteers.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

We believe that nothing fits more closely with the idea of artsAlive! than an event that gathers people together to celebrate, learn, and practice their art form – literally, bring their art alive -- and that is the heart of the LPC Literary Arts Festival. The festival enhances the visibility and vitality of local arts and arts organizations with readings and performances, an expo area for display and sale of books by local authors, information on other local events and groups, and panels and workshops on literary craft. We have also worked with several local businesses in our past festivals, including The Cheese Parlor, Towne Center Books, Ampuli food truck, Sweet & Mellow Coffee, Tino's Tacos, Free Range Flower Winery, and others, and will continue to reach out to local businesses to explore opportunities for collaboration. The facilitation of partnerships, opportunities for collaboration, and sense of community among local writers and young developing writers are a core part of this event. The LPC Literary Arts Festival will remain free of charge, open, and accessible to both students and the Livermore community, and will feature a diverse range of activities and panel/workshop topics, engaging a wide variety of attendees. It is our hope that this event, with the City's support, will become a long-term, sustainable cultural resource, a literary linchpin of the Tri-Valley arts scene.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in kind, they will be providing. Application Form - Project & Program Grants

At this time, we are expecting a $10,000 grant from the LPC Foundation, $5000 from the Las Positas College President's Speaker Series to be used for the keynote speaker, and $7000 from the LPC Puente program. We have secured a private sponsorship of $750 for author Rosemary McGuire.

List of Key Project Individuals:

Michelle Gonzales – Co-Lead Coordinator of the LPC Literary Arts Festival

- English Professor – Full-Time, Tenured Las Positas College • English Department Coordinator
- Author (The Spitboy Rule, PM Press, 2016 and Marisolania, WTAW Press 2025)

Dr. Karin Spirn – Co-Lead Coordinator of the LPC Literary Arts Festival

- English Professor – Full-Time, Tenured Las Positas College • English Department Coordinator
- Author at Alta Journal
- Cofounder/Codirector of Jefferson-Award-Winning nonprofit Tuff Love Fitness

Toby Bielawski-- Co-Lead Coordinator of the LPC Literary Arts Festival

- Albany, CA Poet Laureate (2011-14)
- English Professor – Full-Time, Tenured Las Positas College

LPC Literary Arts Festival 2025 Projected Budget		
Item	Individual Cost in $	Total Cost in $
Nationally Recognized Keynote Author & Other Speakers		22,000
Poetry Slam Prizes		500
Havik Awards Prize Money		500
Maintenance and Operations		1500
Facilities Rental (LPC Main Theater)	200/hour (min rental time = 3 hours)	600
Food		500
Music		500
PR/advertising		2,000
3 Assistant Staff	3x500	1500

3 Coordinators	3x700	2100
Sign language/closed captioning		600
Total		32,300

About Las Positas College

From the Las Positas College Educational Master Plan[1]

Las Positas College is one of two accredited colleges in the Chabot-Las Positas Community College District. Las Positas College principally serves residents from the communities of Dublin, Livermore, and Pleasanton, and several unincorporated areas, including Sunol. Chabot College, located in Hayward, serves the western portion of the District, which includes the communities of Ashland, Castro Valley, Cherryland, Fairview, Hayward, San Leandro, San Lorenzo, and Union City.

The College began as an extension center of Chabot College in 1963, offering 24 classes and enrolling 820 students at Livermore High School and two other sites. By 1965, the program had expanded and moved to Granada High School in Livermore; it subsequently grew to include Amador and Dublin High Schools. The District purchased the 147-acre Livermore site that same year, intending to develop a comprehensive community college. However, in 1970 and again in 1972, bond issues to build the rural college failed— despite the overwhelming support of tri-city voters—because the District's largest voting population lived outside the service area for the proposed college. Lacking funds to develop a comprehensive community college, the Board of Trustees voted to develop a small education center at the Livermore site. On March 31, 1975, "Valley Campus" opened as the Livermore Education Center of Chabot College.

Las Positas College (LPC) has since developed into an accredited, comprehensive institution. In 1988, the College was designated by the Board of Governors as an independent college. Las Positas College received accreditation on January 7, 1991, from the Accrediting Commission of Community and Junior Colleges (ACCJC) of the Western Association of Schools and Colleges.

Accreditation was reaffirmed in 1997, 2003, 2009, and 2015. In 2020, the College began work on its next ACCJC Institutional Self Evaluation Report (ISER), which is due in 2022.

LPC offers a range of educational programs to meet the needs of residents in its service areas, in keeping with its founding mission to create an environment that "offers educational opportunities and support for completion to students' transfer, degree, and career-technical goals while promoting lifelong learning." LPC currently (as of fall 2020) offers 27 Associate of Arts degrees, 20 Associate of Arts Transfer degrees, 30 Associate of Science degrees, 8 Associate of Science Transfer degrees, 90 credit certificate programs, and 15 non-credit certificate programs. A majority of courses transfer, as well.

The College participates in collaborative strategies with local businesses and industry to strengthen and expand community participation in the Career Technical Education (CTE)

[1] https://laspositascollege.edu/about/assets/docs/LasPositas_Educational_Master_Plan_2021to2026.pdf

programs. Service on advisory communities by local businesses and industry representatives strengthens the curriculum and ensure its accuracy. Students directly benefit from partnerships that expand available sites for internships, worksite experiences, and service learning. An important feature of the College's CTE programs is the integration of classroom experience with real-world work experiences in laboratories and facilities both off-campus and on-campus. These hands-on learning lessons provide students with the practical experience needed to give them a competitive advantage when seeking employment. A few examples of such specialized facilities and worksite learning locations include:

- Early Care Education students work in a laboratory classroom with young children at the LPC Childcare Center.
- Fire Service Technology students receive applied learning at the Livermore-Pleasanton Fire Department's Fire Training Facility.
- Engineering Technology students serve in paid internships at employers such as Lawrence Livermore National Labs, Lam Research, and Sandia National Labs.
- Technical Theater students work in real-world performing arts productions at the Bankhead Theater and Livermore Performing Arts.
- Emergency Medical Technician/Paramedic students gain clinical experience at regional hospitals including Kaiser, Doctor's, Stanford, and Oak Valley.

The College's certificates and some of the associate of science degrees awarded in CTE majors are designed for students who are interested in immediate employment and do not intend to transfer to a four-year college or university. Other associate of science degrees awarded in CTE majors are designed for students who do intend to transfer to a four-year college or university. CTE certificates and degrees at the College include: Administration of Justice, Applied Photography, Automotive Technology, Business, Commercial Music, Computer Studies, Early Care and Education, Emergency Medical Technician/Paramedic, Engineering Technology, Fire Service Technology, Digital Media & Graphic Design, Horticulture, Interior Design, Journalism, Kinesiology, Occupational Health & Safety, Technical Theater, Viticulture & Winery Technology, and Welding Technology.

Finally, LPC recently re-inserted "lifelong learning" into its mission statement. In keeping with this commitment, the College currently offers a variety of community education fee-based courses geared toward personal development and enrichment.

Signed: Dyrell Foster

Dyrell Foster, Ed.D., Las Positas College President

Chabot Las Positas Community College District Board of Trustees

Ms. Linda Granger
Trustee Area 2
trusteeboard-area2@clpccd.org
(925) 485-5207

Mr. Harris Mojadedi
Trustee Area 3
trusteeboard-area3@clpccd.org
(925) 485-5207

Mr. Hector Garcia
Trustee Area 1
trusteeboard-area1@clpccd.org
(925) 485-5207

Dr. Hal G. Gin
Trustee Area 6
trusteeboard-area6@clpccd.org
(925) 485-5207

Ms. Catheryn Grier
Trustee Area 5
trusteeboard-area5@clpccd.org
(925) 485-5207

Ms. Maria L. Heredia
Trustee Area 4 Trustee
trusteeboard-area4@clpccd.org
(925) 485-5207

Mr. Steve Lanza
Trustee Area 7
trusteeboard-area7@clpccd.org
(925) 485-5207

KARIN SPIRN

(510) 717-2213
3000 Campus Hill Drive
[redacted]

EDUCATION

Ph.D.	English, University of Michigan	2003
M.A	English, University of Michigan	1999
B.A.	English major, Linguistics Minor, U.C. Berkeley	1997

TEACHING EXPERIENCE

Full-Time English Instructor — Las Positas College — 2005-present

- Courses designed and taught: College English (1A, 1AEX), Basic Skills English (104, 105), Critical Thinking and Composition (7), Critical Thinking and Composition with Literature (4), Topics in Literature (45), Creative Writing (11, 12)
- Instructor and Co-Coordinator for Puente Learning Community 2022-present: Designed and taught English courses focused on Latinx authors and issues, collaborated with colleagues and attended specialized trainings
- Smart Shop Coordinator 2022-Present: Facilitate a series of workshops for students on educational and career topics taught by instructors across the curriculum. Designed workshops on Using Identity in Writing, Identifying Fake News, Using "I" in writing, and Avoiding Plagiarism.
- Program Review Coordinator 2012-2020, 2024-Present: Guided college departments in self-evaluation and planning
- Served on the Educational Master Plan Task Force 2020: Examined data created goals and strategies for a five-year plan
- Institutional Planning and Effectiveness Committee 2012-2020, 2024-Present: Participated in college-wide data assessment and determined annual college priorities
- Led efforts to replace standardized testing with Multiple Measures placement
- Co-Created college Reading and Writing Website
- English Department Coordinator 2009-12
- Writing Center Coordinator 2004-2006

Puente Linguistic Justice Trainer	Puente Statewide Office	2024-Present
Cofounder and Board Secretary	Tuff Love Fitness	2020-Present
Lead Kickboxing Instructor	Four Elements Fitness	2016-Present
Adjunct English Instructor	Las Positas College	2004-2005
Adjunct English Instructor	Diablo Valley College	2003-2005
Graduate Student Instructor	University of Michigan	1998-2003

TRAINING	
Linguistic Justice Community of Practice	2022-5
Puente Equity Summit	2022, 24, 25
Puente Summer Institute	2022
Online Course Development Training	2020
Growth Mindset Training	2018
Annual Convening for the National Consortium on College Men of Color	2017
CORA Teaching Men of Color in the Community College certification	2016
Faculty Inquiry Network	2009-10

MICHELLE CRUZ GONZALES

Phone: [redacted]
pronouns: she/her/ella

3000 Campus Hill Drive
Livermore, CA 94551

EDUCATION

MFA Mills College. English/Creative Writing — May 2003
B.A. Mills College. English/Creative Writing, minor in Ethnic Studies — May 2001

HONORS AND AWARDS

Reed L. Buffington Award — 2025
All-Around Excellence in Teaching and Service District-Wide

Don Milanese Award 2018
Educational Integrity and Excellence

John and Souanne Roueche Excellence Award 2016
Innovation in the Community College Environment

TEACHING/PROFESSIONAL EXPERIENCE

Las Positas College, Full Time Professor — 2005 – Present

Courses Taught: Freshman Composition, Critical Thinking, American Literature, Literature of the American Southwest, Literature of the African Diaspora in America, Introduction to Creative Writing, Craft of Fiction

Las Positas, English Department Coordinator — 2023 - 2025

Las Positas College, DEIA Coordinator — 2023 – Present

Puente Project Statewide Professional Development Trainer — 2022 - Present

Las Positas College, Puente Co-Coordinator — 2012 – Present

Las Positas College, Reading and Writing Center Coordinator — 2016 – 2023

Las Positas College, Adjunct Professor — 2004 - 2005

Diablo Valley College, Adjunct Professor — 2003 - 2005

SELECT PUBLICATIONS

Gonzales, Michelle, "Not Just One White Way Down the Middle of the Road: An Argument for Identity in Academic Writing and Strengths-Based Assessment, forthcoming in *Journal of College English* and *Reconceptualizing Response* (Utah State University Press).
Gonzales, Michelle, *Marisolandia*, WTAW Press, 2025
Gonzales, Michelle, *The Spitboy Rule*: PM Press, 2016.
Gonzales, Michelle, "Someone is Always Left Behind," *Alta Journal, 2024*
Gonzales, Michelle, "A Language Like Home, *Alta Journal,* 2022
Gonzales, Michelle, "Bracing for the Silence of the Empty Nest, *Longreads*, 2019
Gonzales, Michelle, "Community College is Totally Punk Rock, *Teaching Resistance*. PM Press, 2019

SELECT PRESENTATIONS AND INVITED LECTURES

- Getting Students to Break up With AI and Embrace Linguistic Justice, Sacramento City College — August 29, 2025
- Care Through Code Meshing, Puente Equity Summit — September 13, 2024
- Strengthening Student Success Conference: Language So Rich, Why We Stiflin"- Linguistic Justice in the Classroom — October 13, 2021
- Culturally Responsive Feedback: Las Positas College — February 16, 2016

PROFESSIONAL TRAINING

Playlab Training, Summer 2025

Online Course Development Training, Summer 2020

On Course, Diversity Training, February 8, 2019

Annual Convening for the National Consortium on College Men of Color, June 2017

CORA: Supporting Men of Color Certificate
Center for Organizational Responsibility and Advancement, 2017

Puente Training, June 4-7, 2012

PROFESSIONAL AFFILIATIONS

Association of Writers and Writing Programs, 2016 - Present

Association of Writers and Writing Programs, Community College English Program Consortium, March 2021-Present

Council of Writing Program Administrators, June 2025 - Present

LANGUAGES

English: Native Language

Spanglish: Proficient, me defendio

Toby Bielawski
[redacted]

EDUCATION

M.A., English; Mills College, Oakland, Ca. 1995
B.A., English / Art History; Smith College, Northampton, Ma. 1990

ACADEMIC APPOINTMENTS

English Instructor, Las Positas College, Livermore, Ca. 1999-current

Adjunct English Instructor, Chabot College, Hayward, Ca. 1996-1999

Teaching Assistant, Mills College, Oakland, Ca. 1994-1995

TEACHING EXPERIENCE

Teaching Areas
- Composition & Critical Thinking
- Writing & Study of Poetry
- 20th century American Poets
- 18th century literature
- African-American literature

Detailed Teaching Experience
Las Positas College, Livermore, Ca. 1999-present
- Teach courses including Composition; Critical Thinking & Writing; Reading Apprenticeship Workshop; Introduction to Literature; Monsters & Madness in Literature; Gothic Imagination in Film & Fiction; Craft of Writing Poetry

Chabot College, Hayward, Ca. 1996-99
- Taught courses in Composition; Basic Writing Skills; Critical Thinking; Writing Poetry; African-American Literature; Islands & Isolation in Literature

Service
Las Positas College
- Distance Education committee service; faculty mentor for online teaching
- Reading Apprenticeship Leader Training, completed 2018
- Coordinator of English Department adjunct faculty, including mentoring, scheduling, orientations, and yearly faculty retreat
- Faculty advisor, Writers' Guild student writing club and workshops
- Coordinated Las Positas Literary Anthology, including contest, and awards ceremony
- Serve on Staff Development committee, Faculty Senate, and hiring committees

- Chair of college Accreditation Committee
- Participant in Teachers Teaching Teachers, faculty retreats for discussion of pedagogical issues and sharing of curriculum

Chabot College

- Advised production of college literary journal *The Chabot Review*
- Interviewed potential adjunct instructors as member of Personnel Committee
- Organized full-time/adjunct workshop for pedagogical and curriculum discussions as member of Staff Development Committee
- Developed and implemented assessment techniques for gaining student feedback as member of Classroom Assessment Techniques Committee
- Served as Adjunct Mentor for newer part-time faculty

GRANTS & PRIZES

•First Place, Drafty Attic Press Chapbook Contest	2011
• National Endowment for the Humanities Summer Seminar: African American History And Literature, Savannah, GA	2008
•Featured Reader, Albany Library Poetry Series	
•Poet's Dinner Annual Contest, Kensington Library Literary Society	2004
•State of California Education Dept. Teaching and Learning Initiative	2003
•National Endowment for the Humanities Summer Seminar for College Teachers Vanderbilt University, Nashville, TN	1996
•Best Graduate Essay, Mills College	1995
•Babcock Poetry Prize, Smith College	1990

CREATIVE ACTIVITIES

•***Las Positas College Literary Arts Festival, Lead Coordinator*** 2021-present
Organized and produced all-day public festival online (2021) and in person (2022), including nationally-known writers, over 1,000 attendees

•***Colrain Poetry Manuscript Conference*** 2018, 2010
Submitted manuscript for evaluation by Publishers
Participated in reading and critique of manuscripts

• ***City of Albany Poet Laureate*** 2011-14
Hosted readings and workshops
Composed and presented poems on civic occasions
Initiated "Poetry of Place" Albany Poetry Map

- *Vermont Studio Center Artist Residency* 2009
  Monthlong residency program with artists and writers
  Critique sessions with Major Jackson

- *Coordinator, Albany Library Poetry Series* 2005
  Booked featured readers and hosted open mic at monthly reading series

The Poetry Project at Las Positas College 2003-current

- Write grants and initiated project to introduce college students to the "Poetry Slam" spoken word movement
- Development of workshops on writing and performance techniques
- Bring guest poets to campus to demonstrate poetry slam and lead student workshops on slam writing
- Organization and publicity of field trips to urban poetry slams, including performances featuring the Berkeley Slam Team
- Organize campus poetry slam, including DJ, poet-performer MCs, prizes, and student performers

Community of Writers, Palisades Tahoe, Ca. 2002, 2009, 2015

- Participant in week-long writing workshop, writing one poem per day to be critiqued by faculty and workshop members
- Attended evening craft talks by faculty members Galway Kinnell, Sharon Olds, Lucille Clifton, Li-Young Lee, Yusef Kumanyakaa
- Provided musical entertainment at final evening celebration

Editing and Judging

- Judge, City of Pleasanton Poet Laureate Selection Committee 2003
- Faculty Advisor, *Las Positas Literary Anthology,* 2000 - present
- Faculty Advisor, *Chabot Review* , Chabot College 1999
- Judge, *Treasure House* Literary Anthology poetry contest 1998
- Judge, *Writers Across the River* poetry contest 1998
- Editorial Consultant, McGraw-Hill Publishing (fourth edition of *Western Wind: An Introduction to Poetry*) 1997
- Editorial Assistant, *Poetry Flash* 1995-96

NEH Project, Vanderbilt University
Racing the Rails: The Train in Black and White Folksong 1996

- Participation in summer seminar for college English teachers on "The Road in American Literature"at Vanderbilt University with Dr. Cecilia Tichi
- Researched independent project and developed curriculum

on the railroad in African-American blues and American vernacular folksong
- Compiled multi-media presentation delivered to colleagues at Vanderbilt University and Chabot College
- Developed musical presentation for student audiences as faculty guest speaker

PUBLICATIONS

Poetry

Five Kinds of Fences (Drafty Attic Press), *2011*
Madroad: West Coast Writers (Breadline Press), 2011
Spillway, 2011
Tattoo Highway, 2009 ,
Tilt-A-Whirl, 2009
Verse Wisconsin, 2008
Wanderlust Review, 2005
Alehouse, 2003

seedhouse, 2001
Beyond Definition: New Writing from Gay & Lesbian San Francisco (manic d press), 1994
The Walrus , 1994
The Grecourt Review, 1990
The Green Age Review, 1990

Articles

"The Art of Being Fake" *east bay express*, Nov. 11, 2003
"Go Out and Make Some of Your Own" *east bay express*, Mar. 5, 2003
"Punk Prophets -- Where Are They Now?" *east bay express*, Jan. 1, 2003
"Las Hermanas Saleras -- Viva Salsa Chicks!" *east bay express*, Feb. 27, 2002
"First Person Universal: Songwriter Steve Seskin" *Radiance* , Fall 2000
"Folk Diva: The Wit and Wisdom of Odetta" *Radiance* , Winter 1999
"Meat Shakin' On My Bones: Female Body Image in the Blues" *Radiance*, Autumn 1999
"Writing A la Mode"(Review) *inside english*, September 1997
"Pamela's Narrative Palindrome: The Structure of Virtue in Richardson's Novel" *Eighteenth Century Fiction*, June 1996

CONFERENCE PAPERS

"The Absence of Arrival: Elizabeth Bishop and the Geography of the Coastline" Paper given at the Robinson Jeffers Association Conference, Stanford University , May 2002
"The Slivered Screen: Why We Love Fragmentation and Frankenstein " Paper given at Young Rhetoricians' Conference, Monterey, June 1998

"Blindness and Insight in Hamlet and Oedipus" Paper given at the Northern California Renaissance Conference, Oakland, April 1996
"The Key to the Lock: Union and Division in Pope's The Rape of the Lock" Collaborative paper given at Academic Forum, Mills College, Nov. 1995
"The Spectrum of Certainty: Meaning and Writing in the Academy" Paper given at the Northern California Writing Centers Association Conference, Stockton, Ca. Feb. 1995
Presenter, Writer's Harvest Conference, Mills College, May 1994

MEMBERSHIPS

- California Poets in the Schools
- PEN America
- National Council of Teachers of English

https://www.independentnews.com/culture/well-known-authors-set-to-appear-at-las-positas-literary-arts-festival/article_4b95231e-f760-41a4-8454-572aad95299e.html

Well-Known Authors Set to Appear At Las Positas Literary Arts Festival

By Vivien Wenneker
May 8, 2025

LIVERMORE — Las Positas College is set to host its fifth annual Literary Arts Festival on Saturday, May 10.

The event is scheduled to include speeches and writing workshops hosted by best-selling authors Daniel Handler (Lemony Snicket), Julissa Arce and Thrity Umrigar.

The program also includes the 22nd LPC Poetry Slam competition, award-winning plays, poetry reading, publishing and writing workshops, chocolate and wine tasting, and writing, storytelling and crafts for kids. A publication ceremony for Havik, LPC's Literary Arts Magazine, is also on tap.

The LPC Literary Arts Festival, unlike other literary festivals and writing workshops in the Bay Area, does not charge an entrance fee.

The festival began in 2020 when three of the college's English professors — Marty Nash, Toby Bielawski and Richard Dry — came up with the idea of starting the event.

"Not only did we want to offer a chance for our community and students to hear from and even meet famous and critically acclaimed authors, we also wanted students to get to know our creative writing program," Nash said.

The professors believed the event would be a great way to promote the certificate program, which offers courses in story writing, poetry writing, and literary magazine editing and production.

Nash pointed to critical support received from the Las Positas College Foundation, the school's English department and dean, the Livermore Commission for the Arts and the Livermore City Council, as well as others.

After a local festival organized by Las Positas emeritus professor David Wright ended, there weren't any major literary festivals in the Tri-Valley. That's when Nash, Bielawski and Dry decided to pick up where Wright had left off.

The professors reach out to contacts and consider student interests and availability. They also think about books they'd like to teach in their classes, and contact authors of those books, so that students will get a chance to meet them.

In addition to encouraging their students and fostering a growing literary program, they also see a prime opportunity to connect with the Tri-Valley community at large by bringing together people of different age groups and backgrounds to bond over a shared appreciation of storytelling.

Through various activities and workshops, festival organizers seek to provide a range of resources and tools to help writers and those with an interest in writing develop their abilities. All three of the event's main organizers, though particularly excited about this year's lineup, are looking forward to something specific.

"I'm excited about the food and wine writing workshop, which includes tastings, and the poetry slam, which will be the 22nd year of the LPC slam," Bielawski said.

"I'm looking forward to the one-act plays and conspiracy-theory talk. We also have great kids' activities," Dry said.

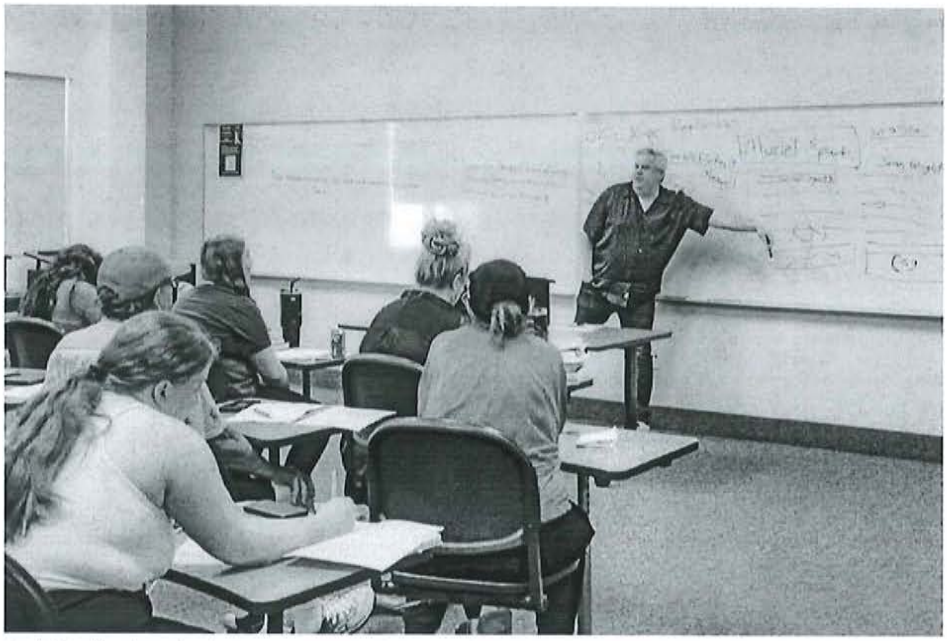
"I can't wait for the publication ceremony for this year's edition of Havik, the Las Positas College Journal of Arts & Literature," Nash said. "Havik has won a national award for literary magazines four years running, and this year's edition looks beautiful".

The festival is scheduled for the Mertes Center for the Arts, Building 4000, at Las Positas, from 9:30 a.m. until 6 p.m. Seating is limited.

To register for tickets and view the full schedule go to: https://www.laspositascollege.edu/literary-festival/

Las Positas College Hosts Literary Arts Festival

May 17, 2025



Daniel Handler, the author known as Lemony Snicket who wrote "A Series of Unfortunate Events," speaks during his "How to Write Like a Burglar" seminar at the Las Positas College Literary Arts Festival on May 10 in Livermore. (Photos – Leah Silveira)

A&E

Las Positas College to host Literary Arts Festival this weekend

Authors Thrity Umrigar and Daniel Handler among the presenting attendees



by **Jude Strzemp**
May 5, 2025 3:26 pm

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Havik has won Best in Show in Literary Magazines by the Associated Collegiate Press for four consecutive years. Seen here are last year's staff (from left) Mark Newson and Simon Clarke. (Photo courtesy of Martin Nash)

Las Positas College's Literary Arts Festival is set to return for its fifth annual gathering of best-selling authors and poets for a day of writing sessions, a poetry slam and a publication ceremony.

Scheduled to host panels, workshops and talks this weekend are authors including Thrity Umrigar, Daniel Handler, Julissa Arce and Tamim Ansary.

Additionally, writers and artists behind the 2025 edition of Havik, the Las Positas College Journal of Arts & Literature, will have their time to shine as the school celebrates the publication and names award-winners.

"This event is truly special as it allows Las Positas College to showcase the incredible programs we have here while bringing world-class authors and speakers to our festival," said Martin Nash, LPC English professor and founder of the festival. "We're really excited about the variety in this year's lineup. We think there's something for everyone."

To kick off the festival, Dera R. Williams — author, editor and researcher — is scheduled to lead a workshop on the process of publishing one's work.

Shortly after, Umrigar is set to give the festival's keynote speech followed by a book signing. As the best selling author of ten novels including "Bombay Time" and "The Space Between Us", Umrigar's most recent novel "The Museum of Failures" was recognized as the Best Book of 2023 by NPR, Harper's Bazaar, BookRiot and more.

Later on during the festival, Umrigar is set to host a writing workshop on character development.



Las Positas College's fifth annual Literary Arts Festival is scheduled on Saturday, May 10. (Photo courtesy of Martin Nash)

Handler, also known as Lemony Snicket and the author of "A Series of Unfortunate Events", is set to host a writing workshop as well called "How to Write Like a Burglar". Having sold over 70 million books worldwide, he too will hold a book signing after the workshop.

Other festival speakers include Arce, a best-selling Mexican-American author of books including "You Sound Like a White Girl" and "My (Underground) American Dream", as well as Ansary, an Afghan-American author of nine books including "Truther Narratives: Conspiracy Theory Explained".

Ansary facilitated the San Francisco Writers Workshop for over 20 years, and has produced work that won the 2010 Northern California Book Award and was selected for San Francisco's One City One Book reading event.

"It's not every day that we get to be around such a diverse group of people united by a passion for literature and writing," Nash told Livermore Vine.

In addition to panels and workshops, the festival will also include LPC's 22nd annual poetry slam, hosted by performance poets Bri Blue and Natriece (Tri) Spicer. The audience will have a chance to read their original poems too, with top-scoring LPC poets winning prize money.



Havik will announce award-winning submissions at this year's publication ceremony. Seen here are (from left) Havik's current editor in chief Jesse Naranjo and last year's editor in chief Aaliyah Gholamipour. (Photo courtesy of Martin Nash)

The festival is scheduled to wrap up with a publication and award ceremony for the 2025 edition of Havik. For four years running, this award-winning journal has won Best of Show in Literary Magazines at the annual Associated Collegiate Press.

"It would be understandable to keep doing things the same way", Nash said amid the journal's string of accolades. "This year's staff of Havik was fearless in their vision."

The free, public event is scheduled to run from 9:30 a.m. to 6 p.m. Saturday (May 10) at LPC's Mertes Center for the Arts. For more information and tickets, visit laspositascollege.edu.

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ATTACHMENT 2

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Trending: Burning Man | Apartment rents surge | Insurance rates | Eviction incentive | Surprisingly great t

BAY AREA

Protest against East Bay drag queen story time is tense, but largely peaceful

By **Susie Neilson**, Investigative Reporter

Updated June 3, 2025 8:27 p.m.

ATTACHMENT 2



Protesters gather before "Drag Queen Storytime for Kids & Kids at Heart" during the third annual Literary Arts Festival at Las Positas College in Livermore.

Susie Neilson/The Chronicle

Listen Now:

Protest against East Bay drag queen story time is tense, but largely peaceful

About 4 Minutes

Everlit

On a sweltering Saturday afternoon, dozens of people gathered outside of the Merte Center for the Arts at Las Positas College in Livermore, waving flags adorned with crosses and signs dotted with exclamation points.

"Stop! Complicating Childrens Lives!" read one sign. "Education not indoctrination / No to queer culture," read another.

ATTACHMENT 2

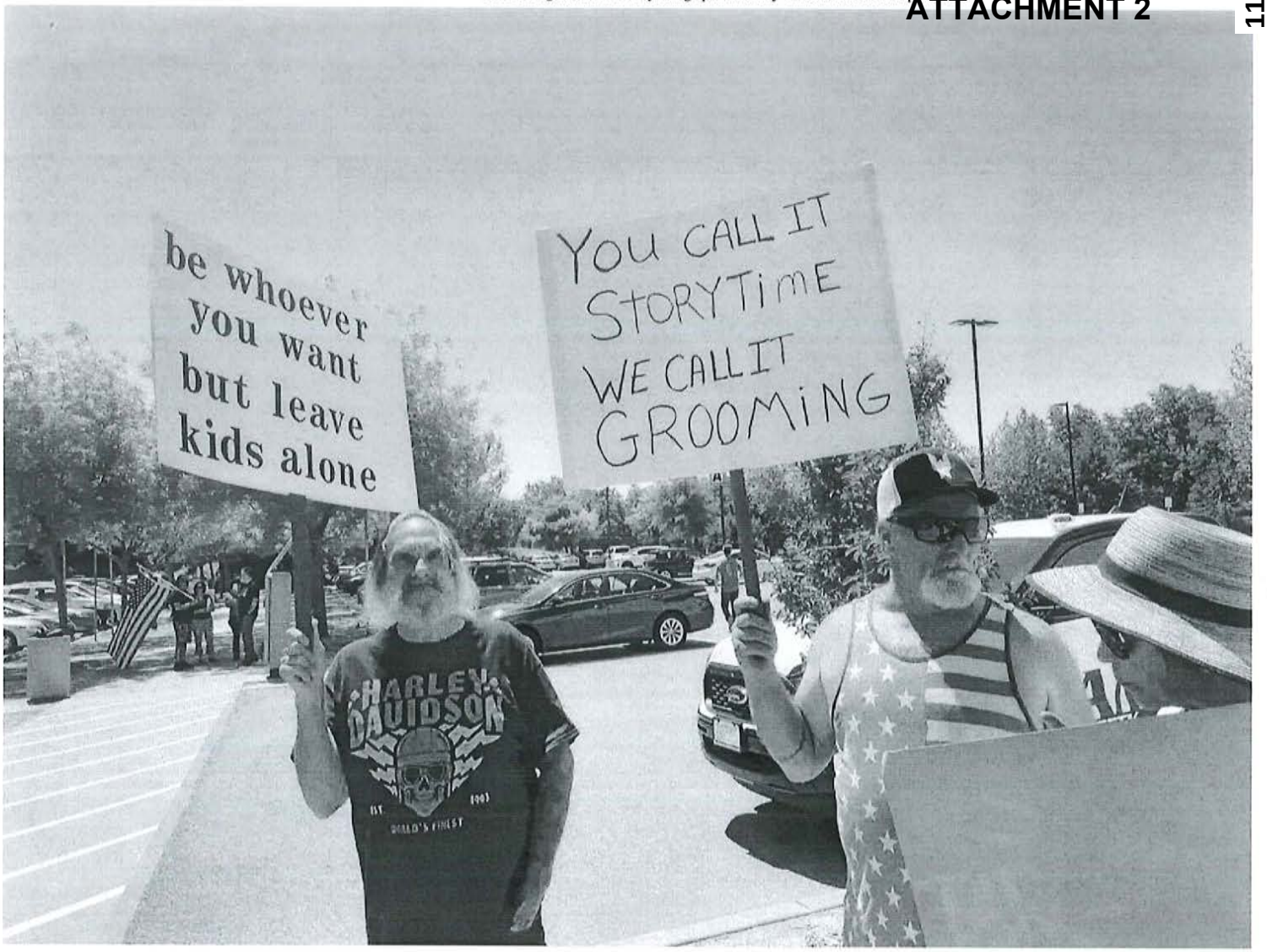
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ACT NOW

The crowd had gathered to protest a drag queen story hour, one of 19 events held during Las Positas College's third annual Literary Arts Festival. The event, "Drag Queen Storytime for Kids & Kids at Heart," featured local queens Ava Lashay and Avery Night.

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Protesters rally against drag queen story time at Las Positas College in Livermore.
Susie Neilson/The Chronicle

Queer media advocacy group GLAAD documented 166 anti-LGBTQ protests and threats targeting drag-related events from early 2022 through April 2023, featuring white nationalists and religious extremists. Many of these events turned violent, including a July 2022 story hour in San Lorenzo at which members of the Proud Boys neo-fascist group stormed into a library shouting homophobic slurs.

But Bay Area Against Mandates' flyer stressed that the protest should be peaceful, and by and large it was. While the hours-long event featured several tense confrontations between protesters and counterprotesters, no physical confrontations had occurred by 3:30 p.m., when the story hour ended.

Even so, the protesters' presence upset several Las Positas students and community members, who called it a sign of intolerance and a deliberate inability to separate sexual behavior from queer identity.

"As a queer person, seeing this kind of thing makes my blood boil," said Jesse Naranjo, shaking with emotion. "There *are* queer kids, and I know, because I was one. There's not anything inherently sexual about being queer; it's just a state of being."

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Naranjo's peer and fellow counterprotester, Aidan Taylor, said the size and enthusiasm of the day's protest "didn't surprise" him. A former conservative

himself, Taylor said he had a change of heart in the past several years and become more "inclusive."

"Your sign is absolutely true!" Kelle Gouveia said to a counterprotester whose sign read, "Hate has no place at Las Positas."

"And we don't hate," Gouveia added. "I actually love them more than I think they love themselves."

Gouveia said she came to the protest because she was "standing for the Lord." The counterprotesters standing across from her aren't bad people, she said — they are simply lost, collateral damage of the departure from a faith-based nation to one where "we become our own gods and do our own will." She wants a nation where leaders have integrity, standards and boundaries, she told The Chronicle.

"Church and the state should be together," Gouveia said.



Kelle Gouveia holds a sign at a protest of drag queen story time at Las Positas College in Livermore.

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ACT NOW

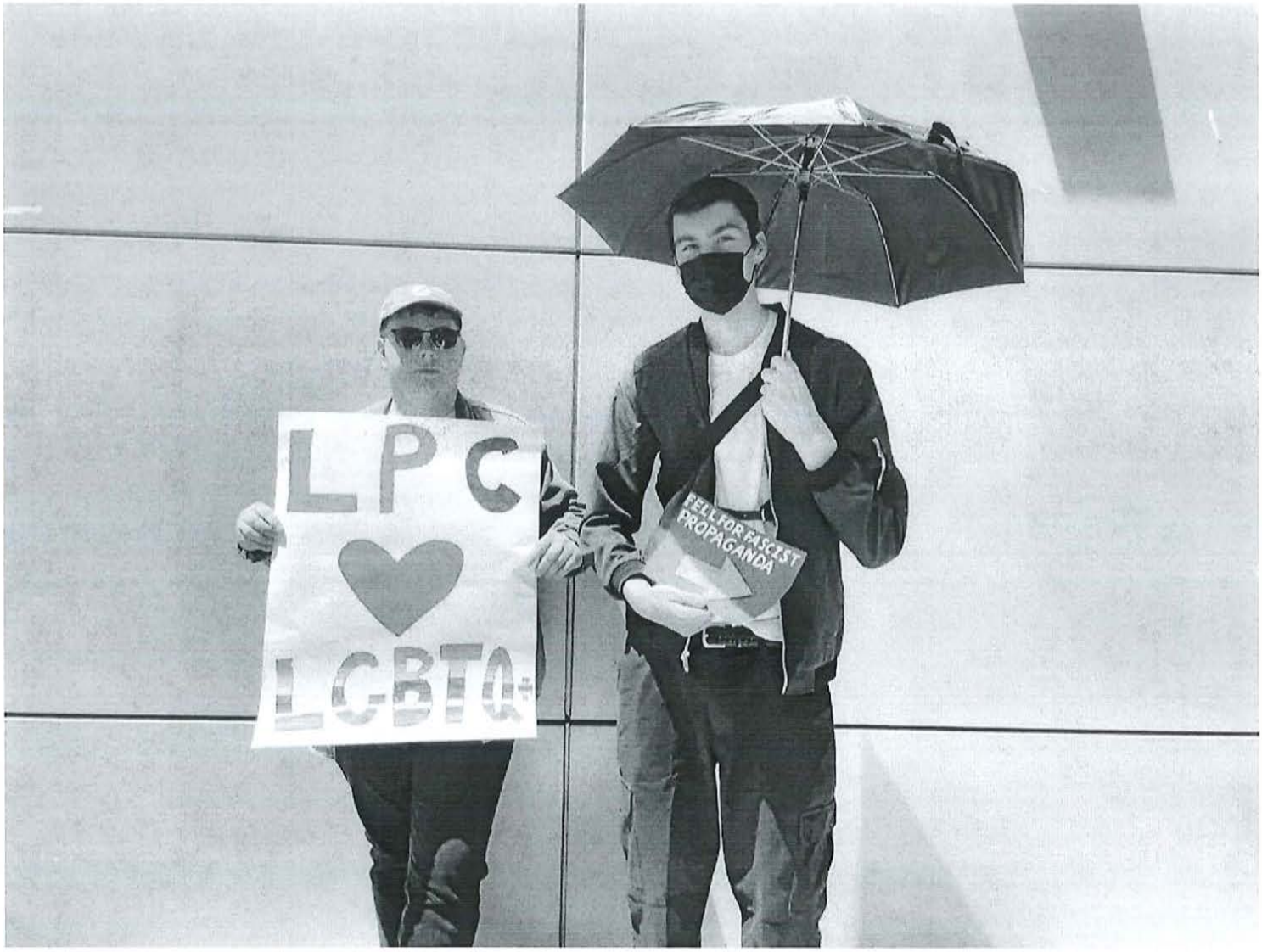
under God stands!!! See how we are falling? Fast!" A significant number carried Christian flags; many others wore Christianity-themed T-shirts or hats.

Inside the Mertes Center for the Arts, professors and students largely appeared to be trying to ignore the protest and enjoy the festival, a bustling event featuring local author and Pulitzer Prize finalist Tommy Orange as its keynote speaker. A

ATTACHMENT 2

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basket at the presenter check-in table held homemade buttons with the Progress Pride flag, and several festivalgoers wore rainbow apparel such as skirts and dog tags.



Aidan Taylor (left) and Tasha, who declined to give a last name, counterprotest in support of LGBTQ rights at the event. Susie Neilson/The Chronicle

Ten minutes before the drag queen story hour began, a little girl sat on the ground of the school's concrete entryway next to the counterprotesters, drawing a rainbow in chalk.

9:30 Doors Open, Las Positas College, Bldg 4000, Mertes Center For the Arts

10:00

Tamim Ansary
Non-fiction v Fiction
Writing Workshop
10:00-10:50
Rm 4130

Getting Published
Dera R. Williams
10:00 - 10:50
Rm 4138

11:00

Tamim Ansary
Truther: Conspiracy Theories Explained
11:00-12:00 pm, Rm 4130

Festival Keynote in Conversation:
Thrity Umrigar
The Museum of Failures
(Book Signing to Follow in the Lobby)
11:00 am -12:00 pm
Main Stage Theater

Noon-

Steve Budd
"Seeing Stars"
One-Man Show
12:15-1:15 pm
Black Box Theater

Deema Shehabi
Palestinian-American Poetry Reading
12:00-12:45, Art Gallery

Daniel Handler (Lemony Snicket) in Conversation
And Then? And Then? What Else?
12:30 – 1:30 PM
Main Stage Theater
(Book Signing to Follow in the Lobby)

1:00

Thrity Umrigar
Writing Workshop
Building Your Character's Character
12:45 – 1:45
Rm 4212

Open Mic
Facilitator: Livermore Poet Laureate Peggy Schimmelman
12:45 – 2:15PM
Art Gallery

2:00

Slam Poetry Workshop
2:00 – 2:45 pm
Black Box Theater

Julissa Arce
(Puente Speaker)
You Sound Like a White Girl
2:00-3:00 pm
Rm 4138
(Book Signing to Follow in the Lobby)

Daniel Handler
(Lemony Snicket)
How to Write Like a Burglar
2:30 – 3:30 pm, Rm 4212
Rm 4212

Steve Budd
"Oy, What They Said about Love"
2:15-3:15 pm
Rm 4130

3:00

21st Annual Poetry Slam
3:00 -4:15
Black Box Theater

Michelle Cruz Gonzales
Marisolandia
3:30 - 4:30,
Art Gallery

How to Be Dateable
Julie Krafchick & Yue Xu
3:30-4:30 pm
Rm 4130

4:00

Word of Mouth: Writing, Wine, and Chocolate
Sarah Cain, Aaliyah Nitoto, Gabi Myers
4:30-6:00,- Rm 4130 (Age 21+)

Havik
(#1 CC Journal in the Nation)
The LPC Journal of Arts & Literature
Publication & Awards Ceremony
4:30-6:00, Rm 4127

6:00

Stories and Crafting for Kids
11-12 Stories and Crafts by Livermore Public Library
1:00-3:00 Storytelling and Coloring by Miriam

Topic Track Color	Topics	Sessions	Authors
	Non-Fiction	Conspiracy, Dating, Political Polemic	Ansary, Handler, Arce
	Fiction	Novel Discussion,	Thrity Umrigar
	Performance	Seeing Stars/Open Mic	Steve Budd/Local Authors
	Publication Ceremony	*Havik*	
	Poetry	Poetry Slam, Word of Mouth	Bri and Tri, Myers
	Writing/Publishing Workshops	Discussion, Workshop	Michelle Gozales, Tamim Ansary
	Youth Focus	Children's Writing, Crafts, Theater*	Livermore Library and Storytelling by Miriam

Project & Program Grant

City of Livermore
Office of Innovation & Economic Development
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Office of Innovation & Economic Development c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

City of Livermore
Office of Innovation & Economic Development
Staff Liaison for the Commission for the Arts
1052 S. Livermore Avenue
Livermore, CA 94550

This packet contains the Application Checklist and instructions for completing the application.

<go to next page>

Applicant Name: Livermore-Amador Symphony

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- [x] 1. Application Checklist (this page).
- [x] 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- [x] 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- [x] 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- [x] 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- [x] 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- [x] 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- [x] 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- [x] 9. Resumes/biographies of key project individuals, generally one page each.
- [x] 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- [x] 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- [x] 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Checklist #2

Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?

Our concert project "Spring Awakenings" on April 11, 2026 is more than 2 months after the application deadline.

<go to next page>

Checklist #3

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.



Authorized Officer's Signature

9/2/25

Date

Anne Anaya

Print Name of Officer signing this form

President

Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

N/A

Artists Signature

Date

Print name of Artist signing this form

<go to next page>

Checklist #4

Livermore Amador Symphony Association **ATTACHMENT 3**

P. O. Box 1049, Livermore, CA 94551-1049

Web Site: https://livermoreamadorsymphony.org/

LASA Board of Directors 2025–2026

	Name	Phone	Address	Zip*	E-mail	Term**
President*	Anne Anaya O	[redacted]				'28
At-Large*	Anne Badders					'27
Vice Pres*	Tim Barry					'28
	Carol Boster					'26
Secretary*	Marcia S. Elchesen					'28
	Stu Frazier					'28
Treasurer*	Ursula Goldstein O					'28
	Leslie Grunewald					'28
	Stacy Hughes O					'26
	Nick James O					'28
	Jean King					'26
	Denise Leddon O					'28
	Nancy McKenzie					'28
	Nissa Nack O					'26
	April Nissen O					'28
	Jeffrey Schneider					'28
	Lynn Seppala					'26
	Leslie Stevens O					'26
	Clark Streeter					'26
	Linda Tinney					'26
	Brandon Tran					'27
Guild Pres	PJ Wells					Ex Officio
	Beth Wilson					'27

**Board term: 3 years from July 1, e

NON [redacted]

Music Director	Lara Webber
Chair: Programs and Youth Orchestra (LASYO)	Betsy Hausburg O
Chair: Guest Conductor and Orch. Mgmt.–Personnel, EC*	Bryan Waugh* O
Orch. Mgmt.–Production	Jim Hartman O
Orch. Mgmt.–Librarian Orch. Mgmt.–Extra Players	Audrey Horning O
Webmaster	Judy Eckart O
Bookkeeper/Accountant	Audrey Horning CPA

***Executive Committee members**

O: LAS players

v3 07-27-25

~~~~Confidential: For Official Symphony Use Only Please~~~

Checklist #5

Address any reply to: P.O. Box 36040, San Francisco, Calif. 94102

ATTACHMENT 3

US Treasury Department

District Director

Internal Revenue Service

Date: AUG 15 1969

In reply refer to: [redacted]

Livermore Symphony Association
P.O. Box 1049
Livermore, California 94550

Purpose: Educational and charitable

Address Inquiries and File Returns with District Director of Internal Revenue: San Francisco

Form 990-A Required: ☒ Yes ☐ No

Accounting Period Ending: June 30

SF:EO:69-659

On the basis of your stated purposes and the understanding that your operations will continue as evidenced to date or will conform to those proposed in your ruling application, we have concluded that you are exempt from Federal income tax as an organization described in section 501(c)(3) of the Internal Revenue Code. Any changes in operation from those described, or in your character or purposes, must be reported immediately to your District Director for consideration of their effect upon your exempt status. You must also report any change in your name or address.

You are not required to file Federal income tax returns so long as you retain an exempt status, unless you are subject to the tax on unrelated business income imposed by section 511 of the Code, in which event you are required to file Form 990-T. Our determination as to your liability for filing the annual information return, Form 990-A, is set forth above. That return, if required, must be filed on or before the 15th day of the fifth month after the close of your annual accounting period indicated above.

Contributions made to you are deductible by donors as provided in section 170 of the Code. Bequests, legacies, devises, transfers or gifts to or for your use are deductible for Federal estate and gift tax purposes under the provisions of section 2055, 2106 and 2522 of the Code.

You are not liable for the taxes imposed under the Federal Insurance Contributions Act (social security taxes) unless you file a waiver of exemption certificate as provided in such act. You are not liable for the tax imposed under the Federal Unemployment Tax Act. Inquiries about the waiver of exemption certificate for social security taxes should be addressed to this office, as should any questions concerning excise, employment or other Federal taxes.

This is a determination letter.

Very truly yours,

Joseph M. Cullen

Joseph M. Cullen
District Director

FORM L-178. (REV. 8-66)

ATTACHMENT 3

Internal Revenue Service
District Director

Department of the Treasury

Date: MAR 0 3 1989

Data of Exemption: JULY 1966

Internal Revenue Code Section: 501(c)(3)

Refer Reply to: [redacted]

LIVERMORE-AMADOR SYMPHONY ASSOCIATION
P. O. BOX 1049
LIVERMORE, CA. 94551

Gentlemen:

Thank you for submitting the information shown below. We have made it a part of your file.

The changes indicated do not adversely affect your exempt status and the exemption letter issued to you continues in effect.

Please let us know about any future change in the character, purpose, method of operation, name or address of your organization. This is a requirement for retaining your exempt status.

Thank you for your cooperation.

Sincerely yours,

Frederick C. Nielsen

District Director

Item Changed	From	To
NAME:	LIVERMORE SYMPHONY ASSOCIATION	LIVERMORE-AMADOR SYMPHONY ASSOCIATION

P. O. Box 36001, San Francisco, CA 94102

Letter 976(DO)(7-77)

Checklist #6

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: 9/2/25

Amount of Grant Request: $ 8,579 Total Project Budget: $ 30,575

Applicant/Organization: Livermore-Amador Symphony

Applicant/Organization's Address: P.O. Box 1049
Livermore CA 94551-1049

Applicant/Organization's Web site: https://livermoreamadorsymphony.org/

Preparer's Name and Title: Denise Leddon, LAS Marketing Chair

Preparer's Phone: [redacted]

Address (for formal notification): Denise Leddon, LAS Marketing Chair
P.O. Box 1049
Livermore CA 94551-1049

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Symphonic Music with Visual Art Movie of juried physical art.

Briefly describe the project or program for which support is requested:

The Livermore-Amador Symphony April 11, 2026 concert "Spring Awakenings" will display juried physical art that has been selected for best artistic ability and best representation of the music, in the form of a silent movie, from a Call for Art from Livermore Art Association. Purpose is to expose different audiences to different forms of art to increase audiences for both organizations.

Number of people intended to reach: Audience: 507 + 600 Participants: 60 + 40

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

The Goal is to increase the symphony concert audience with participating artists and their friends/families and to create an interest in our "Spring Awakenings" art show on the following weekend with symphony participants and audience.

Date project or program is scheduled to begin: April 11, 2025

Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: April 19, 2025

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   Livermore-Amador Symphony (founded Sept. 1963):
   Our mission is to present musical programs of cultural and educational value for the benefit of the community and to encourage, stimulate, and support community interest in the musical arts.
   The LAS pledges: To continue to foster a musical environment that is welcoming to musicians of all backgrounds and to our increasingly diverse audience and community. To bring forward more works of composers of diverse racial and ethnic backgrounds in our concert programming. To continue to bring symphonic music into local public schools through outreach performances aimed to serve the children of our community.

   Livermore Art Association (LAA) is a nonprofit organization founded in 1957 to promote public interest and appreciation in the fine arts and the fine crafts, as well as to encourage the artistic progress and the development of its members. Membership is open to anyone interested in the fields of arts and crafts.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

   See the external document "LAS Describe Grant - Checklist 6 item 2"

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

The requested grant funds will be used to build additional audience attendance with 2 paid ads in the newspaper, postcards & posters, and to build a professional video of juried art from the Call for Art for the "Spring Awakenings" concert. This will create more public interest. Funds will allow for room rental the following weekend to showcase all "Sping Awakenings" art entries to build a following of music/art lovers. These funds will also support our guest conductor who selected the music. Guest conductors also help build audieces. A collaboration of 2 organizations.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

Our grant request meets goals of the "Creative Livermore" Cultural Arts Plan in a few ways. (1) This project grant "expands our entertainment" to help our music be accessable to more people using a movie of art. Audience will explore our art medium using 2 senses, sound and sight to build an appreciation. (2) We always provide FREE youth tickets. Approximately 30 – 80 free tickets get used per concert. (3) We are providing a FREE music/art offshoot of our April 11 Bankhead "Spring Awakenings" concert & art movie. On April 18/19, anyone may enter the Bothwell free-of-charge to enjoy our live music, the "Spring Awakenings" symphony art display, view our video from the week before, and receive watercolors for kids (4) We are partnering with another organization to provide additional vibrancy to Livermore.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

We are collaborating with Livermore Arts Association. They will organize a Call for Art, following through with juried art selection. Any artist in the valley may participate. Artists will purchase symphony tickets to see their art unfold, projected on the big screen behind the orchestra. The Livermore-Amador Symphony is renting a space, with grant funds, to showcase all the art entries. This will also showcase the symphony with in-kind string quartets to publicize our next concert among a different, new crowd. Livermore resident professional violinist Jim Hurley is also providing in-kind services to perform at our concert during intermission to enhance our event. He has his own following of musician-lovers. His bio is quite interesting!

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ 8,120	Avg of 4 concerts 2024-2025 of 437 attendees
Tuition/Workshop fees	$ N/A	
Other:	$ N/A	
Subtotal: Earned Revenue	**$** 8,120	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 11,250*	$ $14,100	$
Grants *(Foundations/Government other than City)*	$ 0	$	$
City of Livermore *(other than this grant request)*	$ 0	$	$
Other: Guild Fundraising	$ 3,000*	$ 3,000	$
Subtotal: Contributed Income	**$** 14,250	**$**	**$**

Project & Program Grant Amount Requested	**$** 8,579
Total Project Support (Revenue + Income + Grant**)**	**$** 30,949

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$ 14,446*	Guest/Conductor, Concertmaster
Production	$ 2,420	Videomaking professional & Bankhead screen / projector costs of 2k+ 420
Administrative	$ N/A	
Other: *(describe in Notes)*	$ 200	Judge for art selection
Subtotal: Personnel	**$** 17,066	

General	**Amount**	**Notes**
Venue Rental	$6,500*+1,250	Bankhead/East Ave Middle School, Bothwell W-end Room
Materials and Supplies	$ 1,000	Music Rental actual for Apr 11
Marketing and Promotion	$ 709+3,250*	Postcards, 2 Ads, Posters +3,250 publicty & pgms
Transportation	$ N/A	
Insurance	$ 587.50*	
Other: *(describe in Notes)*	$ 212.50*	ASCAP/BMI music royalties
Subtotal: General	**$** 13,509	

Total Project Expenses (Personnel + General)	**$** 30,575
Project Surplus (Loss) (*Total Support minus Total Expense*)	**$** 374

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

<go to next page>

Budget Notes

Asterisk (*) values above represent 1/4 of the yearly value associated for one concert. Livermore-Amador Symphony produces 4 major concerts a year.

Contributions of $45,000 was based on our symphony 2025-2026 budget.

Grant funds for the guest conductor, an added expense of $4,000. He picked an excellent theme of music, "Spring Awakenings" which prompted the symphony wanting to feature spring artwork fitting the music. Grant funds of $200 for a judge for the art. Grant funds of $2,420 for the videomaking professional and Bankhead Theater equipment to run it.

Grant funds for symphony rental for Bothwell West-end room @ 25% discount, $1250, for Th-Sun which includes setup & exhibit space for symphony's artwork portrayed at concert & room for quartet music during scheduled times. LAA is providing art panels, in collaboration, for LAS to display "Spring Awakenings" artwork used at concert & to display all submitted entries.

Bankhead/East Ave Middle School are the symphony's regular concert/reheasal space.

Grant funds for two 3.25" x 5" Independent ads @ $254.30, $100 postcards, $100 posters @ $709 to do in addition to our Press Releases, etc.

Total grant funds of $8,579 requested.

<go to next page>

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Bankhead Theater	Deluxe Marketing Package email reaches 30,000 people, Social Media and banners. A perk because the symphony performs the Gala.	$ 375
Jim Hurley	Professional violinist serenading audience in lobby, folk music in theme w/ concert, audience building	$1,000
Quartets from community members	2 quartets to play at the "Spring Awakening" symphony art reception on Sat and Sun for one hour each. For	$2,000
	elegance, for audience building.	$
		$
		$

Requested Grant Amount: $ 8,579

Cash Match Amount: $ 11,250

In-kind Match Amount: $ 3,375

Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

The Livermore-Amador Symphony (LAS) April 11, 2026 concert "Spring Awakenings" at 7:30 pm at the Bankhead Theater will display juried artworks. These will be selected for best artistic ability and best representation of the music to be performed. The art will be displayed in the form of a silent movie played during concert. The symphony has invited Livermore Art Association (LAA) to collaborate with us to manage the acquisition of the artworks for this project.

The goal of this project is to expose our separate audiences to different forms of art to increase audiences for both organizations: to increase the symphony concert audience with participating visual artists and their friends/families and to increase the LAA audience to the accompanying art show on the following weekend with symphony followers.

All art media will be eligible, from water color to acrylics to oils to photography to sculpture.

To guarantee best resolution for projecting the movie from a large distance, the symphony will hire a professional videographer. Many of us volunteers have experience, but we want to be in the hands of a professional to showcase the jury-selected art for each piece of music to its greatest advantage. There will be a different selection of artwork for each segment of music. The videographer will have methods to add visual interest without overwhelming. We will obtain videographer recommendations from our many member allies in Livermore Cultural Arts Council.

To enhance our concert and artist audiences, we plan to have a selection of the original jury-selected art items, shown during concert, physically displayed in the elegant Bankhead Theater lobby near our manned table of symphony and artist

volunteers. These pieces of art will be on sale. This is a real plus for artists in our valley that do not have enough gallery space.

A further evening enhancement will be with a professional violinist, local Livermore resident Jim Hurley, playing gentle, folksy tunes to provide a musical backdrop in-theme to the evening during our intermission. Topping the evening off, will be our after-concert wine and punch reception. Cookies for our youth and young-at-heart. Worth mentioning, our concerts are always FREE to our youth under age 22. This has been a long-time plan in action to build future adult audiences.

A table-easel will display a beautifully printed sign, “Tonight’s concert supported in part by a grant from the City of Livermore Commission for the Arts”. Grant acknowledgements will also be in the evening’s program, trailer on the movie, and in all PR. The table will also contain brochures and postcards from both the LAS symphony and the LAA arts organizations.

We will be sharing with the symphony audience that the artworks can be seen the following weekend at the symphony’s “Spring Awakenings” exhibit at the Bothwell West-end room, and is running concurrently to LAA’s Spring Art Show, April 17 – 19. The intent is to bolster attendance to both events at the affordable, functional Bothwell Arts Center.

The LAA always uses the Bothwell Center’s large East-end room to display their spring art on very large white panel displays. This year working together to build audiences, the symphony plans to rent the smaller West-end room to display all art submitted for selection to the movie. Plans include having a volunteer quartet from our symphony and/or a highly-talented quartet from the local Livermore high schools perform background music while attendees enjoy the “Spring Awakenings”. The symphony may plan other little perks to create interest in future concerts. Our publicity at concert and associated Press Releases are intended to increase the attendance at both the “Spring Awakenings” and, by association, the LAA Spring Art Show. To keep the momentum going, LAS symphony volunteers will be in attendance at the symphony’s “Spring

Awakenings" art show to hand out brochures and postcards to our final concert. A tag and re-tagging system!

Grant money is being requested to cover expenses of the guest conductor, the jurist, the professional videographer, rent of the theater movie equipment, some special PR newspaper ads, and rent of the West-end Bothwell room for symphony marketing use and plenty of room for the quartets to perform among our "Spring Awakenings" artwork.

The Bankhead lobby violinist is gifting his serenades. The symphony quartet music at our "Spring Awakenings" show, April 17 – 19 will be volunteers.

The call-for-art prospectus is soon to be written, with a deadline of early February, allowing time for juried selection of art, photograph taking, and design and review of the movie. Lara Webber, our LAS Music Director, will provide Youtube links for artists to listen to programmed music to create art work. The symphony always has 2 dress rehearsals at the Bankhead Theater. This will allow for confirmation of timing of the movie to music. The symphony is able to match this grant at 50% from our ticket sales from the night of April 11.

This project originated from our LAS Audience Building Committee that is now in its second year of meetings. It consists of a group of 5 LAS board members, with occasional guests, that brainstorm ideas that we think would pull in additional ticketed seats. We tend to get approximately 400-people audiences. We are striving to eventually have continual sell-out audiences of 500.

Checklist 8 – List of key project individuals

LAS – Livermore Amador Symphony

LAA – Livermore Arts Association

Denise Leddon – LAS Marketing Chair – will oversee professional video production and direct all PR for audience building.

Christine Watters – LAA President – LAS invited LAA to collaborate in symphony "Spring Awakenings". Christine, as the subject matter expert will oversee the call for art and juried selection process.

Lara Webber – LAS Music Director/Conductor – Oversees all aspects of the Livermore-Amador Symphony. Webber will provide Youtube links for artists to listen to programmed music to create art work for "Spring Awakenings".

Geoffrey Gallegos – Guest Conductor – will be featured to conduct the LAS during Spring Awakenings. It's an audience building methodology to feature guest conductors from time to time.

Jim Hurley – Professional Violinist – will play gentle, folksy tunes to provide a musical in-theme backdrop to the evening during intermission.

Eric Johnson – Bankhead Theater, Director of Operations – will oversee all concert production needs, including staff setup of movie screen & running the projector in coordination with the concert music.

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Checklist 9 – Bios of key project individuals

Denise Leddon – LAS Marketing Chair

Denise Leddon is LAS Marketing Chair with 30+ years experience as a volunteer. Writing Press Releases, art work/image selection, flyer/banner design, email blast design. Denise has volunteered for multiple organizations, Cantabella Children's Chorus, Del Valle Fine Arts, Livermore-Amador Symphony, Livermore Cultural Arts Council, and Valley Humane Society. In addition to marketing experience, Denise has experience with many other volunteer functions: President, VP, Secretary, Treasurer, budgeting, fundraising, grant writing, policy & procedure building, committee work, networking & team building. Denise has played in the Livermore-Amador Symphony since 1987 as a Second Violin. Denise's former professional life was as a software designer, writing scientific, engineering and instrument-control software applications, with project management skills.

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Christine Watters – LAA President, to collaborate with symphony as the artistic subject matter expert

LAA President since January 2022

Programs Chair for 3 years

LAA Tech support

Textile and Mixed Media Artist

Christine Watters was raised in Vancouver, BC, and Kingston, Ontario, and earned a Bachelor of Science with Honors in Biology from Queen's University. She went on to build a 15-year career in the biotech, pharmaceutical, and vaccine industries before relocating with her husband and daughter to Pleasanton in 2016, and then to Livermore in 2017.

After joining the Livermore Art Association (LAA), Christine was invited by then-Programs Chair, Marge Haggin, to take on Programs, with Haggin mentoring her through the transition. Over the following four years on the arts board, she became increasingly active. During the pandemic, she worked with a small team from LAA, PAL, and DAC to provide joint programming for the community. She also designed the New Dawn online digital show in 2021—LAA's first virtual exhibition—designing and managing both the submission process and the website.

In January 2022, Christine became President of LAA. Under her leadership, the organization has experienced remarkable growth: membership has increased by 50%, workshops and monthly programs have been added alongside general meetings, and member engagement has increased significantly.

As an artist, Christine explores the endless possibilities of textile art by combining fabric, paper, wire, and paint in unexpected ways. Drawing inspiration from everyday moments, her work layers printmaking, dyes, and thread to capture familiar feelings while leaving space for viewers to see their own stories. Christine is currently a guest artist in the LAA Gallery and has works on view at the William Scofield Gallery in Vancouver, Washington. <go to next page>

Lara Webber – LAS Music Director

Widely admired as a dynamic, creative, and engaging conductor, Lara Webber is dedicated to inspiring audiences and community engagement through the power of symphonic music. She has been praised by fellow musicians around the country for her musical depth, genuine expression, strong personal vision, and collaborative spirit. The 2025–2026 season is her twelfth as music director and conductor of LAS.

Webber brings a broad range of experience to the podium. She 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, San Antonio, Santa Barbara, and Modesto, among several others. She has served as cover conductor for the San Francisco Symphony and the National Symphony Orchestra. Webber's operatic associations include posts as the assistant conductor at Glimmerglass Opera and conductor of the Baltimore Opera Studio.

Strongly committed to arts education, Webber was a conductor of the Emmy-nominated Disney's Young Musicians Symphony Orchestra. She has taught student conductors as a faculty member of the League of American Orchestra's conductor workshops and has coached youth and community orchestras. At home in Livermore, she is active in the community, bringing music to the local elementary schools, coaching chamber musicians, and advocating for the arts as an essential part of the educational curriculum and a vital part of our culture.

Webber holds a Bachelor of Music in Vocal Performance from the Oberlin Conservatory, where she studied orchestral conducting with Robert Spano. She received her Master of Music degree from USC, where she studied with Daniel Lewis.

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Geoffrey Gallegos – Guest Conductor

Geoffrey Gallegos, a San Francisco native and sixth generation Californian has been a fixture in the San Francisco Bay Area music community for over 30 years. From 1985 to 1990, Maestro Gallegos 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 1993. He resumed his association with the SFCO from 2000 – '06 as Principal Guest Conductor. In 2003, he was engaged as Assistant Conductor of the Peninsula Symphony Orchestra (N. CA) and served in that position until 2008. It was also in 2003 that Maestro Gallegos made his debut with Golden Gate Opera in San Francisco conducting *I Pagliacci* and was subsequently invited to become Music Director and Principal Conductor. During this tenure he conducted the majority of GGO productions including *Gianni Schicchi*, *The Telephone*, *Madama Butterfly*, *Carmen*, *Suor Angelica*, *Hansel and Gretel* and the world premiere production of *Lincoln & Booth*. In 2004, following an extensive search, Maestro Gallegos was invited to become Music Director and Conductor of the Kensington (CA) Symphony Orchestra, only the third in the Orchestra's 44 year history, a position he holds currently. In 2015, following a year long search, Maestro Gallegos was engaged to become Music Director and Conductor of West County Winds, a symphonic wind and percussion ensemble in residence at Contra Costa Community College and serving West Contra Costa County. He was invited to guest conduct the opening of the 49th season of the Diablo Symphony Orchestra (CA) and has also guest conducted numerous ensembles throughout the Bay Area, US and in Europe.

Maestro 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 as well as music theory. More recently, he has assumed the new titles of Artistic Director and Principal Conductor and Acting Executive Director of the GGP. From 2001-2010, he also participated in the Artist in Residence program at the Ruth Asawa San Francisco School of the Arts (S.O.T.A.) where he served as guest conductor of the orchestra and wind ensembles, and taught music theory and sight singing. During the 2000-01 academic year, Maestro Gallegos was appointed Conductor of the San Francisco State University Symphonic Wind Ensemble. In the summer of 2002 he was invited as a Guest Conductor of the Orchestra at Cazadero Music Camp and was reengaged for the 2004 summer session. From 2007-2010, Maestro Gallegos 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. Maestro Gallegos has served as an adjudicator for numerous youth competitions, masterclasses

and workshops throughout the Bay Area, and was invited to participate as a jury member for the 2014 annual Parade of Orchestras Festival held in Honolulu.

Maestro 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. Four times he was awarded fellowships, chosen from a large international pool of applicants, to the prestigious Conductors Institute held at West Virginia University and the University of South Carolina. In 1991, Maestro Gallegos was nominated for the Annual Conductor's Guild Thelma A. Robinson award. Since 2005, he has been a member of the Board of Directors of the Community Music Center in San Francisco where he began his music lessons on the trumpet at the age of nine. He currently resides in San Francisco with his wife Julie.

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Jim Hurley – Professional Violinist

Livermore native **Jim Hurley** began his music education in local public schools. He later studied violin with Dr. Madeline Schatz, a protege of Jascha Heifetz and Josef Gingold, and earned his B.A. Music in violin performance from Humboldt State University in 1981.

He has performed with Queen Ida's Grammy-winning Bon Temps Zydeco Band, Deep Purple guitarist Ritchie Blackmore, the Trans-Siberian Orchestra with Jon Anderson from Yes, Dan Hicks, Al Stewart, Josh Groban, Smokey Robinson, Stanley Jordan, Zhao Hui, the Waybacks, Tempest, and Ancient Future.

He has appeared on Saturday Night Live, at the New Orleans and Monterey jazz festivals, the Philadelphia, Winnipeg and Strawberry folk festivals, a few stadiums, some European castles, and numerous other venues, large and small, in 15 countries. His playing is featured on many dozens of recordings.

He performs locally with his original jazz quartet, Night Harvest; also with American Idol alumnus Wolf Hamlin and The Front Porch Drifters, featuring winemaker Karl Wente. Night Harvest re-brands as The Surly Jackasses to back singer/songwriter Suzanna Spring. The combined Las Positas College orchestra, jazz band and dance department performed Hurley's Modern American Nutcracker for their 2013 Holiday concert. Jim collaborated in October 2014 with alumni of Rod Stewart, Jefferson Starship and The Tubes as Whograss, for a unique show at S.F.'s Hardly Strictly Bluegrass Festival.

Jim teaches violin, guitar and more at his Open Strings Music Studio, in Livermore. Jim also serves as Artistic Director and instructor for Music Pathways, a non-profit music education foundation, affiliated with Livermore Valley Education Foundation.

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Eric Johnson – Bankhead Theater, Director of Operations

Eric has been involved in nearly every aspect of theater over the past two decades. After pursuing his early dream of performing on stage, Eric broadened his skill set, creating light designs and running sound for Broadway tours, international music and dance festivals, and corporate events. Professionally, Eric has woven his love for the arts together with his technical savvy to serve the entertainment industry at venues of all sizes, from small theaters to large-scale arenas. A Livermore native, Eric's connection to the Bankhead Theater runs deep. During its opening year 2007, he worked in marketing, accounting, as well as backstage, and returned periodically thereafter in a variety of roles. Eric officially assumed the permanent post of Director of Operations in March 2020. In addition to his ETCP Certification in Electrical & Theatrical Rigging, Eric recently completed business and leadership courses within the MIT Executive Program. His undergraduate studies encompassed both accounting and graphic design.

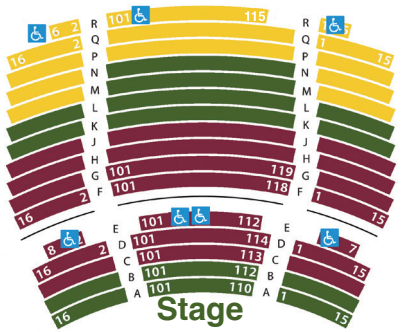
Subscription Form

2025–2026 Concert Season

Season Tickets (Dec., Feb., April, June)

Sections are shown on theater diagram below.

Bankhead Theater



Section	A	B	C
_____**ADULT**	❒ $166	❒ $140	❒ $112
	❒ $156	❒ $133	❒ $105

Early Purchase: by July 15, 2025

_____**YOUTH** *(under age 22)* $0 in all sections

Tickets: $_____

❒ I want to retain my seat(s) from the 2024–2025 season.

Retention of seats is guaranteed only for renewals received by July 31, 2025.

Payment

Write a check payable to **LVPAC**, or pay by credit card:

❒ Amex ❒ Discover ❒ MC ❒ Visa

Account # _____

Exp. Date _____ Security Code _____

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Name(s)

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Address

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Telephone

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Email *Seat(s) in 2024–2025*

Bring or mail this form to the Bankhead Theater Box Office, 2400 First St., Livermore CA 94550, or email its image to boxoffice@bankheadtheater.org

(no subscription orders by phone)

LIVERMORE AMADOR SYMPHONY
Livermore-Amador Symphony Association
P.O. Box 1049
Livermore CA 94551-1049
www.livermoreamadorsymphony.org

2025–2026 Season

LIVERMORE AMADOR SYMPHONY



Joyful Sounds of the Season

December 6, 2025

Jenny Douglass
viola





Forbidden Love

Valentine's Day 2026

Spring Awakenings

April 11, 2026

Geoffrey Gallegos
guest conductor



Dramatic Voices

June 6, 2026

Steve Sanchez
clarinet

livermoreamadorsymphony.o

Music Director Lara Webber

Widely admired as a dynamic, creative, and engaging conductor, Lara Webber is dedicated to inspiring audiences and community engagement through the power of symphonic music. She has been praised by fellow musicians around the country for her musical depth, genuine expression, strong personal vision, and collaborative spirit. The 2025–2026 season is her twelfth as music director and conductor of LAS.



Webber brings a broad range of experience to the podium. She 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, San Antonio, Santa Barbara, and Modesto, among several others. She has served as cover conductor for the San Francisco Symphony and the National Symphony Orchestra. Webber's operatic associations include posts as the assistant conductor at Glimmerglass Opera and conductor of the Baltimore Opera Studio.

Strongly committed to arts education, Webber was a conductor of the Emmy-nominated Disney's Young Musicians Symphony Orchestra. She has taught student conductors as a faculty member of the League of American Orchestra's conductor workshops and has coached youth and community orchestras. At home in Livermore, she is active in the community, bringing music to the local elementary schools, coaching chamber musicians, and advocating for the arts as an essential part of the educational curriculum and a vital part of our culture.

Webber holds a Bachelor of Music in Vocal Performance from the Oberlin Conservatory, where she studied orchestral conducting with Robert Spano. She received her Master of Music degree from USC, where she studied with Daniel Lewis.

Inside the Music

Join Lara Webber from 7 to 7:15 p.m. prior to the February, April, and June concerts as she shares stories of the evening's composers and their music.

Symphony Guild

The Guild is an auxiliary of the Livermore-Amador Symphony Association. Its purpose is to stimulate community interest in the Symphony and to provide financial support. Membership is open to all who share this goal. For information, please see livermoreamadorsymphony.org or contact Guild President PJ Wells at pj.wells.ca@gmail.com.

Donations

Please consider
a tax-deductible contribution.

New Giving Levels & Donor Recognition

SYMPHONY CLUB

Symphony Club gift: an LAS decal.

Overture Club **$100–$199**

Recognition on printed programs for a year
plus membership in the LAS Association.

Sonata Club **$200–$299**

All benefits above plus 2 Bankhead lobby bar vouchers.

Concerto Club **$300–$499**

All benefits above plus season LAS membership to the
Founder's Room at the Bankhead.

CONDUCTOR'S CIRCLE

All Symphony Club benefits, plus an invitation to
the annual Conductor's Luncheon.

(Sponsor by July 31, 2025, to receive your invitation to the 2025 Conductor's Luncheon.)

Baton Circle **$500–$999**

Invitation to the season-end dress rehearsal.

Maestro Circle **$1,000–$1,999**

Invitation to a donor backstage tour before a concert.

Ovation Circle **$2,000–$4,999**

Invitation to sponsor a concert soloist.
There will be an opportunity to meet and greet the soloist.
Soloist sponsorship can be named for you, your family,
or to honor someone dear to you.

Virtuoso Circle **$5,000 & above**

Invitation to sponsor a concert during the season.
Your sponsorship helps to offset the cost of producing one
concert. Concert Sponsors are acknowledged
with verbal and printed recognition.

Donors are acknowledged in concert programs for a year, as are memorial and "in honor of" donations. Please provide your name(s) as you wish to be listed in the Donors section of concert programs. If you are making a donation in honor of someone or in memory of someone, include that information, also. For additional details, please call the LAS phone, 925.789.5724, or write to LAS Association President Tim Barry at **president@livermoreamadorsymphony.org**.

Write a check payable to Livermore-Amador Symphony and send it to PO. Box 1049, Livermore CA 94551-1049; or donate by credit card at livermoreamadorsymphony.org.

A.P. Barnes Society

Members of the A.P. Barnes Society bequeathed donations to the symphony or have included the symphony in their estate plans. Please contact LAS Association President Tim Barry at president@livermoreamadorsmphony.org for information. Your gift will become a part of the future of our Symphony.

Competition for Young Musicians

The Symphony Association's 53rd annual Competition for Young Musicians is open to instrumentalists and vocalists who reside in Alameda County, Contra Costa County, the City of Tracy, or the community of Mountain House, California. The maximum age is 19 at the time of the winners' performances as soloists with the Symphony at its concert on February 14, 2026. The competition will be held in October 2025 for those students who apply by the September deadline and pass a preliminary screening. For additional information, see livermoreamadorsymphony.org or contact Competition Committee Chair Anne Badders at competition@livermoreamadorsymphony.com.

Youth Orchestra

LASYO, the Livermore-Amador Symphony Youth Orchestra, is a summer orchestra open to musicians ages 11 to 21. For 2025, Don Adkins returns as music director and Justin Enright joins us as winds director. The free 2025 LASYO concert begins at 7 p.m. on Saturday July 26 at the First Presbyterian Church in Livermore. For information, see livermoreamadorsymphony.org or contact LASYO Coordinator Betsy Hausburg at vdt.director@gmail.com.

Awards to High School Seniors

The Symphony Association annually presents to graduating high school seniors the Association Award, the Arthur P. Barnes Award, the John H. Green Memorial Award, and the Bill King Memorial Award. These awards recognize students who have made significant contributions to school and community musical activities. For the 2025–26 season, applications will be available in late August and due in October 2025. See livermoreamadorsymphony.org. Questions? Please contact Awards Committee Chair Nissa Nack at nissanack@comcast.net or 925.484.1942.

School Concerts

LAS has presented orchestra concerts at elementary schools assemblies in Livermore, Pleasanton, and Dublin since 2015. The most recent concerts were in Livermore on April 17, 2025, at Sunset and Croce Elementary Schools.



Doug Stark, LAS principal bassoon, with his daughter, Charlotte, at an LAS school outreach concert at Sunset Elementary School.

ATTACHMENT 3

LIVERMORE AMADOR SYMPHONY

2025–2026

Lara Webber
Music Director & Conductor

livermoreamadorsymphony.org

Joyful Sounds of the Season



Jenny Douglass

Saturday December 6, 2025

Concert, 8 p.m.
No preconcert talk—holiday parade day

Coleridge-Taylor: Christmas Overture
Vaughan Williams: Suite for Viola and Small Orchestra
Jenny Douglass, soloist
Quinn Mason: Christmas Eve Festivities
Tchaikovsky: The Snow Maiden

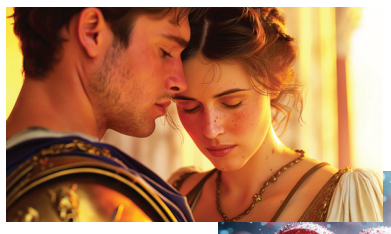
Deck the halls and warm your hearts with festive music perfect for the start of the holiday season. Christmas carols infuse the music of composers Samuel Coleridge-Taylor and Quinn Mason. Beloved Bay Area violist Jenny Douglass is our featured soloist in the lyrical music of Vaughan Williams. Tchaikovsky transports us to the wintry world of the snow maiden. Put yourself in the holiday spirit with the symphony!

Forbidden Love

Saturday February 14, 2026

Inside the Music, 7–7:15 p.m. Concert, 7:30 p.m.

Delius: The Walk to the Paradise Garden
Prokofiev: *Romeo and Juliet* Suite No. 2
Elgar: Salut d'Amour
plus solos by the winners of the 2025–2026 Competition for Young Musicians





Spend Valentine's Day with the symphony! Hear Elgar's 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 winners of our annual Competition for Young Musicians in this evening of musical romance that will sweep you off your feet.

Spring Awakenings

Saturday April 11, 2026

Inside the Music, 7–7:15 p.m. Concert, 7:30 p.m.

Geoffrey Gallegos, guest conductor
Glazunov: "Spring" from *The Seasons*
Copland: Appalachian Spring
Delius: On Hearing the First Cuckoo in Spring
Schumann: Symphony No. 1 ("Spring")



Geoffrey Gallegos

Embrace the joy and renewal of springtime with music inspired by the vitality of this beautiful season. Conductor Geoffrey Gallegos leads the orchestra in a vibrant program featuring Copland's "Appalachian Spring" and music of Delius, Glazunov, and Schumann that brings the sounds of nature to life.

Dramatic Voices

Saturday June 6, 2026

Inside the Music, 7–7:15 p.m. Concert, 7:30 p.m.

Barber: First Essay for Orchestra
Navarro: Clarinet Concerto No. 2
Steve Sanchez, soloist
Beach: Symphony. No. 2 ("Gaelic")



Steve Sanchez

Steve Sanchez, captivating performer and virtuoso clarinetist, joins us for a season finale that packs a punch! The intensity and expression of Samuel Barber leads us into Óscar Navarro's second clarinet concerto, which is truly cinematic in its scope and jazzy in its sensibilities. Pioneering American composer Amy Beach transports us through musical imagery and Scottish folk song to her Gaelic roots in Scotland. A dramatic finish to a beautiful season of music.

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

@livamsymph

livermore-amador symphony channel

Programs subject to change.

The Livermore-Amador Symphony Guild is underwriting the cost of providing a harpist at LAS concerts throughout the 2025–2026 season.

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

The membership of the Livermore-Amador Symphony Association is composed of adult season ticket subscribers, Guild members, volunteer orchestra members, and donors of $100 or more.

For further information please call 925.789.5724 or see livermoreamadorsymphony.org.

Pops on the Green
September 27, 2025, 3–4 p.m.

Our annual Pops concert, sponsored by the Symphony Guild, will be on the lawn in front of the Bankhead Plaza on an autumn afternoon. Bring a picnic or snack and maybe something to sit on while you enjoy the music from our wonderful Symphony. Admission is free, but we do collect donations. All donations go to supporting the Symphony. Join us at 3 p.m. on Saturday September 27!

Family Holiday Concert
December 6, 2025, 3–4 p.m.

In coordination with the Livermore Valley Performing Arts Center and in partnership with Valley Dance Theatre, the Symphony Association presents a family concert inside Livermore's Bankhead Theater. Sign up through the Bankhead for free general-admission tickets and join us for a short, fun-filled celebration of the holiday season on Saturday December 6 at 3 p.m.!

Single-Concert Tickets

Tickets for individual performances are available from the Bankhead Theater starting **August 1,** 2025, for our concerts in December, February, April, and June at $46/$39/$31 for adults, $0 for youth under age 22. Call 925.373.6800, see livermorearts.org, or go to the box office at 2400 First St., Livermore. For more information, call the Symphony at 925.**789.5724** or visit livermoreamadorsymphony.org.

Estate Sales

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

Grants and Matching Gifts

Funding has been gratefully received 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)

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Symphony Association Board of Directors 2025–2026

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Livermore-Amador Symphony is a resident company of the Bankhead Theater, 2400 First Street, Livermore

Live at The Bankhead

ATTACHMENT 3

Festive Fairy Tales



Livermore Amador Symphony

Saturday December 7 8:00 pm



Bankhead Theater
livermorearts.org



RAVEL Mother Goose Suite

BARBER Die Natali

BIZET L'Arlésienne Suite No. 1

Youth Tickets (22 yrs & Under) are free!

Jazz Band Element 119 Featured at Intermission

Complimentary Livermore Valley Wines after the concert

Meet our Conductor, Lara Webber, and our Symphony Musicians!

LIVERMORE AMADOR SYMPHONY

Lara Webber
Music Director & Conductor

Sat. February 15, 2025, 7:30 p.m.

Inside the Music talk by
Lara Webber, 7–7:15 p.m

Bankhead Theater, Livermore



Expressions of Youth

Ram Tori Maya (2019) — **Reena Esmail** (b. 1983)

Joining the orchestra onstage:
members of the Cantabella Children's Chorus and
Indian Classical dancers Prita Mohanty and Keerthana Yellapragada

Violin Concerto in D Minor (1904, rev. 1905) — **Jean Sibelius** (1865–1957)
Opus 47
I. Allegro Moderato

Ariel Pawlik-Zwiebel, soloist

Academic Festival Overture (1880) — **Johannes Brahms** (1833–1897)
Opus 80

INTERMISSION

Cantabella Children's Chorus
will perform in the lobby at intermission.

Piano Concerto in A Minor (1868) — **Edvard Grieg** (1843–1907)
Opus 16
I. Allegro molto moderato

Olivia Luan, soloist

Symphonic Variations on an African Air (1898)
Opus 63 — **Samuel Coleridge-Taylor** (1875–1912)

After the concert, the audience and performers are invited to enjoy a lobby reception hosted by the Livermore-Amador Symphony Guild featuring wines from Cuda Ridge and Las Positas Vineyards plus chocolates to sweeten your night.

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
Judy Eckart
Kuan-Yu Liu
Jutta Massoud
Doug Morrison
Michael Peach
Nick Travia
Anthony Westrope

Second Violin
Ursula Goldstein
Principal
Anne Anaya
Stephanie Black
Lisa Burkhart
Jeana Ernst
Miriam Flock
Stacy Hughes
Susan Ivie
Jacqueline McBride
Nissa Nack
Johan Qin
Leslie Stevens

Viola
Dora Scott
Principal
David Friburg
Audrey Horning
Fernanda Van Atta

Cello
Peter Bedrossian
Principal
Nita Cooley
Kate Fisher
Chris Jackson
Joanne Lenigan
Paul Pappas
Elise Van Gelder

String Bass
Aaron Plattner
Principal
Richard Hibbs
Nick James
Navaz Jasavala

Flute
Marianne Beeler
Principal
Stacie Manuel
Kaitlyn McCain

Piccolo
Stacie Manuel
Kaitlyn McCain

Oboe
Eva Langfeldt
Principal
Jeanne Brown

English Horn
Jeanne Brown

Clarinet
Lesley Watson
Principal
Kathy Boster

Bassoon
Doug Stark
Principal
Katie Brunner

Contrabassoon
Richard Krishnan

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
Robert Hamaker
Bill Taylor

Harp*
Kristin Lloyd

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

Ram Tori Maya (2019)

Reena Esmail
(b. 1983)



In the words of the composer: "Ram Tori Maya is a bhajan by the ancient Indian saint-poet Barabas set to a melody by Ninu Majumdar. It speaks about how worldly distractions can prevent us from focusing on what is the most important and most sacred to each of us, and invites us to find that spirit within ourselves, and commit fully to it. I originally arranged this bhajan for our Shastra Summer Collaborative, to teach Hindustani singers to sing with a string quartet. But the music is so direct, so lilting, so engaging that when Carnegie Hall's Link Up program approached me to write a new piece, I knew that the students would benefit from connecting with this ancient wisdom that is even more relevant in today's world."

Indian American composer Reena Esmail works between the worlds of Indian and Western classical music. A Los Angeles resident, Esmail writes orchestral, chamber, and choral works. She has written commissions for the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra, and Kronos Quartet. The Los Angeles Master Chorale's 2020–2025 Swan Family Artist in Residence, she has been in residence with the Seattle Symphony, Tanglewood Music Center, and Spoleto Festival. Esmail holds a bachelor's degree in composition from Juilliard School and master's degrees and a doctorate from the Yale School of Music. She received a Fulbright-Nehru grant to study Hindustani music in India. Her doctoral thesis, "Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians," explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Joining LAS and Cantabella Children's Chorus in this performance are talented dancers Prita Mohanty and Keerthana Yellapragada, interpreting "Ram Tori Maya" with a beautiful rendition of the epic tale Ramayana through the lens of Odissi dance, one of India's oldest and most revered classical dance forms. The story of Ramayana holds deep moral, spiritual, and emotional truths. The choreography, expertly crafted by Manasi Padhi, follows this story, beginning with the *Swayamvar* of Lord Rama and Sita. Sita, the princess of Mithila, chooses Lord Rama as her life partner. Rama is exiled, and Sita is abducted by the deceitful Ravana. After a final confrontation, good ultimately triumphs over evil.

Violin Concerto in D Minor (1904, rev. 1905)

Jean Sibelius
(1865–1957)

Opus 47 (first movement)

The Sibelius violin concerto is one of the most beloved and frequently performed violin concerti in the classical repertoire. Sibelius himself had aspired to be a violin virtuoso in his youth, and this concerto reflects his deep understanding of the instrument's capabilities. It is known for its emotional intensity, virtuosic demands, and uniquely Nordic atmosphere. Originally premiered in 1904 but deemed too difficult, the revised version was premiered by the renowned violinist Karel Halíř under the baton of Richard Strauss.

The first movement opens with a hauntingly beautiful orchestral introduction, establishing a dramatic and melancholic atmosphere. The solo violin enters with a lyrical theme, characterized by its sweeping lines and rich emotional depth, showcasing expressiveness and technical virtuosity. This movement weaves together intricate melodies and vigorous rhythms, reflecting the Finnish composer's unique style, which blends traditional folk elements with Romantic expressiveness. As the movement unfolds, dynamic contrasts and thematic development create a sense of tension and release, culminating in a powerful climax that highlights the soloist's prowess. Throughout, Sibelius's masterful orchestration complements the violin, enriching the narrative and enhancing the overall emotional impact of the work.

ATTACHMENT 3

Academic Festival Overture (1880) **Johannes Brahms**
Opus 80 (1833–1897)

Johannes Brahms's "Academic Festival Overture" is a spirited and celebratory work written as a gesture of gratitude to the University of Breslau, which had awarded the composer an honorary doctorate in music. Brahms, who was initially hesitant to accept the degree, chose to mark the occasion by composing a piece that was both festive and lighthearted, in contrast to the more serious and profound character of much of his earlier work. Throughout the composition, Brahms not only honors the university that awarded him the honorary degree but also invites the listener to experience the joy, wit, and intellectual engagement he himself felt in his relationship to the world of academia and music.

The overture opens with a lively and energetic introduction, featuring bold brass fanfares and sweeping strings. The music quickly develops into a theme that is both jubilant and dignified, a fitting prelude to the larger celebration. Brahms cleverly incorporates a series of student anthems and drinking songs throughout the piece, blending traditional German melodies with his own masterful orchestral writing. These familiar tunes, such as "Gaudeamus Igitur" ("So Let Us Rejoice," a well-known academic song) and "Wir hatten gebauet ein stattliches Haus" ("We Had Built a Stately House") are woven into the fabric of the overture with intricate counterpoint and harmonic textures.

Piano Concerto in A Minor (1868) **Edvard Grieg**
Opus 16 (first movement) (1843–1907)

Edvard Grieg's Piano Concerto in A Minor, composed in 1868, remains one of the most beloved works in the piano concerto repertoire. Its first movement immediately presents the signature fusion of Romantic expression and Norwegian folk influences that are characteristic of Grieg's music. The music begins with a flourish, placing the solo piano front and center. Next is a striking orchestral fanfare, first introduced by the strings and then taken up by the brass, giving it an energetic, almost heraldic quality. The orchestral chords establish the key of A minor, and the tension builds before the piano enters, immediately giving the impression of a grand narrative beginning to unfold. This introduction presents the main theme, a fanfare-like figure that plays a significant role throughout the movement. When the piano enters, it does so dramatically, with the same fanfare-like theme first heard in the orchestra. The piano's version is full of virtuosity, with rapid runs and wide intervals.

Grieg's writing enables the piano to shine as both a soloist and an equal partner with the orchestra. A contrast emerges when the piano shifts to the second theme. This theme is introduced in the orchestra, and then the piano repeats it with subtle ornamentation, providing a tender and reflective mood. The theme has a sweeping, lyrical, almost folk-like character, a hallmark of Grieg's style. Then come numerous opportunities for the pianist to demonstrate virtuosity, including rapid octave runs and cascading arpeggios, leading to a brilliant and intense climax. In a recapitulation, the pianist continues to demonstrate both technical brilliance and emotional depth, until a coda brings the movement to its conclusion. The final passage has energetic and rapid piano figurations accompanied by the orchestra's bold fanfares until the movement ends in thrilling triumph.

Symphonic Variations on an African Air (1898)
Opus 63 **Samuel Coleridge-Taylor**
(1875–1912)

Samuel Coleridge-Taylor was a leading figure in the late Romantic period, and his music is often characterized by a blend of Western classical idioms with influences drawn from his African heritage. (His father emigrated to England from Sierra Leone.) He studied at the Royal College of Music in London, where he was trained as a composer, and his works are notable for including European as well as African musical elements. In addition to composing symphonic and choral works, Coleridge-Taylor was a passionate advocate for the African diaspora, and his music reflects a desire to both preserve and celebrate African musical traditions in the context of Western classical forms.

"Symphonic Variations on an African Air" was composed at a time when racial and cultural identity was a topic of growing importance. Coleridge-Taylor's use of African melodies not only elevated the music of his heritage but also challenged and enriched the Western classical tradition. The piece stands as a prominent example of his ability to blend classical music with themes inspired by African folk melodies. He presented African music not as an exotic "other" but as a rich, complex, and worthy source for symphonic treatment.

This work, one of Coleridge-Taylor's most popular compositions, was first performed in 1901. The "African air" Coleridge-Taylor used is the strikingly simple and deeply expressive African American song "I'm Troubled in Mind," which offered him the perfect springboard for his exploration of harmonic, rhythmic, and orchestral color. This theme is followed by several variations, each of which transforms aspects of the original theme. The opening is a gentle yet rhythmically compelling melody that evokes the spirit of African music through its distinctive pentatonic scale, which was characteristic of many African folk tunes. The melody is elaborated upon as it passes through the orchestra, with different sections offering their own interpretations of the tune. The variations explore contrasting moods, from the playful and energetic to the lyrical and tender. The lush textures of the full orchestra combine with the often intricate interplay between the woodwinds, strings, and brass, with rhythms and harmonies often drawing from African-inspired patterns. The piece also subtly blends elements of European classical music, such as the use of counterpoint, thematic development, and orchestral textures. In its later variations, the work becomes more virtuosic, showing Coleridge-Taylor's technical brilliance and his ability to create musical contrasts. By the time the piece reaches its conclusion, the theme has been transformed beyond recognition, making for a dramatic and stirring return to the opening air.

Program notes written by Kathy Boster
Edited by Eva Langfeldt

Competition for Young Musicians Winners

Ariel Pawlik-Zwiebel—Violin



Ariel Pawlik-Zwiebel, age 17, is a senior at Campolindo High School in Moraga and studies violin with Eugene Chukhlov.

Ariel performs regularly as a soloist and recitalist and recently played public concerts with his father, pianist Markus Pawlik, in Phoenix, San Rafael, Pleasanton, Walnut Creek, and other cities. This past August, they performed in a co-production of the San Francisco International Piano Festival with Noontime Concerts at Old St. Mary's Cathedral in San Francisco, and they look forward to touring Europe this upcoming summer. Ariel performed solo works recently with the Contra Costa Performing Arts Society, the Junior Bach Festival, and at the Peninsula Holocaust Memorial Commemoration and will also be performing as a soloist with the Young People's Symphony Orchestra (YPSO) and the Prometheus Symphony Orchestra this season.

As a chamber musician, Ariel plays with the Young Chamber Musicians program in Kohl Mansion. He has attended the Bowdoin International Music Festival twice and participated in the YPSO Chamber program. Ariel toured Japan as concertmaster of YPSO this past summer and was the concertmaster of the Festival Orchestra at the Bay Area Youth Orchestra Festival (BAYOF) in January 2024.

He has won numerous top prizes, including, among others, competitions of the Berkeley Etude Club, Pacific Musical Society, US Open, DVC-HNU Strings, and the Silicon Valley Philharmonic, and was a laureate of the International Grumiaux Competition in Belgium.

Olivia Luan—Piano



Olivia Luan, a talented 15-year-old musician who attends Amador Valley High School in Pleasanton, began her musical journey at the age of 4 and currently studies under Markus Pawlik. She has distinguished herself in numerous competitions, winning Second Prize at the 2024 United States Open Music Competition Showcase Piano Solo; First Prize at the 2024 US International Open Music Competition; and First Prize at the 2023 Crescendo International Music Competition, where she performed at Carnegie Hall. Olivia's achievements also include the Silver Award at the 2021 International Young Artists Competition and Second Prizes in the International Great Composers Competitions for Best Mendelssohn Performance, Best Beethoven Performance, and Masters of Piano Concerto.

In addition to her piano accomplishments, Olivia is passionate about biology, dance, and the string bass. She plays in her school's wind ensemble and was selected as the principal bass for the 2023 California Junior High School All-State String Orchestra.

Cantabella Children's Chorus

After performing with the symphony in Ram Tori Maya this evening, the award-winning Cantabella Children's Chorus Honors Choir will perform in the lobby during intermission. The choir will be directed by Bailey Sako, with piano accompaniment by Joshua Hart. Singing tonight are Natalia Bharaj, Amy Chen, Clarissa Huber, Madeline Katreeb, Helen Li, Ena Lim, Isha Matlapudi, Talia McKenzie, Diya Mitragotri, Adithi Mukesh, Taylor Rush, Justine Stokes, Spriha Trivedi, Riya Upadhyaya, and Rohini Vrajmohan. Learn more at **www.cantabella.org**.

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.

CHEF

Special Donation Match a Success!

LAS was one of the organizations selected in late 2024 for a matching gift possibility as part of the Giving Tuesday campaign of the Community Health and Education Foundation, CHEF. Between December 3 and December 10, 2024, Livermore-Amador Symphony supporters donated $10,000 to LAS through CHEF. In turn, with the addition of $5K in matching funds, CHEF sent a check for $15,000 to LAS!

Donors

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

The Livermore-Amador Symphony Association and Guild gratefully acknowledge donations received since February 2024 from the following.

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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 LAS Association 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:

Community Health and Education Foundation
Alameda County Arts Commission ARTSFUND
Lawrence Livermore National Security
Tri-Valley Nonprofit Alliance
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Youth Orchestra Registration Is Open



LASYO, the Livermore-Amador Symphony Youth Orchestra, is a summer orchestra open to musicians ages 11 (or in 6th grade) through 21. High school graduates (by first rehearsal) and above are welcome at no tuition. Don Adkins returns as music director this year. Auditions are on May 3 and 10 in Livermore; rehearsals are on Tuesdays and Thursdays from 7 to 9:30 p.m. from June 17 through July 22 (no rehearsal on July 24), with a dress rehearsal on Friday July 25 from 7 to 9 p.m. A free public concert on the evening of Saturday July 26 will begin at 7 p.m. at First Presbyterian Church Livermore.

Go to www.livermoreamadorsymphony.org/lasyo.html for a link to the registration form, which is due by April 26. **All registration forms are to be mailed to Betsy Hausburg, 526 Maple St., Livermore CA 94550, with a $40 registration fee.** Questions? Please contact Betsy Hausburg, the LASYO program coordinator, at vdt.director@gmail.com.



Sipping for the Symphony: March 28 at Cuda Ridge

Mark your calendar for Friday March 28 from 5 to 7 p.m., when the Symphony Guild will hold another Sipping for the Symphony event at Cuda Ridge Wines, 2400 Arroyo Road in Livermore. The Guild will dish up appetizers, gift basket drawings, live music from The Jammies (yay!), and a beautiful, sunset 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.



Next Concert: Romantic Masterpieces, April 12

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

Violin virtuoso Elizabeth Pitcairn returns to Livermore to perform Pyotr Ilyich Tchaikovsky's thrilling violin concerto, playing her legendary 1720 Red Mendelssohn Stradivarius. The concert concludes with one of the most deeply spiritual and exciting symphonies of the Romantic era, César Franck's Symphony in D minor. Join us for an evening loaded with virtuosity and beautiful familiar melodies.

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.

YouTube

Live at The Bankhead

www.livermoreamadorsymphony.org

Symphony Notes

A publication of the Livermore-Amador Symphony and Guild, Vol. 62, No. 3, April 2025

LIVERMORE-AMADOR SYMPHONY

Lara Webber, Music Director & Conductor

Presents

Romantic Masterpieces

Saturday, April 12, 2025, at 7:30 p.m.

Featuring Virtuoso Violinist Elizabeth Pitcairn
performing on her legendary 1720 Red Mendelssohn Stradivarius

Lara Webber, Conductor

7-7:15 *Inside the Music* preconcert talk by Lara Webber.

BANKHEAD THEATER, 2400 First Street, Livermore
Livermore Valley Performing Arts Center

Polonaise from *Eugene Onegin*	**Pyotr Ilyich Tchaikovsky**
Violin Concerto	**Pyotr Ilyich Tchaikovsky**
Elizabeth Pitcairn, soloist	
Symphony in D Minor	**César Franck**

Jim Hurley's *Open Strings World Music Middle School Student Ensemble* will perform in the lobby at intermission.

The audience and performers are invited to enjoy a post-concert reception in the lobby hosted by the Livermore-Amador Symphony Guild.

Tickets: https://livermoreamadorsymphony.org/tickets.html;
Bankhead ticket office at 2400 First St., Livermore; or 925-373-6800.
Youth under age 22 are always FREE.

The Livermore-Amador Symphony is a Resident Company of the Bankhead Theater and a member of the Livermore Cultural Arts Council (LCAC).

APRIL 12 CONCERT
ELIZABETH PITCAIRN, SOLOIST
TCHAIKOVSKY'S VIOLIN CONCERTO



(photo: Joy Strotz)

Violin virtuoso Elizabeth Pitcairn performed with LAS at its May 2015 Bankhead concert. The Symphony is very pleased to welcome her back to Livermore! Pitcairn has earned a reputation as one of America's most beloved soloists. She appeared as soloist with the Philadelphia Orchestra at the Academy of Music and in 2000 gave her New York debut at Alice Tully Hall with the New York String Orchestra. She has since performed at Carnegie Hall, Walt Disney Concert Hall, the Fisher Center, and the Kimmel Center. Passionate about youth and education, she serves as President and Artistic Director of the Luzerne Music Center in upstate New York, which provides training for gifted young musicians ages 9 to 18.

Born in 1973 in Bucks County, Pennsylvania, to a closely knit musical family (her mother is a Juilliard-trained cellist), Pitcairn began playing the violin at age 3 and made her orchestral debut at 14. Her path led her to Los Angeles to study with preeminent violin professor Robert Lipsett at the University of Southern California. Her former teachers include Julian Meyer, Sylvia Ahramjian, Jascha Brodsky and Shmuel Ashkenasi. She is a former faculty member of USC and the Colburn School and an alumna of the Marlboro Music Festival, Temple University's Center for Gifted Young Musicians, the Meadowmount School, the Encore School for Strings, and the National Repertory Orchestra. She is the former concertmaster of Southern California's New West Symphony under the direction of Boris Brott.

The artist performs with one of the world's most legendary instruments, the Red Mendelssohn Stradivarius of 1720, said to have inspired the Academy Award–winning film *The Red Violin*. Pitcairn is featured on the 10th Anniversary edition of *The Red Violin* DVD in a special feature called "The Auction Block." Named the Red Stradivarius violin while in the possession of Joseph Joachim, it was a gift from her grandfather in 1990 at Christie's auction house in London.

Pitcairn believes strongly in philanthropy and is a frequent performer for such charitable events as the American Cancer Society, the Breast Cancer Research Foundation, the Helping Hands and Hearts Foundation, and the Nakashima Foundation for Peace. Her favorite activities are skiing, tennis, horseback riding, and wine tasting.

Music Director Lara Webber and the Livermore-Amador Symphony are thrilled to perform Tchaikovsky's beautiful Violin Concerto with Elizabeth Pitcairn on April 12!

LIVERMORE AMADOR SYMPHONY

Romantic Expressions

Saturday, April 12
Concert begins at 7:30 p.m.
***Inside the Music:* 7-7:15**
Bankhead Theater Livermore



Concert Notes from Lara Webber Music Director and Conductor

The concert opens with a piece that feels like popping the cork on a great bottle of champagne, the Tchaikovsky polonaise from his opera, *Eugene Onegin*. It is an exciting invitation to focus our attention on what comes next: Tchaikovsky's remarkable violin concerto. I'm particularly excited about this performance, because not only is Elizabeth Pitcairn one of the most remarkable violinists performing today, she's also a good friend. In this performance, she and I are revisiting this concerto together for the first time in a quarter century. (We performed it together when we were students at the University of Southern California.) Elizabeth has a particularly rich and detailed interpretation of this exciting concerto, and of course, she plays a remarkable instrument that carries much of music history in its DNA. The centuries-old Red Mendelssohn Stradivarius is an instrument like no other, and it truly sings in Elizabeth's sensitive and expert hands.

The concert closes with one of the Romantic era's most inspired symphonic works, and the only symphony composed by Belgian-born French composer, César Franck. The symphony is deeply, personally expressive. It is cyclical, meaning everything stems from the first theme you hear, and all the primary themes are interwoven and related to one another and return at the end of the symphony in a blaze of glory. The middle movement is perhaps one of the most poignant, lyrical songs you've ever heard, beautifully sung out by the English horn and accompanied by harp and pizzicato (plucked) strings. It builds into one of the most satisfying symphonic experiences you can imagine.

This will be a blockbuster concert, presented with a personal touch.
We look forward to seeing you at the Bankhead on April 12!

Lara Webber

***Annual LAS Concert School Outreach Assemblies*:** The symphony will present school concert assemblies at two Livermore elementary schools on April 17. The program includes the February 14 Bankhead concert's collaborative project of Reena Esmail's "Ram Tori Maya" with Cantabella singers and Hindustani dancers, along with storytelling music from a variety of different composers. Members of the LAS Guild will host a luncheon for the performers between the morning and afternoon assemblies. LAS player and LASA Education Youth Outreach chair, Stacy Hughes, worked with school staff to make the arrangements.

A Message from LAS GUILD PRESIDENT PJ Wells



Our February concert, *Expressions of Youth*, included a high-energy, vivacious, multitude of young singers, dancers, and musicians—capped off with a sugar high from the wine and chocolate pairing at the lobby reception afterwards! Hopefully, all that lively action boosted everyone's spirit. We needed a change of pace, and I think it delivered—in special foil wrappers too. Now it's spring and we are literally Marching On … .

The April concert is in full ramp-up mode and what a ramp we have: it looks like a ski jump from my perch. As we all prepare for Elizabeth Pitcairn and her Red Violin, a private, evening soiree on Friday April 11 has been added to the calendar—Ms. Pitcairn is performing in a local vineyard home and tickets are selling fast. (See LAS website homepage for details.) The Guild is giddy at the prospect of presenting this world-class talent in a stunning Livermore venue. It is the perfect complement to the Bankhead Theater concert performance on Saturday April 12 with our full orchestra. We are extremely lucky to have the bench strength of Lara Webber attracting this level of talent to our community.

We are marching into another spring *Sipping for the Symphony* fundraising event as well: March 28 from 5–7pm, at Cuda Ridge Winery, 2400 Arroyo Road in Livermore. Hit the "easy button" on Friday afternoon—take a short drive out to their large parking lot, purchase a wine-tasting (the winery splits that fee with us), then enjoy their patio while *The Jammies* play in the background. It is a great way to wind down on a Friday night, the snacks and music are complementary, and you could purchase tickets for a chance to win a gift basket. You just might leave a winner of new treasures, meet a new chum, introduce yourself to a new wine, or take home a memory of the lovely valley we enjoy so much.

Looking for something absolutely free, no strings attached? Stop by the Livermore Bothwell Arts Center April 24 for the April version of January Gems. There'll be a brief Guild business meeting followed by a recital and reception. Meeting starts at 6:30pm, and the recital at 7:00. We have at least 4 LAS Youth Competition runners-up eager to perform, and afterwards, munch on desserts, mingle with the audience, and share their ambitions. There may be strings during the performance, but no strings/no charge to you, just great entertainment!

Finally, on Saturday, May 10, our LAS Symphony and Guild join the Heritage Guild (those dedicated folks tending Livermore's landmark buildings) to present the *Harmony & Historic Home Tour*. Tickets are selling now (see LAS website https://livermoreamadorsymphony.org). This self-paced walking/driving tour is an equal partnership—the Heritage Guild provides the homes, and groups of volunteer LAS musicians provide musical interludes in the homes. Other musicians may join them as well—the more, the merrier. This should be a delightful Saturday on Mother's Day weekend. Buy a ticket for Mom and become her favorite!

We are marching on — let's go out and play!

PJ Wells
2024-2025 President
Livermore-Amador Symphony Guild

A Message from LASA PRESIDENT TIM BARRY



Happy spring, my fellow Symphony lovers! We had such a wonderful time at the February 15 concert, and the performance by our musicians and the young singers and dancers was inspiring! Many thanks to Cantabella for providing the young people who did everyone proud! The delicious chocolates with our cookies and beverages at the after-show reception were a delightful celebration of Valentine's Day as well! Thank you, LAS Guild!

Our Guild is embarking upon the busiest spring in memory with fundraising events, support of our upcoming concerts, and supporting the youth concerts at two elementary schools in Livermore! Help us spread the word about these events you'll see elsewhere in this newsletter! The March 28 *Sipping for the Symphony* at Cuda Ridge Winery will again feature my own *Jammies* instrumental music group who have been asked for an encore performance for this event. Bring friends and family to this enjoyable afternoon of wine, silent auction, music, food, and fun! I also especially want to invite you to attend the May 10 Harmony & Historic Home Tour fundraiser, a partnership between our Symphony Guild and the Livermore Heritage Guild. Many thanks to the musicians who have answered our call to play music at one of the homes on this tour. This will add much atmosphere to the event and fulfill the partnership. Tell all your neighbors and friends and look in this newsletter and on the LAS website for more information and to buy tickets.

The fabulous Elizabeth Pitcairn returns to LAS after 10 years, to solo at our April 12 concert with her magical Red Violin. Tickets will go fast for this concert as well as for the elegant limited-seating soirée where she will perform on April 11 at a private location in the Livermore Valley vineyards. Look for ticket information on our website and help us spread the word. Thanks for all you do for our Symphony and we'll see you soon at these events!

Looking forward to an exciting month of Symphony activities with you in April!

Musically yours,
Tim Barry
President
Livermore-Amador Symphony Association

LIVERMORE AMADOR SYMPHONY

APRIL 12 CONCERT TICKETS

Don't miss Elizabeth Pitcairn and this beautiful music!

https://livermoreamadorsymphony.org/tickets.html; 925-373-6800; or Bankhead ticket office, 2400 First St., Livermore. Adult tickets: $30, $37, $44. *All are good seats!* Youth under age 22 are FREE, but need a ticket.



Livermore-Amador Symphony Annual Association Meeting
Tuesday, April 22, 2025, 7-7:20 p.m., Music Room
East Avenue MS, Livermore

LAS Association members—volunteer LAS players, adult season ticket subscribers, Guild members, and donors of $50 or more—are eligible to vote in this board election.

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Guild Annual Spring Meeting

Thursday April 24, 6:30 p.m.

Bothwell Arts Center

2466 8th St., Livermore

The evening begins with a short business meeting. Immediately following, attendees will be treated to a recital by several contestants from the Symphony's Competition for Young Musicians. Afterwards all are invited to stay for refreshments and conversation!

Election Slate

The Guild 2024–2025 Nominating Committee,
Judy Eckart, chair; Carol Beck, Joyce Brown, Sandra Hodzic, and Beth Wilson,

Is pleased to present the following slate of officers and nominating committee members for election at this meeting:

PJ Wells, President
Linda Miller, Vice President
Sally Swanson, Recording Secretary
Judy McMurry, Treasurer
Nominating Committee Members:
Joyce Brown
Michelle Rosenberg

If elected, all begin their terms on July 1, 2025.

Note that the committee has renominated the current Guild officers. The consistently fine work of these officers on behalf of the Symphony Guild has earned our strong support!

Officers are elected to one-year terms; nominating committee members are elected to two-year terms. The nominating committee comprises 4 elected members serving two-year terms (however, Joyce Brown was appointed this season to complete the 2023–2025 term of the late Lou Anne Martin) plus a chair; the chair is appointed to a one-year term by the Guild Board.



Guild Estate Sales

The new year started off with a big bang for the Livermore-Amador Symphony Guild Estate Sale volunteers!

We had another wonderful sale in February and made close to $9,000 for the symphony. We were fortunate to have a home where the owners had traveled the world and the items for sale proved it. Masks from South America, Pre-Columbian whistles, carvings from Denmark, boomerangs from Australia and more. As usual we had outstanding help from our volunteers. We can't do these sales without our village! Thanks again to all the ladies and gentlemen who worked so hard. They include ***Patti Fredericks*** (my right and left hand), ***Joyce Brown, Bob Canning, Patty Canning, Adela Cook, Joan Dickinson, Marcia Elchesen, Janet Gabrielson, Darlene Jefferies, Mary Jestice, Mary Ann Johnston, Bill Leach, Ron McKenzie, Judy McMurry, Linda Miller, Barbara Morrison, Maria Pomares, PJ Wells, Sarah Wharton, and Beth Wilson.***

Please contact me if you or someone you know is interested in a sale. All the Guild's share of the proceeds goes to the Symphony.

Nancy McKenzie, Estate Sales Chair
livermoreamadorsymphony.org/estatesales.

♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪

Annual Guild Luncheon
and Introduction of 2025–2026 Officers

Come & socialize with your fellow Guild members!
There will also be fine musical entertainment.
Guests are welcome too!

Thursday, May 22, 2025, 12 noon
Beeb's Sports Bar & Grill at Las Positas Golf Course
915 Clubhouse Dr., Livermore

No pre-order required—Order & pay at the counter.

You may also renew your Guild
2025-2026 Season membership!
Watch for a reminder email or a phone call.

LIVERMORE-AMADOR SYMPHONY and GUILD CALENDAR 2024–2025

Livermore-Amador Symphony Concert
Romantic Masterpieces
Saturday, April 12, 2025, 7:30 p.m. (Inside the Music, 7–7:15)
Bankhead Theater, Livermore
Featuring virtuoso violin soloist, Elizabeth Pitcairn
performing on her legendary 1720 Red Mendelssohn Stradivarius

Friday, March 28, 2025, 5:00–7:00 p.m.
Guild Sponsored Event: Sipping for the Symphony **(See pp. 4 and 5)**
Cuda Ridge Wines, 2400 Arroyo Road, Livermore

Friday April 11, 6:00 p.m.
Red Violin Soirée–Sunset Recital with Elizabeth Pitcairn
https://livermoreamadorsymphony.org/guild.html (See pp. 4 and 5)

Tuesday, April 22, 2025, 7:00–7:20 p.m. (at LAS rehearsal)
Association Annual Meeting–Board member election **(See p. 5)**
East Avenue Middle School Music Room, 3951 East Ave., Livermore

Thursday, April 24, 2025, 6:30 p.m. (Note time change.)
Guild Spring Business Meeting–Election of Officers **(See pp. 4 and 6)**
7:00 Recital by selected runners-up from Competition for Young Musicians
Bothwell Arts Center, 2466 8th St. (8th & H Streets), Livermore

Saturday, May 10, 2025, 11:00 a.m.–4:00 p.m.
Guild Sponsored Event: Harmony & Historic Home Tour **(See pp. 4 and 5)**

Thursday, May 22, 2025, 12:00 noon
Guild Spring Luncheon with introduction of 2025–2026 Guild Officers **(See p. 6)**
Beeb's Restaurant, 915 Clubhouse Dr., Livermore

Saturday, May 31, 2025, 7:30 p.m. (Inside the Music, 7–7:15)
Livermore-Amador Symphony Concert:
Celestial Sounds, featuring Heidi Moss Erickson, soprano
Bankhead Theater, Livermore

Symphony Notes is published four times a year for members of the Livermore-Amador Symphony Association, Orchestra, and Guild. Symphony Association President: Tim Barry; Guild President: PJ Wells; Editor: Marcia Elchesen. PO Box 1049, Livermore, CA 94551; 925-447-6454.

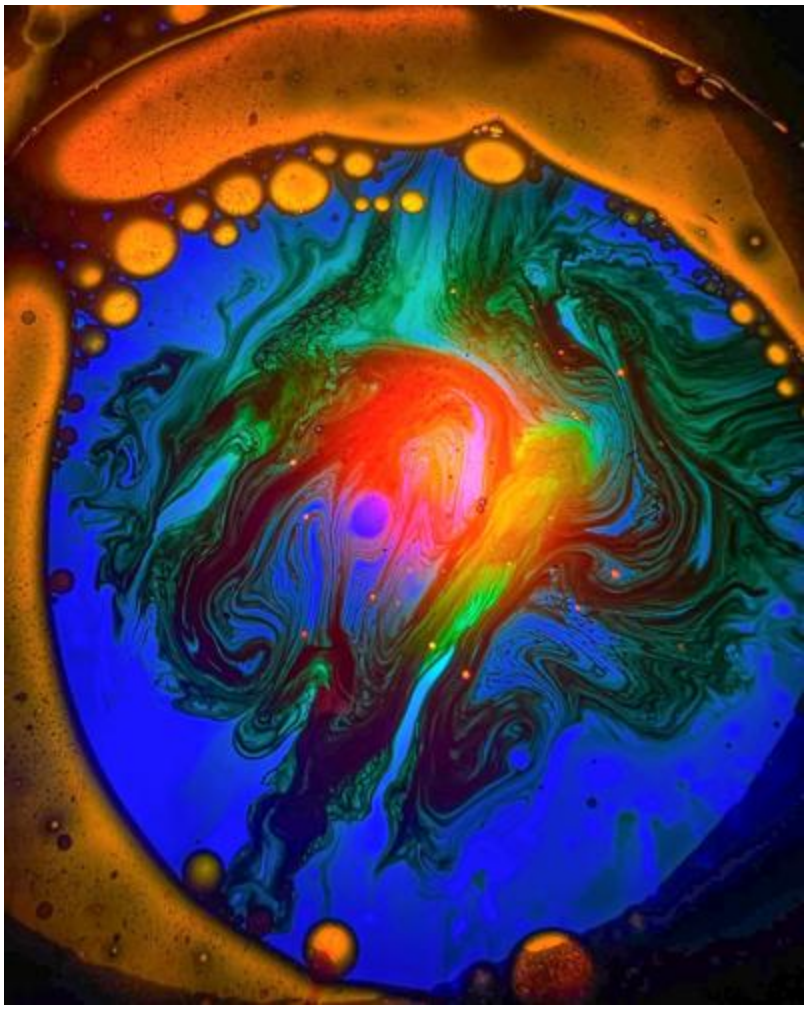
Website: www.livermoreamadorsymphony.org Facebook: https://www.facebook.com/LivAmSymph/.

ATTACHMENT 3

https://www.independentnews.com/community/symphony-will-perform-star-wars-themes-in-celestial-sounds-concert/article_3bc04416-a9b1-4bf3-9686-9aba4bcc1a3a.html

Symphony Will Perform ‘Star Wars’ Themes in ‘Celestial Sounds’ Concert

May 29, 2025



The “Celestial Sounds” concert at the Bankhead on May 31 will include a liquid light show by The Mad Alchemist (Photo courtesy of Livermore Amador Symphony)

The Livermore-Amador Symphony, conducted by Lara Webber, will perform the complete, 24-minute “Star Wars” suite compos

Bankhead Theater on Saturday, I

The suite includes the main theme from the "Star Wars" saga, "Princess Leia's Theme," "The Imperial March" and "Yoda's Theme."

"This concert marks the first time (the symphony) will perform the complete 'Star Wars' suite by the great John Williams," Webber said. "This iconic music is also some of his most expressive and beautiful. There are few melodies out there more emotionally rich than those associated with the characters of Princess Leia and Yoda, or more powerful than Darth Vader's 'Imperial March'."

The symphony will also perform three movements from British composer Gustav Holst's orchestral suite, "The Planets," including movements named for Mars, "the bringer of war," Venus, "the bringer of peace," and Jupiter, "the bringer of joy," which Williams has said provided inspiration for his soaring Star Wars themes.

The concert will begin with "Sunrise," the opening fanfare from German composer Richard Strauss' "Also sprach Zarathustra," which was popularized in Stanley Kubrick's 1968 science fiction film, "2001: A Space Odyssey."

The program will also include "Clair de Lune" by Claude Debussy and "Aux etoiles" by Henri Duparc, both French composers.

San Francisco-based Mad Alchemy will set the stage with an immersive liquid light show during the concert, which begins at 7:30 p.m.

Webber will give a pre-concert "Inside the Music" talk at 7:15 p.m.

During intermission, concertgoers will have an opportunity to talk about the cosmos with scientists from Las Positas College and the Quest Science Center. The Tri-Valley Stargazers Astronomy Club will also have telescopes set up in the courtyard during intermission and after the concert.

The Livermore-Amador Symphony Guild will host a wine and sparkling cider reception in the Bankhead lobby following the concert.

Tickets start at $30 and are available online at livermorearts.org, the Bankhead Theater box office at 2400 First St., or by calling 925-373-6800. Youths and adults 21 and younger are free with a paid admission.

ATTACHMENT 3

'Celestial Sounds' Concert Lights Up the Bankhead

Jun 15, 2025



The Livermore-Amador Symphony performed the complete, 24-minute “Star Wars” suite composed by John Williams as part of its “Celestial Sounds” concert in conjunction with an elaborate light show at the Bankhead Theater in Livermore on May 31. (Photos – Leah Silveira)

ATTACHMENT 3

https://www.independentnews.com/community/musicians-will-give-solo-performances-during-expressions-of-youth-concert/article_dc107ca2-e40a-11ef-a83b-47fbc5de3c8e.html

Musicians Will Give Solo Performances During “Expressions of Youth” Concert

Feb 7, 2025





Ariel Pawlik-Zwiebel will perform Sibelius’s Violin Concerto, 1st movement. Olivia Luan will perform Grieg’s Piano Concerto in A Minor, 1st movement. (Photos courtesy of Livermore-Amador Symphony)

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The winners of the Livermore-Amador Symphony’s annual Competition for Young Musicians, Ariel Pawlik-Zwiebel and Olivia Luan, will be featured solo performers during the symphony’s “Expressions of Youth” concert at the Bankhead Theater on Saturday, Feb. 15.

Pawlik-Zwiebel, 17, will perform Sibelius’s Violin Concerto, 1st movement, while Luan, 14, will perform Grieg’s Piano Concerto in A Minor, 1st movement.

The Cantabella Children’s Chorus will also join the symphony for a performance of “Ram Tori Maya” by Indian American composer Reena Esmail, currently the Los Angeles Master Chorale’s Swan Family Artist in Residence. The performance will be accompanied on stage by local Hindustani singers and dancers.

Symphony conductor Laura Webber will give a 15-minute “Inside the Music” talk prior to the start of the concert at 7:30 p.m. The Cantabella Children’s Chorus will also perform in the lobby during intermission.

There will be a complementary reception following the concert with chocolate and Livermore wine pairings.

Tickets start at $30 and are available online at livermorearts.org. Theatergoers 21 and under are free.

Livermore Art Association
P O Box 216,
Livermore CA 94551-0216

August 29, 2025

The City of Livermore Public Library
Staff Liaison for the Commission for the Arts
1052 S. Livermore Avenue,
Livermore, CA 94550

Re: Livermore Commission for the Arts Project/Program Grant Application

This proposal requests $9,000 in support of the Livermore Art Association's Spring Arts Program, which consists of two major spring exhibitions that make a significant contribution to the visual arts in Livermore. For 2026, we are implementing several improvements based on participant and community feedback, including an additional setup day, adding exhibit opening time, expanded publicity, increased judge honoraria, and the addition of an artist education/networking activity.

The City Arts Commission grant is vital to achieving break-even financing. It remains an essential component that enables the Spring Arts Program to occur annually while keeping participation affordable for artists. The Spring Art Show, now in its 60+ year history, is our largest and most established event. The Essential Figure Show, entering its 17th year in 2026, is a highly regarded figurative exhibition showcasing artists working in a wide range of media.

Our shows directly support local artists, businesses, and organizations. Both events are held at the Bothwell Arts Center, with services sourced from local businesses and live entertainment provided by local musicians. We value our ongoing collaboration with the City of Livermore Commission for the Arts, which each year sends judges to award special city prizes at the Spring Art Show. We also participate in the city kiosk and banner programs and advertise in the local newspaper, *The Independent*.

The Spring Arts Program is open to all visual artists, and free to the public. Each year, we also extend support to the Veterans Hospital art program, local students, and community artists, ensuring the program continues to enrich Livermore's cultural life.

Kind regards,

Christine Watters
President, Livermore Art Association,
Part of Livermore's art community since 1957.

LIVERMORE
CALIFORNIA

Project & Program Grant

City of Livermore
Office of Innovation & Economic Development
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Office of Innovation & Economic Development c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

City of Livermore
Office of Innovation & Economic Development
Staff Liaison for the Commission for the Arts
1052 S. Livermore Avenue
Livermore, CA 94550

This packet contains the Application Checklist and instructions for completing the application.

Applicant Name: Livermore Art Association

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- [X] 1. Application Checklist (this page).
- [X] 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- [X] 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- [X] 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- [X] 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- [X] 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- [X] 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- [X] 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- [X] 9. Resumes/biographies of key project individuals, generally one page each.
- [X] 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- [X] 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- [X] 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature

18 AUG 2025
Date

Christine Watters
Print Name of Officer signing this form

President
Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: August 29, 2025

Amount of Grant Request: $ 9000 Total Project Budget: $ 21400

Applicant/Organization: Livermore Art Association

Applicant/Organization's Address: PO Box 216, Livermore CA 94551

Applicant/Organization's Web site: www.livermoreartassociation.org

Preparer's Name and Title: Christine Watters

Preparer's Phone: [redacted]

Address (for formal notification): PO Box 216, Livermore CA 94551

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Visual Arts

Briefly describe the project or program for which support is requested:

The Spring Arts Program is comprised of two significant art shows:
Spring Art Show and Essential Figure Show.

Number of people intended to reach: Audience: 1000 Participants: 150

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: March 2026
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: April 2026

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   See additional pages.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

   See additional pages.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

   See additional pages.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

   See additional pages.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

   See additional pages.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ 7400	Artist Entry Fee:
Tuition/Workshop fees	$	
Other:	$ 4500	Artwork Sales
Subtotal: Earned Revenue	$ 11900	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 500	$	$
Grants *(Foundations/Government other than City)*	$	$	$
City of Livermore *(other than this grant request)*	$	$	$
Other:	$	$	$
Subtotal: Contributed Income	$ 500	$	$

Project & Program Grant Amount Requested	$ 9000
Total Project Support (Revenue + Income + Grant)	$ 21400

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$	
Production	$	
Administrative	$	
Other: *(describe in Notes)*	$	
Subtotal: Personnel	$	

General	**Amount**	**Notes**
Venue Rental	$ 5260	Bothwell rooms
Materials and Supplies	$ 1900	
Marketing and Promotion	$ 2300	
Transportation	$	
Insurance	$ 600	
Other: *(describe in Notes)*	$ 11340	
Subtotal: General	$	

Total Project Expenses (Personnel + General)	$ 21400
Project Surplus (Loss) *(Total Support minus Total Expense)*	$ 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Entry Fees	Artist entry fees set for each show.	$ 7400
Sale of Artwork	Sale of show artwork and gift shop/table artwork	$ 4500
		$
		$
		$
		$

Requested Grant Amount: $ 9000

Cash Match Amount: $ 11900

In-kind Match Amount: $ 0

Checklist #2. Start Dates:

Does the event (s) related to this project begin at least two (2) months after the application deadline?

Yes. We meet the criteria.

The *Spring Art Program* has two major dates. Exact dates may vary slightly depending on venue availability.

- The Essential Figure Show is scheduled for March 20-22, 2026
- The Spring Art Show is scheduled for April 17-19, 2026.

Checklist #3. Organizational Summary.

Signed by the organization's Executive Director, Managing Director, President, Board Chair, or other authorized officer of the organization.

The Livermore Art Association is a non-profit organization formed on May 4, 1957. It currently has 185 members. We are deeply concerned with promoting an interest and understanding of art and crafts by the public. We encourage the growth and development of the creative talents of our members. Our shows are open to all. The involvement of our artists and crafts members provides stimulation and growth of the arts and artists in Livermore and our shows also attract visitors to Livermore.

Christine Watters
President, Livermore Art Association

Date: 28 AUG 2025

CHECKLIST # 4 List of Current Officers

Officers:

All are one-year terms.

- President & LCAC Liaison - Christine Watters
- Vice President – Clark Streeter
- Secretary – Stephanie Sylvester
- Treasurer – Heather Dever

Board Chairs:

All are one-year terms.

- Liaison of Shows – Craig Varden
- Membership - Georgia Jacobs
- Hospitality – Joann Douk
- Publicity – Assal Triolo
- Property - Richard Finn
- Programs – Jean Batchelder
- Workshops – Jessical Copeman
- Gallery Director - Peggy Kervin

CHECKLIST #5. 501(c)(3) Determination Letter

IRS Department of the Treasury
Internal Revenue Service

CINCINNATI OH 45999-0038

[redacted]

LIVERMORE ART ASSOCIATION
PO BOX 216
LIVERMORE CA 94551

031550

Employer ID number: [redacted]
Form 990 required: Yes

Dear Taxpayer:

We're responding to your request dated May 18, 2022, about your tax-exempt status.

We issued you a determination letter in September 1972, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(3).

We also show you're not a private foundation as defined under IRC Section 509(a) because you're described in IRC Section 509(a)(2).

Donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106, and 2522.

In the heading of this letter, we indicated whether you must file an annual information return. If you're required to file a return, you must file one of the following by the 15th day of the 5th month after the end of your annual accounting period:

- Form 990, Return of Organization Exempt From Income Tax
- Form 990EZ, Short Form Return of Organization Exempt From Income Tax
- Form 990-N, Electronic Notice (e-Postcard) for Tax-Exempt Organizations Not Required to File Form 990 or Form 990-EZ
- Form 990-PF, Return of Private Foundation or Section 4947(a)(1) Trust Treated as Private Foundation

According to IRC Section 6033(j), if you don't file a required annual information return or notice for 3 consecutive years, we'll revoke your tax-exempt status on the due date of the 3rd required return or notice.

You can get IRS forms or publications you need from our website at www.irs.gov/forms-pubs or by calling 800-TAX-FORM (800-829-3676).

If you have questions, call 877-829-5500 between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific

[redacted]

LIVERMORE ART ASSOCIATION
PO BOX 216
LIVERMORE CA 94551

time).

Thank you for your cooperation.

Sincerely yours,

Warren R Burton

Warren R. Burton, Operations Mgr
Accounts Management Operations 1

CHECKLIST # 6 Application Form (additional pages)

(6)1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

The Livermore Art Association (LAA), founded in 1957, is a 501(c)(3) non-profit organization dedicated to promoting public interest in the fine arts and crafts, while supporting the artistic development of our members. Membership is open to anyone with an interest in the field of arts and crafts – artists, supporters, and patrons are all welcome.

LAA programming is designed to help members "show and grow" through a range of educational and exhibition opportunities. Many of these activities are also open to the public:

- Monthly general meetings featuring presentations by accomplished artists sharing their expertise.
- Workshops focused on developing specific skills and techniques.
- ArtTalks offering peer-to-peer discussions for artistic exchange and feedback.
- Exhibition opportunities, including annual art shows including the Spring Art Program (EFS, SAS), Paint Livermore, Art in the Park, and LAA Member Show at the Livermore Public Library, and Livermore Reads Art Show.
- Sales opportunities through group booths at Artwalk, Livermore Downtown Inc Holiday Market, and TVAST (studio tour).
- Online visibility, with member pages on the LAA website to showcase work.
- Member solo exhibits at the Robert Livermore Community Center art wall. In 2025 we have 8 exhibits.

The LAA Gallery at the Carnegie Library is a cooperative gallery featuring LAA artists across multiple media, including 2D, 3D, and jewelry. It also hosts guest artists and smaller exhibitions and sales throughout the year.

LAA actively supports arts in the community, including sponsoring awards for children's and youth art at the Alameda County Fair through the Ray Cornell Fund, displaying veteran artwork at the Spring Art Show, providing free display panels to local schools, and donating to local high school art programs.

We also collaborate with other community organizations: the Livermore Public Library to present an art show in as part of the Livermore Reads program in March, and with the Symphony for their Spring concert in April 2026. These collaborations broaden the reach and impact of our programs in the Livermore community.

(6)2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

Our 2025 *Spring Arts Program* (the *Program*) is comprised of two art shows: Spring Art Show and The Essential Figure. Together they represent 80 years of visual art exhibits.

The **Spring Art Show**, an annual occurrence for over 60 years, is our premier event showcasing over 200 works across diverse art forms. It is open to artists of all skill levels and places a strong emphasis on inclusion, featuring emerging artists, seniors, youth, and a special exhibit of artwork from the Veteran's hospital.

The **Essential Figure Show**, now in its 17th year, is a premier figurative art exhibition featuring 2D and 3D works in all media. Founded by renowned Livermore artist Barbara Stanton, it grew out of the Spring Art Show to meet the strong demand for figure-focused artwork. As one of the few figurative shows in the region, it offers artists a rare and valued opportunity to showcase their work.

In total, the *Program* draws about 250 artists and over 800 visitors from Livermore, the Tri-Valley, and the greater Bay Area. Both of the shows continue to grow in popularity. In 2025, our *Spring Art Program* paid $7,745 to local artists through awards and sales—a key measure of our Program's success.

Note: In a separate initiative for this year, LAA has been invited to collaborate with the Livermore Amador Symphony to present a virtual exhibition of spring-themed artwork during their April 11 performance at the Bankhead. The full collection will be on view at the Bothwell the following weekend (West end room), concurrent with the Spring Art Show. This partnership offers an exciting opportunity to broaden the audience and community reach of our Spring Art Show.

Need

The primary need is financial support. While the Spring Arts Program is powered by the energy and commitment of Livermore Art Association members, its successful implementation depends on resources beyond what volunteers can provide. All aspects of setup and operations are carried out by dedicated volunteers, but funding is essential to cover core program expenses (venue rental, publicity, awards) and ensure the shows remain accessible to both artists and the community.

Venue / location

We use the Bothwell Art Center run by Livermore Valley Arts (LVA) as our venue for both shows. The Essential Figure uses the West room and the Spring Art Show uses the large East Room and the neighboring Yellow Room. Venue rental

Implementation Process

The two shows that comprise our *Spring Art Program* are in March and April, however planning and preparations start earlier with recruiting volunteers for the show committee, establishing the year's theme and schedule, developing the prospectus (rules of entry), show webpage and entry form, and promoting the calls for entry to artists far and wide.

The shows all have set deadlines and are run by a volunteer coordinating committee, the artists, and other volunteers. The preparations for the actual event include site setup, receiving and hanging of art, hosting a reception, running the exhibit, and take-down.

Publicity reaches all over the Bay Area and select art groups in Northern California. Every year we reach a wider audience than the year before. We are continually working to draw in artists and patrons from Livermore to beyond the Bay Area. (The publicity plan is attached.)

This year we are increasing advertising, (print advertising, posters and signage). We will continue to participate in the city kiosk program for advertising and will increase paid advertising in the local paper, The Independent.

The concurrent Symphony collaboration will also provide us with the opportunity to reach a new audience for the Sprint Art Show.

Timeframe

The show team comprised of the Show Chair and Leads is confirmed in the fall. Planning and preparations start in January with the actual events scheduled for March and April: The Essential Figure Show is March 20-22, 2026 and Spring Art Show is April 17-19, 2026. The dates are chosen to not conflict with other major visual arts events in the area.

Resources

The volunteers required to run the *Program* are already within LAA. We use local businesses as much as possible for external services such as food and musicians for receptions.

This program grant has been essential in helping us achieve break-even financing and remains a vital resource for making our annual Program events possible while keeping them affordable for participating artists. Increases to our artist entry fees would result in lower participation, putting further strain on artists and on the budget.

We are in the beginning stages of developing a fundraising program for sponsorships and donators to diversify our income streams. This initiative is still in its early stages and will take time to fully establish.

(6)3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

While the program is largely volunteer-driven, core expenses require financial support. Major costs include venue rental at the Bothwell, advertising, awards, judges' honoraria, live music at the Spring Show reception, and catered food as required by public health regulations. Rent and publicity are the two most significant costs

We are also planning several improvements for 2026 based on participant and community feedback:

- Adding an additional setup day for the Spring Art Show to ease the burden on volunteers and organizers.
- Opening the Spring Art Show on Friday afternoon to increase accessibility for patrons (previously opened Saturday morning).
- Adding an artist education/networking activity to the Spring Art Show.
- Increase publicity activities to include more print advertising and signage
- Increasing judges' fees to fairly recognize their expertise.

These enhancements will strengthen the experience for volunteers, artists, and public alike, ensuring the Program's ongoing success and growth.

(6)4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

This *Program* supports The Arts Commission artsAlive! Mission by adding to the unique sense of place in Livermore (strand 1) and contributes to the visibility and vitality of Livermore visual arts (strand 2). It gives the opportunity to all Livermore artists of diverse interests, backgrounds and ages to show their work to the public.

We endeavor to make the arts accessible to both the artists and the public. The *Spring Arts Program* is open to all visual artists (members and non-members), entry fees are low, monetary awards given, and the public is invited to attend at no cost. The *Program* offers art shows that span a broad range of visual art interest, each focusing on a unique aspect of art and it brings in visitors from all over the Tri-Valley and Bay Area.

We look to build more partnerships with Livermore businesses and organizations as the shows continue to evolve. We host both events at the Bothwell Arts Center and use local musicians for entertainment at our receptions. Each year we support the Veterans Hospital Art program, students, and local artists. We love to work with the judges from the City Commission for the Arts who award their own special City awards with the winning artwork put on display at the Livermore City Hall.

(6)5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

The Livermore Art Association will draw upon its nearly 200 members for participation and volunteer support to set up the events, run the events and dismantle the shows. We have a well-known art expert judge at each event.

At the Spring Art Show, the judges from the City Commission for the Arts select the artwork to receive the City awards and to be on display at the Livermore City Hall. Normally, the Livermore Mayor hands out the City of Livermore award.

Livermore Valley Arts give us a 25% non-profit discount on our rent.

We will be looking for individual and local business sponsors for our 2026 shows as well.

CHECKLIST # 7 Notes to the Project Budget

Budget Deficit

The show budget is based on conservative estimates informed by past shows and other relevant factors. Strategies to address any shortfall include::

- Increasing art sales, with a 20% commission retained by LAA.
- Attracting additional artist participants, which boosts revenue from entry fees (entry fees have already been increased).
- Securing donations or sponsorships from local businesses.

Should a deficit remain, LAA would cover it through sales at the LAA Gallery at the Carnegie Library and revenue from other LAA programs.

Income

Art Entry Fees	Estimate based on history. Fees are charged for each art piece entered in the show.
Art Sales	This is the total sales of artwork and art objects sold during the show. This is comprised of show floor art sales and art gift shop/table. 80% of sales money is paid to the artist, 20% is LAA commission.

Contributed Income

Contributions (Individuals/Businesses)	LAA will be looking for sponsorships from local businesses and private individuals.

Expenses

Expenses categories for shows are consistent across shows. The numbers presented are a total for the program. It is indicated when an item is only applicable to one show.

This year, we have increased spending on venue rental (our largest expense), publicity, judge fees, and entertainment to enhance the quality of the show and provide a more rewarding experience for artists, volunteers, and the public.

Venue Rental	Rental of the Bothwell from Livermore Valley Arts (LVA) includes days for setup and exhibition. LVA gives a 25% non-profit discount on room rentals (our budgeted amount includes this discount). We intend to add a day to our rental to provide more setup time and have the show open longer.

Materials and Supplies	General supplies for displays for setup, printing programs. Award ribbons Stationery for artist badges, artwork labels, programs Food for volunteers working setup during the Spring Art Show. Food and beverage for receptions. Food must be catered to meet public health regulations for public events.
Marketing and Promotion	Print advertising space in the Independent and other local papers. This number of print advertising has been increased for this year. Color postcards and poster advertising for shops and art centers located around the Tri-Valley and the greater Bay Area. Signage for the event.
Transportation	We use member vehicles at no cost to transport show equipment between storage and the venue.
Insurance	For coverage at the event and in cases of loss or damage of equipment.
Other	Entertainment by local musicians during the day and at the Spring Art Show award reception. The reception is historically attended by the Mayor of Livermore, the artists and the public. Monetary awards to artists who achieve prizes in art categories (per judge). This is a key attraction to the artists submitting and paying the entry fees (see Income). Fees paid for card payment processing. Payments to artists for their portion of the sales. 80% of sales money is paid to the artist, 20% is LAA commission. Honorarium for judge at each show. An accomplished judge is engaged to judge the artwork and grant awards. We are adding a new program for artist enrichment/networking. Artists able to sign up for analysis by the judge of the work on display.

CHECKLIST # 8 List of *key* project individuals with brief job description

Christine McCall	Spring Art Show Chair	Guide the operation of the Spring Art Show
Helen Harrison	Spring Art Show Lead, Gift Shop	Organizes the sales operation and general support
Joann Douk	Spring Art Show Lead for Entertainment & Volunteers Hospitality	Sources entertainment for the event. Coordinates volunteers. Coordinates the food and receptions for the *Spring Art Program*
Craig Varden	Spring Art Show Lead for Properties LAA Liaison of Shows	Logistical planning and execution for show setup and take-down, including show equipment needs and layout. Oversees and advises on the *Spring Art Program*
Barbara Stanton	Essential Figure Show Chair	Creator, Organizer. In charge of all activities related to executing the show.
Assal Triolo	Publicity	Planning and execution of publicity for both shows.
Christine Watters	President, Livermore Art Association	Business administrator overseeing all LAA operations.

CHECKLIST # 9 Resumes/biographies of key project individuals (1 pg each)

CHRISTINE MCCALL – Spring Art Show Chair

COO The Last Factory

Digital Collage Artist

C.O.O for local Livermore business 'The LAST Factory'

I was born and raised in Ohio and attended Miami University to obtain a B.S. in Systems Analysis. I moved to Livermore 20 years ago when my husband started working at LLNL. After a 20-year career in software engineering, I joined LAA. I became Publicity Chair, which evolved into maintaining the organization website. I moved into the field of website design and created sites for many local businesses and non-profits. I also taught artists how to set up their own websites on a budget. Due to my artistic style, I became known around town as the "Kaleidoscope Lady". My artworks are based on the historic buildings and clocks of Livermore. I sold these prints at the local gift shop in Blacksmith Square as well as the Carnegie Art Gallery.

In 2012 I joined The Last Factory, a Livermore business with a 40-year history, as the new webmaster. The job grew in responsibility as I learned every aspect of the company until I was able to manage it for the owner. I am now COO of the company.

HELEN HARRISON- Spring Art Show Lead, Gift Shop

Although most of my schooling and informative years were spent in Las Vegas, NV, I have lived in various parts of California most of my life. Currently, I live in Tracy and have been here for 34 years. I joined the Livermore Art Association 10 years ago. I was a member of the Livermore Art Association Gallery 7 years.

I make jewelry. My style is beading with gemstones. Friends invited me to a bead show and I have been hooked ever since.

I have volunteered with the Spring Art Show successfully running the gift shop since 2021. My plan is to help with this show for years to come.

JOANN DOUK – Spring Art Show Lead, Entertainment & Volunteers

Spring Art Show Chair 2024

Hospitality Chair

Joann Douk was born and raised in Livermore, graduating from Granada High School in 1970. She was a medical assistant at Valley Memorial Hospital and later she was hired as a banquet server at the new Hilton Hotel in Pleasanton. Joann gained valuable experience in the hospitality industry as she juggled working for local caterers, restaurants, and wineries while her daughter pursued the culinary arts at Diablo Valley College. After living in Dublin, Alameda and Seattle, Joann moved to Orange County in 1996. As the only Activities Director / Event Planner for The Irvine Apartment Communities largest properties, Joann still found time to connect with many talented artists through their art associations. It was the beginning of a great retirement and renewal of her passion to give back to the community.

Joann has been a member of LAA for 3 years, is a past Spring Art Show chair and has participated in many of LAA's programs. She is now on the LAA Board as the Hospitality Chair.

CRAIG B. VARDEN – Spring Art Show Lead, Property

Born: New York, New York

Education: Denison University, Ohio; BA History

Education: Columbia University, New York, NY; MBA Marketing-Finance

Lived: England, Italy, Ethiopia, Eritrea, Mexico, Philippines, Indonesia, Taiwan, China, Singapore

Military: US Navy Enlisted / Officer Candidate School / Lieutenant

Career:

- Sterling Drug International / New York/ Philippines / Indonesia / Taiwan ROC / General Manager
- Getz Bro International (Distributor) / Singapore / Managing Director
- H. Warta Transmarco (Photo – TV equipment) / Singapore / General Manager
- SciClone Pharmaceuticals International / Singapore / Pacific Rim Managing Director

Livermore Connections: Resident 12 years / Graduate "Key to the City" program

Art Connections: Member of the Livermore Art Association for 10 years. Active in meetings and Spring Art Show. Have been on the LAA board for many years as Publicity Chair then Liaison of Shows. Also support LAA properties and involved in researching LAA's history.

Photographer with sales in many countries. Member for 46 years in SuperStock Photographic Agency and three others in New York and Hong Kong.

BARBARA STANTON – Essential Figure Show Chair

Creator and ongoing Chair of Essential Figure Show

Art Teacher

Past LAA Gallery Director, LAA Board Publicity Chair

Our chairperson for the Essential Figure Show is the renowned and internationally celebrated artist, Barbara Stanton. A master of miniature paintings and life drawings, Barbara has been crafting her art for over five decades. Her exceptional portraiture skills led her to paint the mural "Pioneer Founders of Pleasanton" for the City of Pleasanton, which was completed in 2014. In 2016, Barbara made history as the first American artist to grace the Australian TV show "Colour in Your Life."

Barbara has resided in Livermore for over four decades. She is an active member of the local art community, serving as a long-time member of the Livermore Art Association (LAA) and holding the position of publicity chair for several years. Additionally, she held the esteemed role of Gallery Director for the LAA Gallery in the Carnegie Building downtown for five years. After retiring from teaching private art classes for approximately 25 years, Barbara currently organizes the Figure Drawing workshop every Friday at Livermore's Bothwell Arts Center. Furthermore, she conducts numerous workshops and demonstrations for California art groups and has served as a juror for several local art shows.

Barbara's passion for art led her to establish the Essential Figure Show, a platform that aims to showcase the work of local artists who face challenges in exhibiting their nudes in most art shows in the area. She has been the chairperson of the show every year since its inception, and 2026 marks its 17th remarkable year. The show has garnered immense popularity and has become a cherished event in the art community.

ASSAL TRIOLO- Publicity

Artist & Designer • Publicity Chair, Livermore Art Association

Assal Triolo is a Livermore-based artist and designer whose work blends balance, geometry, and symbolism to explore the harmony between chaos and order. She is the creator of the *Celestial Harmony* series and the *Year in Bloom* digital bouquet collection, which draws inspiration from cosmic motifs and modern minimalism. Her artwork has been showcased at community events, including Art in the Park and Art Walk Livermore, where she exhibits and sells her original work.

As the Publicity Chair of the Livermore Art Association (LAA), Assal brings her professional background in design, branding, and communications to amplify the visibility of local artists and community events. Her efforts have helped LAA secure media coverage in *The Independent*, including features on the Art in the Park Festival, Spring Showcase, and collaborative art exhibits. She also played a key role in promoting *the "The Future is Now"* art exhibit at the Livermore Public Library, which showcased modern and forward-looking works from local artists and fostered intergenerational dialogue within the arts community. By securing consistent press and visibility for these events, Assal has helped strengthen community engagement and broaden the reach of Livermore's arts programming.

Through her dual role as an artist and publicity leader, Assal is dedicated to advancing the visibility of local art, fostering collaboration, and ensuring that the Livermore arts community thrives and continues to connect with a broader audience.

Selected Experience & Community Involvement

- Publicity Chair, Livermore Art Association – Lead publicity strategy and outreach for annual shows and events; coordinate communications, press releases, and community engagement.
- Featured in Media – Contributed to key *Independent* newspaper articles highlighting LAA events and collaborations (Art in the Park Festival, Art of Collaboration, Spring Art Showcase, Generational Exhibit).
- Professional Design Background – Extensive experience in branding, visual identity, and presentation design for companies and organizations.
- Artist & Designer, Atriolo.art – Independent creative practice focusing on original series, digital collections, and visual storytelling; active social media presence and audience engagement.
- Mentor – Guide young creatives and students in developing resumes, portfolios, and cover letters for internships and career opportunities.
- Community Service – Serve the Livermore community alongside her two sons through the Young Men's Service League (YMSL) Livermore Chapter, supporting local philanthropy and volunteer initiatives.

CHRISTINE WATTERS – President, Livermore Art Association

LAA President since January 2022

Programs Chair for 3 years

LAA Tech support

Textile and Mixed Media Artist

Christine Watters was raised in Vancouver, BC, and Kingston, Ontario, and earned a Bachelor of Science with Honors in Biology from Queen's University. She went on to build a 15-year career in the biotech, pharmaceutical, and vaccine industries before relocating with her husband and daughter to Pleasanton in 2016, and then to Livermore in 2017.

After joining the Livermore Art Association (LAA), Christine was invited by then-Programs Chair, Marge Haggin, to take on Programs, with Haggin mentoring her through the transition. Over the following four years on the board, she became increasingly active. During the pandemic, she worked with a small team from LAA, PAL, and DAC to provide joint programming for the community. She also designed the New Dawn online digital show in 2021—LAA's first virtual exhibition—designing and managing both the submission process and the website.

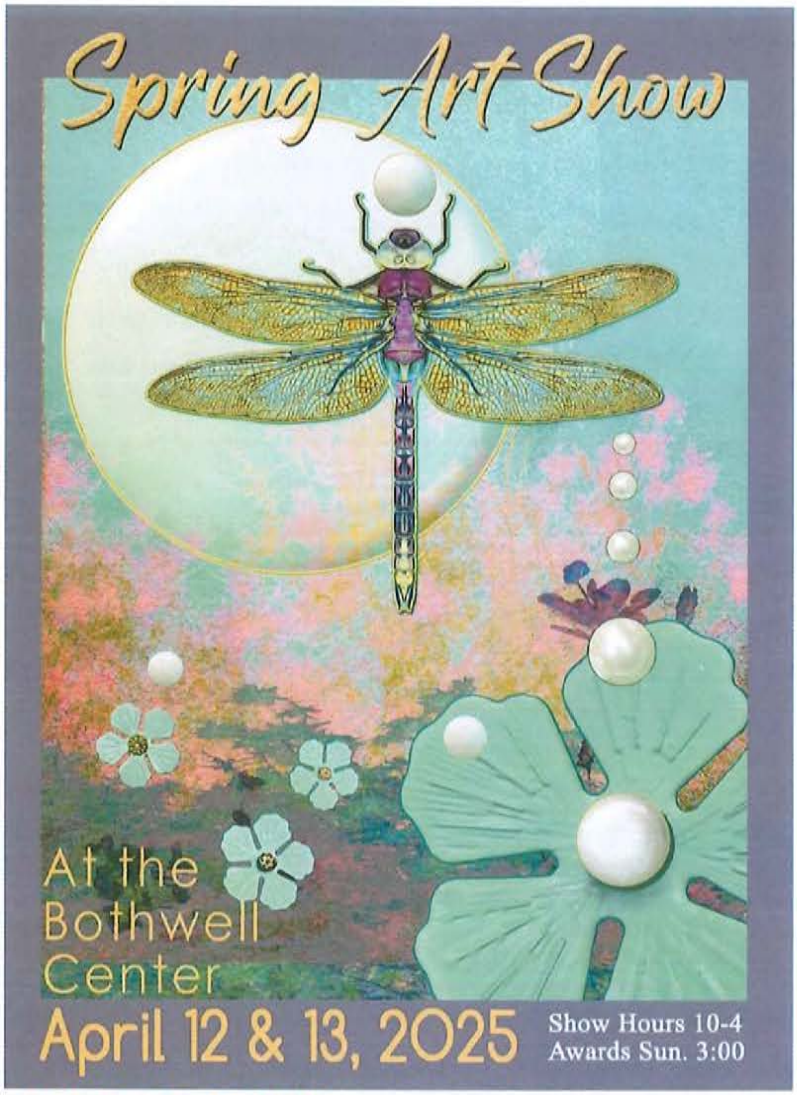
In January 2022, Christine became President of LAA. Under her leadership, the organization has experienced remarkable growth: membership has increased by 50%, workshops and monthly programs have been added alongside general meetings, and member engagement has increased significantly.

As an artist, Christine explores the endless possibilities of textile art by combining fabric, paper, wire, and paint in unexpected ways. Drawing inspiration from everyday moments, her work layers printmaking, dyes, and thread to capture familiar feelings while leaving space for viewers to see their own stories. Christine is currently a guest artist in the LAA Gallery and has work on view at the William Scofield Gallery in Vancouver, Washington.

CHECKLIST # 10 Brochures & Catalogues

Up to four items in any combination of brochures, catalogues, performance programs or similar organizational publications/materials.

SPRING ART SHOW print poster 2025

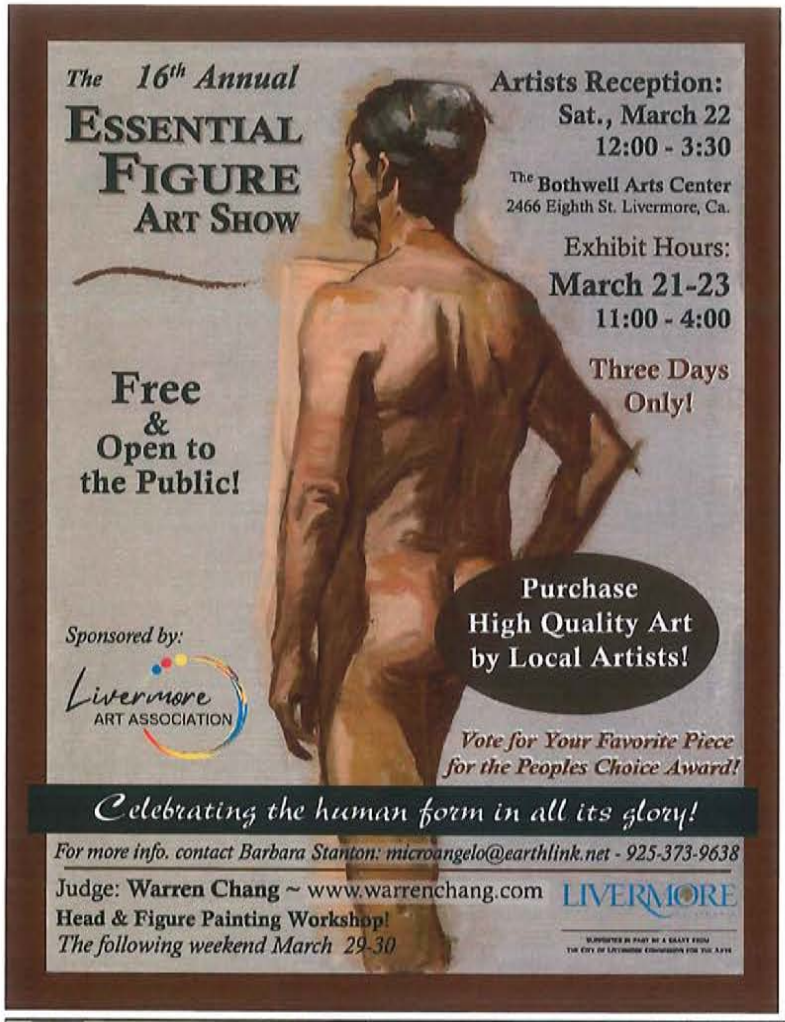


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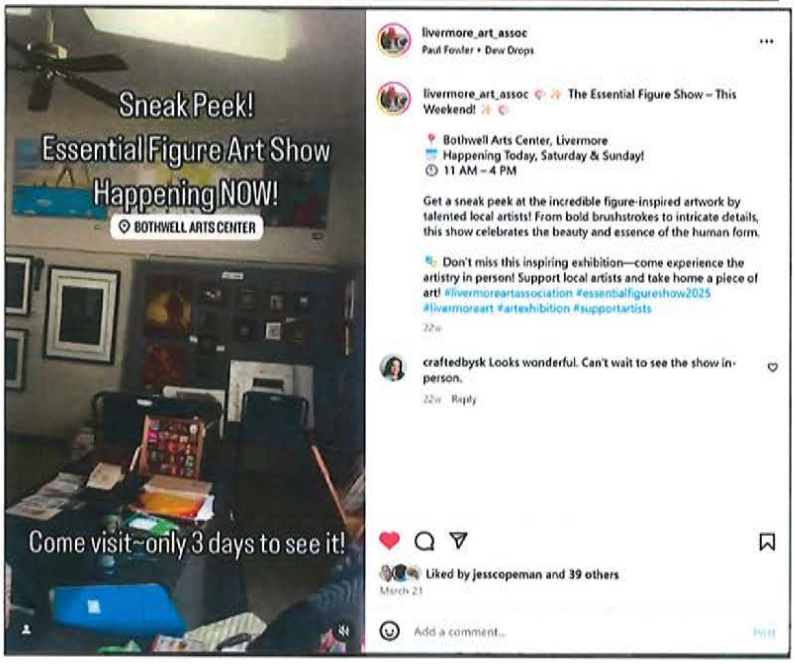
Social Media – Instagram post @livermore_art_assoc

https://www.instagram.com/p/DICSJIeSKL8/





EFS poster (Print advertising)



Instagram post
https://www.instagram.com/p/DHeP-7dy8Sk/

CHECKLIST # 11 Press Reviews

Up to four recent press reviews or articles or similar independently generated published materials.



6 The Independent • APRIL 17, 2025

A couple admires a display during the Livermore Art Association's Spring Art Show and Reception held last weekend at the Bothwell Arts Center. The event showcased a vibrant mix of local artistic talent. (Photo — Leah Silveira)

MAILBOX
(Continued from page 5)

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Review Article in print and online March 2025

https://www.independentnews.com/culture/art-exhibit-explores-modern-themes-through-multiple-generations/article_45f06505-e103-4cff-8e64-0473769e2243.html

FEATURED

Art Exhibit Explores Modern Themes Through Multiple Generations

By Christina Cavallaro Mar 27, 2025



1 of 14

Artist Alexa Johnson surveys the "Future Is Now" exhibit. The Civic Center Library in Livermore is hosting the show, in which three generations of artists showcase their interpretations of a common theme. (See story on page 12.) (Photos — Leah Silveira)

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A new juried exhibit at the Livermore Civic Center Library brings together the work of artists ranging in age from teens to octogenarians to grapple with common themes. "The Future Is Now," put together in partnership with the Livermore Reads Together program and the Livermore Art Association (LAA), focuses on coexistence of nature and technology, and the relationship between art and innovation. The library hosted a reception and artist awards ceremony earlier this month. The show runs through March 31.











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Art Exhibit Explores Modern Themes Through Multiple Generations

By Christina Cavallaro

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LAA Publicity Chair artist Assal Triolo said this show is the first the art organization has done in conjunction with Livermore Reads Together and the library. "The theme basically came from their (selected) book, 'The Wild Robot,'" by Peter Brown, Triolo said. "We're hoping that they will invite us to do it again next year because it was really successful."

Triolo said the LAA board was a little bit hesitant at first about the theme and whether or not enough entries would be received. "This community in general is more like retirement age. We do have a lot of seniors — I mean there's a range, but mainly over 40."

To Triolo and LAA Treasurer and Exhibit Chair Heather Devers' surprise, the turnout was amazing, and diverse in age.

"Everyone was super-surprised we had doubled the entries that we thought we were going to have," said Triolo, who credited much of the success to Devers' efforts.

"She's amazing and the fact that she enlisted these connections and things opened up like this...," she added.

Devers, whose collage in the show, "Tea Party (Time Advances)," won the Livermore Reads Library Award, said, "I think the seeds of solutions to the problems that face us will first be found in the art of the times."

Assal Triolo, publicity chair of Livermore Art Association, shows her work in the library. (Photo — Leah Silveira)

Triolo commented on the range of interpretations by the different artists. She felt the older artists in general looked more at the illusion of reality versus nature, while the younger artists took more literal approaches and added symbolism into their artworks.

Livermore High School freshman Ethan Mosca described his inspiration for his acrylic painting that featured a robotic hand replacing a tree with a windmill.

"When I heard the theme of nature and technology and how they coexist, I thought about how technology can negatively impact the world and nature," Mosca said. "So I wanted to have kind of a metaphor. Like, you don't remove a tree for a windmill, but I wanted a metaphor for how technology is kind of taking over and we're not preserving what's truly important and what's precious to us, which is nature."

Alexa Johnson, a student at Las Positas College studying art and biology for a degree in scientific illustration, said her oil painting of a human figure with a robotic heart, titled "Synthetic Awakening," was an exploration of the inherent romanticism in technology. "Technology is a way that we can sort of discover more about ourselves, I would say especially through things like the internet," Johnson said. But also, it can be harmful in that technology can replace real human connections — which is why I replaced her heart with circuits."

Triolo said the show made great headway in achieving some of the organization's ongoing goals of bringing more young people into LAA and bringing more of the digital age to its existing older members.

"Our (LAA) president (Christine Watters), over the past five years has made amazing improvements to the organization as far as bringing it into the digital age, so I'm hoping to continue that because there's been some resistance (among members) because they do skew older."

The show also led to several sales. One of the show's older artists, Halloran Parry, sold his oil on canvas painting titled "Pygmalion" for $1,400.

Triolo said, "The person that bought it works in compassion AI. I'm not sure what company, but she wants it for her office."

Johnson said she was drawn to art because of its ability to share different perspectives and ideas. "It's incredible because you can see so many different ideas that people have, and it really is able to display truths about our world. Sometimes they're hard and uncomfortable truths, but art is one the biggest ways that you can kind of show that."

Arts & Culture Article

Heart of the Valley



Art Is Everything

By Christina Cavallaro

January was the official one-year anniversary of my Heart of the Valley column, but I think of February, with its focus on the heart, as my muse month. It wasn't all cupids and roses this February though. Just a few days before Valentine's Day, when teens should be gathered at dances and out on first dates, a crowd of Livermore and Granada high school students marched through downtown Livermore on Feb. 11 to protest ICE and the federal government's plans to deport immigrants. Instead of worrying about the chances of getting a valentine from a crush, many of these students, the children of immigrants, were worrying about whether their parents might be taken away.

I was at a songwriter's open mic at Swirl later that same week and owner Michelle Braatz had a friend who popped in during the performances. I noticed they scooted to the corner and were huddled in conversation. She told me later her friend is an immigration lawyer. "She said it wasn't a good week." The attorney had come in for some wine, a respite and to listen to some songs. "Art is everything," Braatz said.

Long before kids had to grow up so quickly and be faced with complex world issues that many grownups can hardly comprehend, I'll never forget the empowering feeling I had the first time I implemented change and brought people together through my own creative expression. At East Avenue Middle School, where I attended junior high, the whole student body had been shuffling into the gym for years each December to watch the same annual holiday play.

When I was in eighth grade, I was selected to write a new play. Nobel-Prize-winning literature it was not, nor did it matter that, as memory serves, I was the only submission to the call for entries. My theatrical piece was titled, "The Year Santa Retired," and featured a cast of colorful characters vying to replace the old Santa Claus. (Spoiler alert: none of them got the job.) It was filled with some choice 1980s gags and dated references like a "secretary" who planned to cleverly take all the ribbons out of the typewriters in the world and wrap presents with them. It wasn't high art, but it was my art.

Art of all kinds, and youth art in particular, feels critical. Even in more normal times, art seems to get short shrift when it comes to setting priorities in education and society. That's especially true now, as federal arts and education funding gets slashed by the new administration.

People in and around the Tri-Valley have long valued art, and it shows: The Livermore Art Association recently donated $500 each to the Livermore, Del Valle and Granada high school art departments to ensure young artists can continue to explore and develop their talents.

Heather Dever, a volunteer for the Livermore Art Association (LAA), chairs the The Future is Now art show in conjunction with the Civic Center Library's Livermore Reads Together program, which she encourages young people to enter. "They understand, I think viscerally, that what we older people think of as future problems, comfortably far away, are problems of the here and now, and they have ideas around that."

Dever emailed me an image of a colored pencil on pastel drawing by Livermore High school freshman Ethan Mosca, depicting a fluffy cyborg fennec fox, that illustrated her point. "And LAA wants to help students explore those ideas," she said, adding, "I think art, both the creation and the viewing of it, helps us envision our thoughts and feelings, our reactions to whatever is going on in our lives, before the knowledge is available consciously or in words."

Last October, Sunol Glen School art teacher Heather Cass gave her fall elective class creative license when they were asked to sketch the entrance of the school with its flagpole, which last year stood at the center of a heated school board debate that led to a 2-1 decision to ban Pride flags at Sunol Glen, and ultimately to the recall of two board members. "They had artistic flexibility," she said. Angad Mann, an 8th-grader there added, "Yeah, you could draw your own flag."

In an excerpt from a poem shared by past Livermore Poet Laureate Cynthia Patton, who occupied her post from 2017-2022, she praised arts volunteers: "Because art matters. Because this is our home. Because giving is what makes us open to all the world's heartache and wonder, to all its barren beauty. Because creativity makes each of us collectively sing."

Part of Patton's term as poet laureate was overlapped with the pandemic, when the city was revising its cultural arts plan. Livermore's plan aimed to include younger families, and more people of color and voices not always heard as loudly in the local arts community, and had hired the San Jose-based Art Builds Community art planning group to help ensure that diversity.

Patton collaborated with Art Builds Community on a project called "Hidden Hearts," wherein people at public events were guided to fill out prompts to create the lines of a poem related to matters of the heart. The words were printed on strips of paper that were then shaped to form paper beads with the poems inside them, created from prompts like "My heart sings when—"

Patton thought people would make bracelets, but almost everyone made a necklace. And as they would touch the necklace, their hands were always over their heart, she noticed.

"I had kids ask, 'Is it OK if I write about my grandpa? He died last year.' And I was like, 'Oh yeah, it's totally OK.'"

"There were a lot of people processing grief, and loss, and you know just the whole pandemic stuff."

"It really felt like it was healing in a way that I had not anticipated. There were a whole lot of times, both before the pandemic and after, where I felt like through poetry, people were being able to voice things that they couldn't otherwise voice."

Where there is art, there is heart. Let us protect both.

Do you have tidbits about the Tri-Valley or know of interesting people, places, events or unique perspectives that should be featured in the Heart of the Valley monthly column? If so, we want to hear from you.

LIVERMORE ART ASSOCIATION

SPRING ARTS PROGRAM
2026 MARKETING PLAN

BACKGROUND

The Livermore Art Association (LAA) has a number of events each Spring. There have been many events over the 68 years of the LAA. The Spring Art show is the premier show of the group. Essential Figure Show is a top-quality figurative show. Artists come from all over the Bay Area to participate and see the events and enjoy Livermore. The show itself is free to visitors. The art shown is for sale as well. The Association takes a commission on each to augment the show financial input.

MARKETING OBJECTIVE

To increase total event visitors to the shows by 10%. The goal is greater exposure of the arts to the Livermore community and possible increase in the art sales income component for the shows.

To attract artist visitors to the Spring Arts Program from over the Bay Area and beyond.

To enlist Livermore artists to bring friends and relatives to the shows via organization "Portfolio" Publication and our Constant Contact communication.

TARGET MARKET

Participating artists:

- For the Spring Art Show: Art in any medium, format (2D or 3D) and on any subject. painters (oil, acrylic, watercolor, gouache), photographers, wood artists, ceramic artists, Jewelry, textile, gourd and more.
- For Essential figure. any artist dealing in figurative art of any medium or form.
- Promote to school art programs to encourage student participation: high school and private art schools/teachers.

Attending audience:

- Senior Centers, area artists/associations, general public as reached through advertising and email lists we hold.
- Friends and relatives of Livermore artists and participating artists.

POSITIONING

Something exciting to do on the weekend of the events. The shows are premier events with fine arts and things to do in the Valley.

ADVERTISING / MARKETING TOOLS

Press release to Bay area Newspapers and Magazines in the target group.

Liaison with Bay area art organizations by email. We now have list of interested artists and art groups in towns around the valley near towns and beyond. The number of emails addresses is over 600.

Paid advertisements in the Independent.

Produce hand-outs and posters / postcards for all events. Post in the valley, including City Kiosks.

"Invite Friends" Program where Livermore Artists are asked to bring in relatives and friends to the show.

Social media promotions on LAA's Instagram and Facebook pages and asking artists to share their involvement on their feeds / with their followers.

Invitation to Independent to send a photographer /reporter to cover the event. (Usually, come for Spring Art Show).

TIMING

Press Releases two and one week before the show.

Further develop full list of art associations in Bay Area.

Send out two communications waves or more to Bay Area art groups each event. Sometimes riding events together.

Book City Kiosks for each Spring Arts Program events month before events.

Ask Livermore Artists to be sure to invite friends and family to the show. Place in the "Portfolio" publication and "Constant Contact" the run before the show for member reminders.

Post on online community calendars and social media 4-6 weeks before event.

MARKETING THEMES

A great weekend of art, eating, wine and shopping.

Enjoy the Livermore Spring Art Program events and enjoy Livermore the event weekend, including the downtown restaurants, 50 Wineries, and the biggest shopping outlet in the Bay Area.

TARGET MEDIA:

Newspaper Magazines

Placing at least on the calendars & or press release:

- The Independent / San Francisco Chronical / East Bay Times /
- Pleasanton Weekly / Tracy Press / SF Weekly /Brentwood Press / Your Town / Diablo Magazine / Danville San Ramon News / Castro Valley Forum / Alamo Today & Danville Today / Contra Costa News

Online Nets

- Portfolio for PAL and LAA members /
- Livermore Art Association & Pleasanton Art League Constant Contact (member mailing list)
- Social Media: LAA Facebook / Instagram
- Patch (multi towns) / Nextdoor (multi towns) / Visit Tri Valley
- Radio with nets
- LCAC Member Net / LCAC Outside net
- Livermore Downtown Inc
- Arts Organizations Websites: Dublin Art Collective / Livermore Valley Arts / AVA / San Ramon Art Association / Fremont Art Association / Tracy Art League

Poster / Postcards

- Livermore 30 locations
- Dublin 3 locations
- Pleasanton 10 locations
- San Ramon 1 location

Radio

- Three stations in near area

Email Lists currently 600+

30 minute (driving) zone art groups / 60 minute zone art groups / Over 60 minute zone art groups / 60 minutes zone photography groups / Spring Show sign in lists from previous years / Members of Livermore Art Association / College art department teachers within 30 minutes / Art groups in quilting, metal arts, sculpture, ceramics, wood work. / Special target lists

CITY OF LIVERMORE FACILITIES

Produce special posters and arrange for posters on City kiosks.

To see if we can get City web calendar spots.

CHECKLIST # 7 Notes to the Project Budget

Budget Deficit

The show budget is based on conservative estimates informed by past shows and other relevant factors. Strategies to address any shortfall include::

- Increasing art sales, with a 20% commission retained by LAA.
- Attracting additional artist participants, which boosts revenue from entry fees (entry fees have already been increased).
- Securing donations or sponsorships from local businesses.

Should a deficit remain, LAA would cover it through sales at the LAA Gallery at the Carnegie Library and revenue from other LAA programs.

Income

Art Entry Fees	Estimate based on history. Fees are charged for each art piece entered in the show.
Art Sales	This is the total sales of artwork and art objects sold during the show. This is comprised of show floor art sales and art gift shop/table. 80% of sales money is paid to the artist, 20% is LAA commission.

Contributed Income

Contributions (Individuals/Businesses)	LAA will be looking for sponsorships from local businesses and private individuals.

Expenses

Expenses categories for shows are consistent across shows. The numbers presented are a total for the program. It is indicated when an item is only applicable to one show.

This year, we have increased spending on venue rental (our largest expense), publicity, judge fees, and entertainment to enhance the quality of the show and provide a more rewarding experience for artists, volunteers, and the public.

Venue Rental	Rental of the Bothwell from Livermore Valley Arts (LVA) includes days for setup and exhibition. LVA gives a 25% non-profit discount on room rentals (our budgeted amount includes this discount). We intend to add a day to our rental to provide more setup time and have the show open longer.

Materials and Supplies	General supplies for displays for setup, printing programs. Award ribbons Stationery for artist badges, artwork labels, programs Food for volunteers working setup during the Spring Art Show.
Marketing and Promotion	Print advertising space in the Independent and other local papers. This number of print advertising has been increased for this year. Color postcards and poster advertising for shops and art centers located around the Tri-Valley and the greater Bay Area. Signage for the event.
Transportation	We use member vehicles at no cost to transport show equipment between storage and the venue.
Insurance	For coverage at the event and in cases of loss or damage of equipment.
Other	See below

Other – Costing Details

Cost	Details
$ 750	Entertainment by local musicians during the day and at the Spring Art Show award reception. The reception is historically attended by the Mayor of Livermore, the artists and the public.
$ 3450	Monetary awards to artists who achieve prizes in art categories (per judge). This is a key attraction to the artists submitting and paying the entry fees (see Income).
$ 1650	Food and beverage for receptions. Food must be catered to meet public health regulations for public events.
$ 375	Fees paid for card payment processing.
$ 3600	Payments to artists for their portion of the sales. 80% of sales money is paid to the artist, 20% is LAA commission. Number calculated from estimated artwork sales.
$ 700	Honorarium for judge at each show. An accomplished judge is engaged to judge the artwork and grant awards.
$ 815	We are adding a new program for artist enrichment/networking for the Spring Art Show. Host a special event on first day for artists to sign up for feedback on their artwork from the judge and/or additional accomplished artists. Main costs will be fees for the judges and some refreshments. Additional rent included under Venue Rental.

Applicant Name: **LIVERMORE VALLEY OPERA**

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ❑ 1. Application Checklist (this page).
- ❑ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ❑ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ❑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ❑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ❑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ❑ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ❑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ❑ 9. Resumes/biographies of key project individuals, generally one page each.
- ❑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ❑ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ❑ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Jonathan Kleid
Authorized Officer's Signature:

8/21/25
Date: August 22, 2025

Jonathan Kleid
Print Name of Officer signing this form

PRESIDENT
Title of Officer signing this form

- or -

If applicant is an individual artist: NA

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or **September 1**

Submission Date: **August 22, 2025**

Amount of Grant Request: **$10,000** Total Project Budget: **$21,500**

Applicant/Organization: **Livermore Valley Opera**

Applicant/Organization's Address: **P.O. Box 1002**
Livermore, CA 94551

Applicant/Organization's Web site: **www.LivermoreValleyOpera**

Preparer's Name & Title: **Pamela Rigg, Education & Community Engagement Program Director**

Preparer's Phone [redacted]

Address (for formal notification): **P.O. Box 1002**
Livermore, CA 94552

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Opera: Reduction performance for elementary schools, master cases for middle & high schools, master class for community college, senior resident & library performances.

Briefly describe the project or program for which support is requested:

Opera reduction performance for elementary schools, master cases for middle & high schools, master class for community college, senior resident & library performances.

Number of people intended to reach: Audience: **5,500**
Participants: 10 – 12 students at each of 10 performanance.

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: **January 21, 2026**
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: **June 30, 2026**

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   As stated in the Livermore Valley Opera By-Laws:
   "The mission of Livermore Valley Opera (LVO) is to enrich our community by producing world class operas and fostering the careers of professional opera singers. LVO encourage a wider appreciation of opera and the associated arts through community outreach and educational programs for youth in schools."
   See Attachment 1.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

   Livermore Valley Opera's *Education and Community Engagement Program* has served the City of Livermore since the opera company's formation in1992 with in-school opera performances and opera/singing master classes, and library and senior community opera recital engagements. The proposed project is both a continuation and an expansion of our ongoing education and community engagement program for free.

   See Attachment 2.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

   The requested grant will be used in the implementation of the project with the payment to the performers: opera reduction performance at elementary schools and rehearsal time ($15,000 + $2,250), master classes at middle and high schools ($750), master class at community college ($150.), senior residential facility ($1,200), and library ($800). Performer expenses represent 93% of budget. The remaining $1400 Is for studio rehearsal studio, costumes, props, and printed materials & mailing for teachers. No administration costs are reflected in the Program budget. The Director of Education and Community Engagement is a volunteer position.

   See Attachment 2: Financial Details.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, arts Alive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)
   See Attachment 4.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

   Partnership with community organizations, but with no financial support because the performances and recitals are free, are listed in #1.

Continued - See Attachment 5.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ 0	
Tuition/Workshop fees	$ 0	
Other:	$ 0	
Subtotal: Earned Revenue	$ 0	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 8,850	$	$8,850
Grants *(Foundations/Government other than City)*	$ 2,500	$	$2,500
City of Livermore *(other than this grant request)*	$ 0	$	$0
Other:	$ 0	$	$0
Subtotal: Contributed Income	$ 11,350	$	$

Project & Program Grant Amount Requested	$10,000
Total Project Support (Revenue + Income + Grant)	$ 21,350

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	Amount	Notes
Artistic	$19,950	Singers (4) & piano accompanist (1) $750/performance x 20 performances Elementary School $15,500 +Rehearsals (3) $ 2,050 Senior Center (2) $ 1,500 Middle School (1) $ 750
Production	$ 0	
Administrative	$ 0	
Other: *(describe in Notes)*	$	
Subtotal: Personnel	$19,800	

General	Amount	Notes
Venue Rental	$ 150	Boswell Center rehearsal rental (3 days)
Materials and Supplies	$1,250	Elementary school production: costumes, props, printed materials for teachers
Marketing and Promotion	$ 150	
Transportation	$ 0	
Insurance	$ 0	Free rider to main LVO insurance policy
Other: *(describe in Notes)*	$ 0	
Subtotal: General	$ 1,300	

Total Project Expenses (Personnel + General)	$21,350
Project Surplus (Loss) *(Total Support minus Total Expense)*	$ 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line-item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Board of Director Donations	**Cash contributions**	**$8,850**
		$
		$
		$
		$
		$

Requested Grant Amount: **$10,000.**

Cash Match Amount: **$11,350**

In-kind Match Amount: **$ 0**

Attachment A

As stated in the Livermore Valley Opera By-Laws:
The mission of Livermore Valley Opera (LVO) is to enrich our community by producing world class operas and fostering the careers of professional opera singers. LVO encourage a wider appreciation of opera and the associated arts through community outreach and educational programs for youth in schools.

Livermore Valley Opera produces two operas with four performances each, during the opera season October through March, at its current residence at the Bankhead Theater. *Opera in the Vineyard* are concerts with four (4) opera singers and piano accompanist singing arias, duets, and quartets of popular opera and musical theater pieces, presented at local wineries once in June and once in August.

The proposed program, *Education and Community Engagement Program,* extends the main stage opera at the Bankhead Theater to existing community institutions: elementary, middle, and high schools, community college, senior resident community, and library.

The Program includes a reduction of a full opera presented at elementary schools once a year with four singers and piano accompaniment, master classes for middle and high school choruses once a year with one singer, opera recital at a senior community residence twice a year with three singers and piano accompanist, and an opera recital at the library once a year with four singers and piano accompanist.

Attachment B

Livermore Valley Opera's *Education and Community Engagement Program* has served the City of Livermore since the opera company's formation in1992 with in-school opera performances and opera/singing master classes, and library and senior community opera recital engagements. The proposed project is both a continuation and an expansion of our ongoing education and community engagement **free** program.

1. a reduction of an opera presented at elementary schools once a year with four singers* and piano accompanist, 20 performances. 5 artists
2. master classes at middle and high school choruses once a year with one singer. 2 artists
3. opera recital at a senior community twice a year with two singers and piano accompanist, two performances. 3 artists
4. opera recital at the library once a year with four singers and piano accompanist, one performance. 5 artists

*This expansion from 2 singers to 4 singers for elementary school performances allows for major opera productions (though reduced in length) in which major singing roles are performed by the four singers with 12 students participating in the production.

Venues & Costs:

Elementary Schools – 20 performances – Total $18,650

5 artists @ $150/each is $750/performance @ 20 performances:	$15,000
5 artists @ $150/each is $750/rehearsal @ 3 rehearsals:	$2,250
Rehearsal studio rental @$50/rehearsal @ 3 rehearsals:	$ 150
4 artist costumes, student costumes, props & sets	$ 750
School support materials and postage	$ 500
Total Cost Elementary Schools	**$18,650**

Altamont Creek Elementary School
639 students (8/2025) – 2 performances

Arroyo Seco Elementary School
587 students (8/2025) – 2 performances

Emma C. Smith Elementary School
652 students (8/2025) – 2 performances

Jackson Avenue Elementary School
517 students (8/2025) – 2 performances

Joe Michell Elementary School
783 students (8/2025) – 2 performances

Junction Avenue Elementary School
861 students (8/2025) – 2 performances

Lawrence Elementary School
477 students (8/2025) – 1 performance

Leo R. Croce Elementary School
496 students (8/2025) – 2 performances

Marylin Avenue Elementary School
423 students (8/2025) – 1 performance

Rancho Las Positas Elementary School
597 students (8/2025) – 2 performances

Sunset Elementary School
753 students – 2 performances

6,785 elementary students

Middle and High Schools – 2 Master Classes

1 artist @ $150 is $150/master class x 2 master classes Total $300

William Mendenhall Middle School
883 students (8/2025) with 50 students attending – 1 master class

Andrew N. Christensen Middle School
612 students (8/2025) with 50 students attending – 1 master class

East Avenue Middle School
547 students (8/2025) with 50 students attending – 1 master class

Granada High School
1,157 students (8/2025) with 50 students attending – 1 master class

Livermore High School
1,803 students (8/2025) with 50 students attending – 1 master class

100 middle and high school studens seved

Community College – 1 Master Class

1 artist @ $150 **Total $150**

50 community college students served

Senior Community – 2 recitals

Three (3) singers & one (1) piano accompanist. @ $150/each is $600/recital x 2 recitals **Total $1,200**

Heritage Estate Senior Living
60 Residents – 2 recital performances.

Library – 1 Performance

5 artists @ $150/each is $750 **Total $750.00**

Civic Center Library – Meeting Rooms A & B
50 Attendees

Time Frame: August 1, 2025 – June 30, 2026

Funding: Total Program Costs - $21,050

60% Grants ($12,630) & 40% Private Donations ($8,420)

Performers: Bay Area Singers and Pianist on contract by performance

Attachment C

The requested grant will be used in the implementation of the project with the payment to the performers: opera reduction performance at elementary schools and rehearsal time ($15,000 + $2,250), master classes at middle and high schools ($300), master class at community college ($150.), senior residential facility ($1,200), and library ($750). Performer expenses represent 93% of budget. The remaining $1400. Is for studio rehearsal studio, costumes, props, and printed materials & mailing for teachers.
No administration costs are reflected in the Program budget. The Director of Education and Community Engagement is a non-paid volunteer position.
See Attachment 2 for financial details.

Attachment D

Cultural Arts Master Plan **Strand 1** The Livermore Valley Opera performs two operas each season, one in October and one in March with four performances of each opera on Saturday evening and afternoon, and Sunday afternoons at the beautiful Bankhead Theater in the Livermore Cultural District, for which funding is **not** sought in this grant proposal. ***Cultural Arts Master Plan*** **Strand 1 is met through Bankhead performances.**

Cultural Arts Master Plan **Strand 2**. The Livermore Valley Opera performances at the Bankhead Theater rarely reaches 60% which is typical in the opera industry, and being addressed by Livermore Commission for the Arts. Opera as a performing arts form reaches into the community and into the schools to make opera more accessible, and increasing the engagement the Livermore community. Livermore Valley Opera, in its mission statement, and in its *Education and Community Engagement Program*, insures the visibility and vitality of opera for students in the Livermore elementary, middle, and high schools, in senior residents facility, and at the Civic Center Library for all residents, and for which funding is being applied.
Cultural Arts Master Plan **Strand 2 is met through school and community performances and recitals venues located in the community.**

Cultural Arts Master Plan **Strand 3**. The Livermore Valley Opera recitals at the Main Library at Civic Center reaches into the community. Elementary school opera performances make opera more accessible to the youth of the Livermore elementary public schools. Livermore Valley Opera, in its mission statement, and in its *Education and Community Engagement Program*, insures the visibility and vitality of opera for students in the Livermore elementary, middle and high schools, and residents in senior residents facility, and at the Civic Center Library for all residents. LVO creates a sense of community and life-long learning with publicly accessible opportunities for all Livermore residents to attend.
Cultural Arts Master Plan **Strand 3 is met through school and community opera performances and recitals creating a sense of community and life-long learning**.

Cultural Arts Master Plan **Strand 4**: Livermore Valley Opera provides this education and community engagement program entirely free. As such, LVO provides a long-term, sustainable opera performing arts resource that support the City's arts and culture community for all residents.
Cultural Arts Master Plan **Strand 4 is met through school and community opera performances and recitals providing a long-term, sustainable opera experience for students and residents.**

Attachment E

Partnership with community organizations, but with no financial support, because the performances and recitals are free, are listed in #1:

Elementary Schools –
Altamont Creek Elementary School
Arroyo Seco Elementary School
Emma C. Smith Elementary School
Jackson Avenue Elementary School
Joe Michell Elementary School
Junction Avenue Elementary School
Lawrence Elementary School
Leo R. Croce Elementary School
Marylin Avenue Elementary School
Rancho Las Positas Elementary School
Sunset Elementary School

Middle and High Schools –
William Mendenhall Middle School
Andrew N. Christensen Middle School
Avenue Middle School
Granada High School
Livermore High School

Community College
Las Positas Community College

Senior Community –
Heritage Estate Senior Living

Library –
Civic Center Library (Main) Rooms A and B

Financial support for the Livermore Valley Opera's *Education and Community Engagement Program* is funded by contributions from all LVO board members in the amount of $8,420, and a $2,630 grant from Tri Valley Nonprofit Alliance. This application seeks $10,000 grant to Close the budget gap.

***** Documents from this point forward were received on 9/8/2025 in response to a staff request.**

From: **Allen McFarland** aemcfarland@livermoreca.gov
Subject: Project and Program Grant Application Missing Items
Date: September 8, 2025 at 12:32 PM
To: [redacted]
Cc: [redacted] Leng Kutil lnkutil@livermoreca.gov

AM

Good afternoon Pamela,

Per our discussion, below is a list of items missing from your application packet that need to be turned in to us ASAP as part of your application consideration– the first ad-hoc committee review of these items is scheduled for tomorrow, Tuesday, September 9, 2025:

- ✓ Completed Application Checklist
- 2 Signed Organizational Summary
- ✓3 List of Current Officers and Board Members with their Term of Office ✓
- ✓4 If you are a 501(c)(3), a Copy of your 501(c)(3) Determination Letter from IRS
- 5 List of Key Project Individuals, Including Principal Artists and Project Managers, with a very brief Job Description (e.g., a Self-Explanatory Job Title) for Each
- ✓6 Resumes/Biographies of Key Project Individuals, Generally One Page Each
- ✓7 Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available
- 8 Up to four recent press reviews or articles, or similar independently generated published materials, if available. (Note: Calendar listings are not suitable.)

If for some reason, you do not have any of these items or are electing not to submit them, please let me know.

Thanks,

Allen McFarland
Management Analyst II | Library Services Department
925-373-5527
City of Livermore | www.Library.LivermoreCA.gov

CITY OF LIVERMORE CALIFORNIA
LIVERMORE PUBLIC LIBRARY

Facebook | X | Instagram | YouTube

Book time to meet with me

LIVERMORE
CALIFORNIA

Project & Program Grant

City of Livermore
Office of Innovation & Economic Development
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Office of Innovation & Economic Development c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

City of Livermore
Office of Innovation & Economic Development
Staff Liaison for the Commission for the Arts
1052 South Livermore Avenue
Livermore, CA 94550

This packet contains the Application Checklist and instructions for completing the application.

2. Start Date and End Date

Start Date: **September 1, 2025**

End Date: **June 30, 2026**

Applicant Name: **LIVERMORE VALLEY OPERA**

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ☑ 1. Application Checklist (this page).
- ☑ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ☑ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ☑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ☑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ☑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ☑ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ☑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ☑ 9. Resumes/biographies of key project individuals, generally one page each.
- ☑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ☑ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ☑ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature:

Date: August 22, 2025

Jonathan Kleid
Print Name of Officer signing this form

PRESIDENT
Title of Officer signing this form

- or -

If applicant is an individual artist: NA

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or **September 1**

Submission Date: **August 22, 2025**

Amount of Grant Request: **$10,000** Total Project Budget: **$21,050**

Applicant/Organization: **Livermore Valley Opera**

Applicant/Organization's Address: **P.O. Box 1002**
Livermore, CA 94551

Applicant/Organization's Web site: **www.LivermoreValleyOpera**

Preparer's Name & Title: **Pamela Rigg, Education & Community Engagement Program Director**

Preparer's Phone: [redacted]

Address (for formal notification): **P.O. Box 1002**
Livermore, CA 94552

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Opera: Reduction performance for elementary schools, master cases for middle & high schools, master class for community college, senior resident & library performances.

Briefly describe the project or program for which support is requested:

Opera reduction performance for elementary schools, master cases for middle & high schools, master class for community college, senior resident & library performances.

Number of people intended to reach: Audience**: 5,500**
Participants: 10 – 12 students at each of 10 performance.

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: **January 21, 2026**
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: **June 30, 2026**

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   As stated in the Livermore Valley Opera By-Laws:
   "The mission of Livermore Valley Opera (LVO) is to enrich our community by producing world class operas and fostering the careers of professional opera singers. LVO encourage a wider appreciation of opera and the associated* arts *through community outreach and educational programs for youth in schools."

   See Attachment A: Livermore Valley Opera By-Laws

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

   Livermore Valley Opera's *Education and Community Engagement Program* has served the City of Livermore since the opera company's formation in1992 with in-school opera performances and opera/singing master classes, and library and senior community opera recital engagements. The proposed project is both a continuation and an expansion of our ongoing education and community engagement program for free.

   See Attachment B: Financial Details

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

   The requested grant will be used in the implementation of the project with the payment to the performers: opera reduction performance at elementary schools and rehearsal time ($15,000 + $2,250), master classes at middle and high schools ($750), master class at community college ($150.), senior residential facility ($1,200), and library ($800). Performer expenses represent 93% of budget. The remaining $1400 Is for studio rehearsal studio, costumes, props, and printed materials & mailing for teachers. No administration costs are reflected in the Program budget. The Director of Education and Community Engagement is a volunteer position.

   See Attachment C: Financial Details.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, arts Alive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

   See Attachment D: *Cultural Arts Master Plan* and
   Livermore Valley Opera's *Community Engagement Program*

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

Partnership with community organizations, but with no financial support because the performances and recitals are free, are listed in #1.

See Attachment E: Community Organizations Articulation

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ 0	
Tuition/Workshop fees	$ 0	
Other:	$ 0	
Subtotal: Earned Revenue	$ 0	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 8,850	$	$8,850
Grants *(Foundations/Government other than City)*	$ 2,500	$	$2,500
City of Livermore *(other than this grant request)*	$ 0	$	$0
Other:	$ 0	$	$0
Subtotal: Contributed Income	$ 11,350	$	$

Project & Program Grant Amount Requested	$10,000
Total Project Support (Revenue + Income + Grant)	$ 21,350

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	Amount	Notes
Artistic	$19,950	Singers (4) & piano accompanist (1) $750/performance x 20 performances Elementary School $15,500 +Rehearsals (3) $ 2,050 Senior Center (2) $ 1,500 Middle School (1) $ 750
Production	$ 0	
Administrative	$ 0	
Other: *(describe in Notes)*	$	
Subtotal: Personnel	$19,800	

General	Amount	Notes
Venue Rental	$ 150	Boswell Center rehearsal rental (3 days)
Materials and Supplies	$1,250	Elementary school production: costumes, props, printed materials for teachers
Marketing and Promotion	$ 150	
Transportation	$ 0	
Insurance	$ 0	Free rider to main LVO insurance policy
Other: *(describe in Notes)*	$ 0	
Subtotal: General	$ 1,300	

Total Project Expenses (Personnel + General)	$21,350
Project Surplus (Loss) *(Total Support minus Total Expense)*	$ 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line-item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Board of Director Donations	**Cash contributions**	**$8,850**
		$
		$
		$
		$
		$

Requested Grant Amount: **$10,000.**

Cash Match Amount: **$11,350**

In-kind Match Amount: **$ 0**

4. Livermore Valley Opera Board of Directors

- Jonathan Kleid [redacted]
  President
  Term of Office: 2025 - 2028
- Sonya Sheffield [redacted]
  Secretary
  Term of Office: 2025 - 2028
- Bonnie Schmidt [redacted]
  Treasurer
  Term of Office: 2024 - 2027
- Raquel Holt [redacted]
  Terms of office: 2024 - 2027
- Alexander Katsman [redacted]
  Ex Officio
- Monica Kulander [redacted]
  Terms of office: 2025 - 2028
- Barbara Lymberis [redacted]
  Terms of office: 2024 - 2027
- Erie Mills [redacted]
  Ex Officio
- Pamela Rigg [redacted]
  Terms of office: 2025 - 2028
- Jim Schmidt [redacted]
  Terms of office: 2024 - 2027
- Kathlene Tabet [redacted]
  Terms of office: 2025 - 2028

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: JUL 17 2001

LIVERMORE VALLEY OPERA
PO BOX 1002
LIVERMORE, CA 94551-1002

Employer Identification Number: [redacted]
Contact Person:
DAVID V SCIAN
Contact Telephone Number:
(877) 829-5500
Our Letter Dated:
March 1994
Addendum Applies:
No

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization that is not a private foundation until the expiration of your advance ruling period.

Your exempt status under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3) is still in effect. Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Code because you are an organization of the type described in section 509(a)(2).

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(2) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(2) organization.

You are required to make your annual information return, Form 990 or Form 990-EZ, available for public inspection for three years after the later of the due date of the return or the date the return is filed. You are also required to make available for public inspection your exemption application, any supporting documents, and your exemption letter. Copies of these documents are also required to be provided to any individual upon written or in person request without charge other than reasonable fees for copying and postage. You may fulfill this requirement by placing these documents on the Internet. Penalties may be imposed for failure to comply with these requirements. Additional information is available in Publication 557, Tax-Exempt Status for Your Organization, or you may call our toll free number shown above.

If we have indicated in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Letter 1050 (DO/CG)

9. Resumes of key project individuals

A. Erie Mills, Artistic Director

B. Pamela Rigg, Director
Education and Community Engagement Program

C. Andrew Thomas Pardini, Baritone

D. Chester Pidduck, Tenor

E. Olivia Prendergast, Soprano

Erie Mills, Artistic Director, Livermore Valley Opera

2016 - present

Education:
College of Wooster , Wooster, OH
B.A. Music – Vocal Performance

University of Illinois – Urbana-Champaign
M.A. Music – Vocal Performance

College of Wooster , Wooster, OH
Honorary Doctorate in Music

Awards:

Houston Opera Studio Recipient
Richard Tucker Foundation Grant
Distinguished Alumni Award from the College of Wooster

Opera Performance Venues: Metropolitan Opera, New York ; Teatro alla Scala, Milan, Italy ; Vienna Opera, Germany;

Symphony Concert Performance Venues: Chicago Symphony, Philadelphia Symphony, St. Louis Symphony, Cleveland Symphony, Boston Symphony, Los Angeles Symphony, San Francisco Symphony, the St. Paul Chamber Orchestra, and the VARA Radio Orchestra at the Concertgebouw in Amsterdam.

Recitalist: Soloist and Chamber Music

Chamber Music Society of Lincoln Center, Bravo Colorado Music Festival, Music from Angel Fire, and at St. John's Smith Square in London.

Recordings:

RCA's Sondheim's *Follies*, New World Records' Grammy award-winning *Candide*, and her solo CD of American song "Always il's Spring" from VAI.

University and Opera Company Positions:

San José State University, Full Professor of Music.

Principal English Diction Coach for Opera Theatre of St. Louis, Metropolitan Opera, Santa Fe Opera, and Opera Philadelphia.

Adjudicates at the Metropolitan Opera National Council auditions and for the National Association of Teachers of Singing.

Pamela Zell Rigg, Ph.D.

Director, Education and Community Engagement Program

Education:

New York University
English Literature
B.A.

New York University
Education
M.A., 1969

University of Arizona
Educational Psychology
M.A., 1972

University of California, Berkeley
Math, Science and Technology Education
Ph.D.,1990

American Montessori Society Early Childhood Montessori Teacher Credential

American Montessori Society Elementary I Montessori Teacher Credential

American Montessori Society Infant and Toddler Montessori Teacher Credential

State Teaching Credentials: New York, Arizona, California

Publication:

The Magic Flute Reduction for Student Performance

Professional Associations:

Asian Museum of San Francisco, Member
Fine Art Museums of San Francisco, Member
Livermore Valley Opera, Board Member
Merola Opera Program, Board Member
OperaAmerica, Ambassador & Trustee
San Francisco Conservatory of Music, Board Member
San Francisco Opera, Member

ANDREW THOMAS PARDINI

BARITONE



5127 SADDLE BROOK DRIVE, OAKLAND, CA 94619
ANDREW.T.PARDINI@GMAIL.COM • +12096020697 • WWW.ANDREWTHOMASPARDINI.COM

ANDREW THOMAS PARDINI

BARITONE

Extolled by The Baltimore Sun for his "robust work" and DC Metro Theater Arts for "a heart-stopping, high voltage bass-baritone voice," Andrew Thomas Pardini continues to win audiences with his vibrant tone and thrilling character portrayals. Pardini is a Tenured Member of the Regular Chorus with San Francisco Opera, where he made his company debut as part of its 2022-2023 Centennial Season. Past roles at San Francisco Opera include Flora's Servant/La traviata, The Imperial Commissioner/Madame Butterfly and Reporter/The (R)evolution of Steve Jobs.

Upcoming engagements include company debuts with Livermore Valley Opera as Papageno/The Magic Flute Outreach, a special appearance with Opera Modesto as Baritone Soloist/The Good, The Bad & The Loverly: A Valentine Concert, and company and role debuts with Lakeside Concert Series SF as Bass Soloist/Mozart Requiem, as well as a return to San Francisco Opera for its 2024-2025 Season. Earlier this season, Pardini made his company and role debuts with Livermore Valley Opera as Sciarrone/Tosca, a homecoming appearance with Opera Modesto as Baritone Soloist/40th Anniversary Gala, and company debut with San Francisco Opera Guild's Opera Together as Marcello/La bohème

Pardini made his company and European debuts at Berkeley Community Chorus & Orchestra as part of its 2018-2019 Season, where he performed the Baritone Soloist/Ein deutsches Requiem at such venues as Hertz Hall (Berkeley, USA), Alexela Kontserdimaja (Tallinn, Estonia), Rīgas Doms (Riga, Latvia), and Konserthuset Stockholm (Stockholm, Sweden). Other recent engagements include company debuts as Schaunard/La bohème at Opera North, company and role debuts as Dr. Falke/Die Fledermaus and Dancaïre & Escamillo (Cover)/Carmen at Opera Orlando, company debuts as Schaunard/La bohème at Gulfshore Opera, company and role debuts as Nils Krogstad at Voice Afire Opera-Cabaret in the World Premiere of Raymond Luedeke's A Doll's House, role debut as Edmund Bertram/Mansfield Park at Opera Modesto, role debut as The Pirate King/The Pirates of Penzance at Winter Opera Saint Louis, role debut as Silvio/Pagliacci at Salt Marsh Opera, company debuts as Schaunard/La bohème at The Festival of the Atlantic and Salt Marsh Opera, company and role debuts as Tobia Mill/La cambiale di matrimonio and Der dritte Edle & Telramund (Cover)/Lohengrin at Opera Southwest, company debut as Peter/Hänsel und Gretel at Bar Harbor Music Festival, role debut as Emperor Overall/The Emperor of Atlantis at IN Series, role debuts as Marco/Gianni Schicchi and Buoso's Ghost at OperaDelaware, company and role debuts as Zurga/Les pêcheurs de perles at Winter Opera Saint Louis, company debut as Bass Soloist/Messiah at Bach In Baltimore, company and role debuts as Baritone Soloist/Ein deutsches Requiem at Crescent Choral Society, as well as company and role debuts as Albert/Werther at Baltimore Concert Opera and OperaDelaware.

Priding himself as a champion of contemporary works, Pardini relishes the opportunity to be a part of the creative and developmental process, garnering acclaim for his striking interpretations. Pardini joined good friend and composer, Joshua Rush Barnett, as the Baritone Soloist for the premiere of his epic Civil War masterwork, Valley Echoes. He originated the role of Andreas Baader in The Last Act of Revolution, the inaugural operatic undertaking of composer, Evan Meier, and librettist, Lucas Richmond, and also created the role of Navarro in the Los Angeles debut of David Conte and Oliver Mayer's racially-charged opera, America Tropical. The realm of vocal competition has propelled Pardini's burgeoning career, helping him to capture a loyal following of supporters. Foremost among his many successes, Pardini won Second Place in the 2015 Michael Ballam Concorso Lirico International Vocal Competition, as well as being a Finalist in both the 2017 Gerda Lissner Foundation Lieder/Song Vocal Competition and 2014 Partners for the Arts Vocal Awards Competition, and the recipient of an Encouragement Award in the 2012 Metropolitan Opera National Council Auditions – Pittsburgh District.

Pardini has honed his craft at a number of Young Artist Programs and training institutes throughout the United States, the most notable being Opera North Resident Artist Program, Opera Orlando Studio Artist Program, Opera Southwest Apprentice Artist Program, Opera Maine Studio Artist Program, The Atlanta Opera Studio Artist Program, The Crested Butte Music Festival Opera Studio, Dayton Opera Artists-In-Residence Program, Bay Area Summer Opera Theater Institute, and OperaWorks.

Pardini holds a Master of Music degree in Opera Performance from the University of Maryland – Maryland Opera Studio, under the tutelage of Dominic Cossa and François Loup, and a Bachelor of Music degree in Vocal Performance from the University of Southern California – Thornton School of Music, studying with Gary Glaze. Prior to university, Pardini spent his earliest years as the student of Erik "Buck" Townsend, who reared him from boy soprano to "baby baritone," imbuing him with a passion and reverence for singing and performing. Pardini dedicates his every artistic pursuit, with love and admiration, to his voice teacher and mentor.

A native of Modesto, California, Pardini is based in the San Francisco Bay Area. For more information, please visit www.andrewthomaspardini.com.

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ANDREW THOMAS PARDINI

BARITONE

SELECT COMPLETE ROLES

Bass Soloist	*Mozart Requiem*	Lakeside Concert Series SF	2024
Papageno	*The Magic Flute Outreach*	Livermore Valley Opera	2024
Reporter	*The (R)evolution of Steve Jobs*	San Francisco Opera	2023
The Imperial Commissioner	*Madame Butterfly*	San Francisco Opera	2023
Sciarrone	*Tosca*	Livermore Valley Opera	2023
Flora's Servant	*La traviata*	San Francisco Opera	2022
Regular Chorus	*2022-2023 Centennial Season*	San Francisco Opera	2022-2023
Giuseppe Palmieri	*The Gondoliers*	Winter Opera Saint Louis	2022
Schaunard	*La bohème*	Opera North	2021
Dancaïre/Escamillo ©	*Carmen*	Opera Orlando	2021
Schaunard	*La bohème*	Gulfshore Opera	2021
Dr. Falke	*Die Fledermaus*	Opera Orlando	2020
Nils Krogstad	*A Doll's House*	Voice Afire Opera-Cabaret	2020
Edmund Bertram	*Mansfield Park*	Opera Modesto	2020
The Pirate King	*The Pirates of Penzance*	Winter Opera Saint Louis	2019
Silvio	*Pagliacci*	Salt Marsh Opera	2019
Der dritte Edle/Telramund ©	*Lohengrin*	Opera Southwest	2019
Tobia Mill	*La cambiale di matrimonio*	Opera Southwest	2019
Schaunard	*La bohème*	Salt Marsh Opera	2018
Emperor Overall	*The Emperor of Atlantis*	IN Series	2018
Zurga	*Les pêcheurs de perles*	Winter Opera Saint Louis	2018

AWARDS AND HONORS

Finalist	The Gerda Lissner Foundation Lieder/Song Vocal Competition – NY, NY	2017
Finalist	Partners for the Arts Vocal Awards Competition – Alexandria, VA	2014
Encouragement Award	Metropolitan Opera National Council Auditions – Pittsburgh, PA	2012

YOUNG ARTIST PROGRAMS AND EDUCATION

Resident Artist	Opera North Resident Artist Program – Lebanon, NH	2021
Studio Artist	Opera Orlando Studio Artist Program – Orlando, FL	2020-2021
Apprentice Artist	Opera Southwest Apprentice Artist Program – Albuquerque, NM	2019
Studio Artist	Opera Maine Studio Artist Program – Portland, ME	2017
Studio Baritone	The Atlanta Opera Studio Artist Program – Atlanta, GA	2016-2017
Studio Artist	The Crested Butte Music Festival Opera Studio – Crested Butte, CO	2016
Resident Baritone	Dayton Opera Artists-In-Residence Program – Dayton, OH	2015-2016
Festival Artist	Utah Festival Opera & Musical Theatre Festival Artist Program – Logan, UT	2015

SPECIAL SKILLS Suzuki Method Violin Instruction (14 Years)/Piano Instruction (3 Years)/Dance and Feldenkrais Method Movement Instruction (2 Years)/Acting, Improvisation, and Shakespeare Instruction (2 Years)/Stage Combat Instruction (1 Year)

COACHES

Lynn Baker
Lisa Hasson
Brian Holman
Rachelle Jonck
Kevin Korth
Justina Lee
E. Loren Meeker
Rolando Salazar
Dan Franklin Smith
Howard Watkins

CONDUCTORS

Michael Christie
Simon Holt
Alexander Katsman
John Keene
Eun Sun Kim
Timothy Long
Stephen Lord
Ming Luke
Ryan Murray
Jeffrey Thomas

DIRECTORS

Ken Cazan
Shawna Lucey
Leon Major
Kevin Newbury
Nick Olcott
Miroku Shimada
Josh Shaw
John Stephens
Dona D. Vaughn
Tomer Zvulun

TEACHERS

Fabrizio Corona
Dominic Cossa
Gary Glaze
François Loup
Mark Nicolson
Ron Raines
Alan L. Smith
Erik Buck Townsend
Joseph Wiggett
Don Wiggins

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OPERA REPERTOIRE

Argento
A Man with a Shoe Sample Kit/Second Puppet – Postcard from Morocco
Orlick/Pumblechook – Miss Havisham's Fire

Bizet
Zurga – Les pêcheurs de perles
Escamillo/Zuniga/Moralès/Dancairo – Carmen

Bernstein
Sam – Trouble in Tahiti

Britten
Demetrius – A Midsummer Night's Dream

Ching
Gianni Schicchi/Marco – Buoso's Ghost

Conte
Navarro – America Tropical

Copland
Top – The Tender Land

Donizetti
Belcore – L'elisir d'amore
Lord Enrico Ashton – Lucia di Lammermoor
Dottor Malatesta/Un Notaro – Don Pasquale

Dove
Edmund Bertram – Mansfield Park

Gounod
Valentin – Faust

Heggie
Joseph De Rocher/First Prison Guard/A Motor Cop – Dead Man Walking
Charlie – Three Decembers
Starbuck – Moby Dick

Humperdinck
Peter – Hänsel und Gretel

Kupferman
Kit Raccoon – In A Garden

Leoncavallo
Tonio/Silvio – Pagliacci

Luedeke
Nils Krogstad – A Doll's House

Mascagni
Alfio – Cavalleria rusticana

Massenet
Albert – Werther

Meier
Andreas Baader – The Last Act of Revolution

Menotti
Il marito – Amelia al ballo
King Melchior – Amahl and the Night Visitors

Mozart
Colas – Bastien und Bastienne
Figaro/Il Conte di Almaviva – Le nozze di Figaro
Don Giovanni/Leporello – Don Giovanni
Guglielmo – Così fan tutte
Papageno/Sprecher/Zweiter geharnischter Mann – Die Zauberflöte

Perera
Fritz – S

Perla
Jim Crowley/FBI Agent – An American Dream

Puts
Lieutenant Audebert/William Dale – Silent Night

Proto
Reporter #3 – Shadowboxer

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OPERA REPERTOIRE (CONT.)

Puccini
Marcello/Schaunard – La bohème
Scarpia/Sciarrone - Tosca
Sharpless/Il Principe Yamadori/Il Commissario
Imperiale – Madama Butterfly
Michele – Il tabarro
Gianni Schicchi/Marco – Gianni Schicchi

Purcell
Aeneas – Dido and Aeneas

Rossini
Tobia Mill – La cambiale di matrimonio
Figaro – Il barbiere di Siviglia
Dandini/Alidoro – La Cenerentola
Lord Sidney – Il viaggio a Reims

R. Strauss
Harlekin – Ariadne auf Naxos

Susa
Don Perlimplín – The Love of Don Perlimplín

Tchaikovsky
Eugene Onegin – Eugene Onegin
Duke Robert – Iolanta

Ullmann
Kaiser Overall – Der Kaiser von Atlantis

Verdi
Rigoletto/Monterone/Marullo – Rigoletto
Giorgio Germont/Marchese d'Obigny – La traviata
Renato/Samuel – Un ballo in maschera
Rodrigo – Don Carlo
Iago/Montano/Un Araldo – Otello
Ford – Falstaff

Wagner
Friedrich/Brighella – Das Liebesverbot
Wolfram von Eschenbach – Tannhäuser
Friedrich von Telramund/Der dritte Edle – Lohengrin

OPERETTA & MUSICAL THEATRE REPERTOIRE

Bock
Tevye/Perchik – Fiddler on the Roof

Flaherty
Father/Tateh – Ragtime

Hollmann
Caldwell B. Cladwell – Urinetown

Leigh
Don Quixote – Man of La Mancha

Lloyd Webber
The Phantom of the Opera – The Phantom of the Opera

Loesser
Tony Esposito/Joe – The Most Happy Fella
J.B. Biggley/Bud Frump/Toynbee – How to Succeed in Business Without Really Trying

Loewe
Tommy Albright – Brigadoon
Henry Higgins – My Fair Lady
King Arthur/Sir Lancelot – Camelot

Menken
Beast/Prince – Beauty and the Beast

Porter
Fred Graham/Petruchio – Kiss Me, Kate

Rodgers
Curly/Jud Fry – Oklahoma!
Billy Bigelow/Jigger Craigin – Carousel
Emile de Becque – South Pacific
Captain Georg von Trapp – The Sound of Music

Sondheim
Ct. Carl-Magnus Malcolm – A Little Night Music
Sweeney Todd/Judge Turpin – Sweeney Todd

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OPERETTA & MUSICAL THEATRE REPERTOIRE (CONT.)

J. Strauss
Dr. Falke – Die Fledermaus

Sullivan
Sir Joseph Porter – H.M.S. Pinafore
The Pirate King – The Pirates of Penzance
Ko-Ko/Pooh-Bah/Pish-Tush – The Mikado
Lt. Cholmondeley – The Yeomen of the Guard
Giuseppe Palmieri – The Gondoliers

Schönberg
Javert – Les Misérables

Wilson
Prof. Harold Hill – The Music Man

CONCERT & ORATORIO REPERTOIRE

J.S. Bach
Ich habe genug, BWV 82
Schweigt stille, plaudertt nicht, BWV 211
Bauernkantate, BWV 212

P.D.Q. Bach/Schikele
The Seasonings

Barber
Dover Beach, Op. 3

Barnett
Valley Echoes

Beethoven
Symphony No. 9, Op. 125

Brahms
Ein deutsches Requiem, Op. 45

Britten
War Requiem, Op. 66

Duruflé
Requiem, Op. 9

Fauré
Requiem, Op. 48

Händel
Messiah, HWV 56
Alexander's Feast, HWV 75
O Praise the Lord with One Consent, HWV 254

Haydn
Die Schöpfung, Hob. XXI:2

Mendelssohn
Elijah, Op. 70, MWV A 25

Mozart
Requiem, K. 626

Orff
Carmina Burana

Verdi
Messa da Requiem

Weiser
Kata Markon: The Passion According to Mark

The aforementioned lists represent recommended roles and works in the artist's repertoire.
For a list of performed repertoire, please refer to the artist's résumé and biography included as part of the Press Kit materials.

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CHORUSES & ORCHESTRAS

American Festival Chorus
The Atlanta Opera Chorus
Baltimore Symphony Orchestra
Berkeley Community Chorus & Orchestra
Bach In Baltimore
Boston Lyric Opera Chorus
Crescent Choral Society
Dayton Philharmonic Orchestra
Handel Choir of Baltimore
Infotehnoloogia ja Telekommunikatsiooni Liit Segakoor
Inscape Chamber Orchestra
JVLMA Simfoniskais Orkestris
Latvijas Universitātes Kamerkoris DeCoro
McLean Youth Symphony
Modesto Symphony Orchestra
National Symphony Orchestra
Opera Philadelphia Chorus
Pärnu Linnaorkester
San Francisco Opera Regular Chorus
Schola Cantorum on Hudson
Södertälje Symfoniorkester
Stockholms Projektkör
Stockton Symphony
Symfoniorkestern Pro Musica
Tallinna Kammerkoor
Tallinna Tehnikaülikooli Kammerkoor
The Thirteen Chamber Choir
Utah Festival Opera & Musical Theatre Orchestra

THEATRES & OPERA HOUSES

The Atlanta Opera
Baltimore Center Stage
Baltimore Concert Opera
Bar Harbor Music Festival
Bay Area Summer Opera Theater Institute
Bel Cantanti Opera
Boston Lyric Opera
Charlottesville Opera
The Children's Opera
Columbia University MFA Theatre
The Crested Butte Music Festival
Dayton Opera
Fresno Grand Opera
Gulfshore Opera
Hawaii Performing Arts Festival
The Hub Opera Ensemble
Hubbard Hall Opera Theater
IN Series
Opera AACC
OperaDelaware
Opera Maine
Opera Modesto
Opera North
Opera on the Bluff
Opera Orlando
Opera Philadelphia
Opera Southwest
OperaWorks
Poor Richard's Opera
Salt Marsh Opera
San Francisco Opera
The Singers' Theatre of Washington
UrbanArias
Utah Festival Opera & Musical Theatre
The Victorian Lyric Opera Company
Voice Afire Opera-Cabaret
Winter Opera Saint Louis
Young Victorian Theatre Company

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ANDREW THOMAS PARDINI

BARITONE

REVIEWS

"Andrew Pardini played the money-grubbing father with vocal power, fast reflexes, and genuinely comic ferocity."

- Rick Walter, ABQ Arts

"Baritone Andrew Pardini brought compassion and virility to the role of the leader Zurga, handling the role and its vacillating emotions capably."

- Mark Bretz, Ladue News

"As Zurga Andrew Pardini has a clear and powerful voice that easily fills the hall…Mr. Pardini is splendid in his aria where he sings that, though the terrible storm has calmed, the turbulence in his heart remains."

- Steve Callahan, Broadway World

"Don Giovanni, sung by a fresh recruit, Andrew Thomas Pardini, who is endowed with a heart-stopping, high-voltage bass-baritone voice, is the charismatic evangelist who seduces women far and wide, pays for it with his life, but goes to Hell defiant, refusing to repent…After wandering in the wilderness, evangelist Giovanni, sung with rich timbre and nuanced color by bass-baritone Pardini, plunks down his worn suitcase in any small town U.S.A."

- Rosalind Lacy, DC Theatre Scene

"Over the last few years, the In Series has been able to hire better and better singers for productions like this one, creating an even greater value-added. At the top of the list in this production [was] bass-baritone Andrew Pardini as Don Giovanni…Mr. Pardini radiated a rough and ready with through his commanding vocal presence…"

- Terry Ponick, Communities Digital News

"Pardini's character certainly knows how to push buttons and gran an audience's attention…What Pardini does have, is an incredible booming voice. He also grows on you…slowly (but surely) becoming more powerful as the play progresses."

- Peter Freeman, DC Outlook

"The action swirls around Don Giovanni (Andrew Pardini). He has the range to play this charming villain and the charisma and vocal chops to pull of the preacher who draws everyone into his web. He starts the opera strong with "Canzonetta: The Bible Says" and his "Wonderful ladies, vino is flowing" is tricky and fun for both him and the six-person orchestra under the baton of Stanley Thurston."

- Jessica Vaughan, DC Metro Theater Arts

"As the sibling gondoliers who end up with wives and a possible kingdom, Logan Rucker (Marco) and Andrew Thomas Pardini (Giuseppe) do robust work."

- Tim Smith, The Baltimore Sun

"Andrew Pardini as Figaro was extremely charismatic and a boundless ball of energy. He provided some of the best moments of the evening as he schemed and charmed his way out of every new conflict occurring in the story and had the audience on his side from the first moments of the opera."

- Johnna Leary, BWW Opera World

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BARITONE

REVIEWS (CONT.)

"Andrew Pardini (Schaunard) fills the larger than life shoes of his character well and supports it with a vibrant baritone."

- Jessica Vaughan, DC Metro Theater Arts

"Andrew Pardini as Tamino's clumsy sidekick Papageno provides some much-needed comic relief through his skilled acting and singing. For example, in one of Pardini's arias, he is playing his magic glockenspiel and starts "strumming" the glockenspiel as if he were Elvis, complete with ending pose and all. The audience loved it."

- Tiffany Draut, DC Metro Theater Arts

"Of course, Andrew Pardini stole the show as Papageno – Schikaneder knew what he was doing. But not by flouncing around, rather by making a complete character – someone you felt you knew by the end of the opera."

- Keith Kibler, The Berkshire Review for the Arts

"Andrew Pardini's Papageno is a delight with his wonderful costume, comic antics and fine singing voice."

- Alex Brooks, The Eastwick Press

"Andrew Pardini as the bird-man Papageno is a charmer himself, funny and sweet, frightened and self-effacing, the classic weak sidekick."

- Cathy Dede, Glens Falls Chronicle

"[Pardini's] arias were strongly projected with solid phrasing and richly finished tones. Pardini did just enough in his feather costume to not be predictable or tire the capacity crowd with his antics."

- Geraldine Freedman, The Daily Gazette

"Of course the Prince has a comic side-kick, Papageno (Andrew Pardini), who is lazy and greedy and lusts for a "little wife," who he is eventually granted in the form of Papagena (C. Paige Porter)…Pardini is a delightful and rougish [sic] Papageno…"

- Gail Burns, Berkshire on Stage

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Chester Pidduck, Tenor

Education:

M.A. - Music, Indiana University, 2007
B.A. -I Spanish, Hendrix College, 1997
Il Globo, Florence, Italy. Italian grammar and conversation studies ,2010
L'Atelier9, Paris, France. French grammar and conversation studies, 2007
Middlebury College, German for Singers Program, 2003
Universidad de Salamanca, Spain). Diploma de Estudios Hispánicos, 1996

Opera Performance Venues and Roles:

Livermore Valley Opera

Lucia de Lammermore, Normanno

Tosca, Spoletta

San Francisco Opera – twenty solo roles

It's a Wonderful Life, .Mr. Martini 2008

Arabella, Zimmerkellner

La Boheme, Parpignol

Moby Dick, Nantucket Sailor

Opera San Jose

Barber of Sivialia, Almaviva

Mendocino Music Festival

Barber of Sivialia, Almaviva

West Bay Opera

The Elixir of Love, Nemorino

Opera San Luis Obispo

La Boheme, Rodolfo

San Francisco Symphony Orchestra

Carmina Burana

St. Louis Symphony Orchestra.

Sacramento Choral Society and Orchestra
San Francisco Opera Guild

Metropolitan Opera

Awards: Young Artist Programs:

Glimmerglass Festival, Cooperstown, NY

Central City Opera, Central City, CO

Nashville Opera, Nashville, TN

Opera Colorado, Denver, CO

Sarasota Opera, Sarasota, FL



Olivia Prendergast

soprano

oliviaprendergast.com | [redacted]

Opera:

Cleopatra (*cover, upcoming*)	**Giulio Cesare**	Opera Theatre of St. Louis	2024
Marie de'Medici (*cover, upcoming*)	**Galileo Galilei**	Opera Theatre of St. Louis	2024
Pamina *(upcoming)*	**The Magic Flute**	Livermore Valley Opera	2024
Lucia	**The Rape of Lucretia**	Merola Opera Program	2023
Margarita Xirgu	**Ainadamar**	Indiana University Opera Theater	2023
Erste Knabe	**Die Zauberflöte**	Merola Opera Program	2022
Papagena (*cover*)	**Die Zauberflöte**	Merola Opera Program	2022
Lisette	**La Rondine**	Indiana University Opera Theater	2022
Clorinda (*premiere*)	**A Royal Feast** by Michael Ching	Savannah VOICExperience Festival	2021
Romilda	**Xerxes**	Indiana University Opera Theater	2021
Adele	**Die Fledermaus**	Northwestern's MainStage Opera	2020
Lisa	**Dog Days**	Northwestern's MainStage Opera	2019
Bastienna	**Bastien and Bastienna**	Chicago South Loop Symphony	2019
Flora	**Turn of the Screw**	Northwestern's MainStage Opera	2019
The Sandman	**Hansel and Gretel**	Savannah VOICExperience Festival	2018

Concert Work:

poor hymnal *by David Lang (premiere, upcoming)*		The Crossing Choir with Donald Nally	2023
In Her Own Words: Joan of Arc Speaks *(chamber premiere)*	Joan of Arc	Graciela Carriqui (composer) Initiative	2023
Die Donnerode *by Telemann*	Soloist	Indiana's HPI Concentus Ensemble	2023
Nun komm, der Heiden Heiland, *BWV 61* *by J.S. Bach*	Soloist	Bloomington Bach Cantata Project	2023
Vesperae solennes de confessore *by Mozart*	Soloist	Indiana University Conductor's Choir	2022
"The Passion of Joan of Arc" *(new LIVE choral soundtrack for 1928 silent film)*		Bloomington Buskirk Theatre	2022
The Life and Death(s) of Alan Turing *(concert premiere)*	Soloist	Chicago Opera Theatre and Justine F. Chen	2019
Letters Made with Gold *by Shawn Jaeger*	Soloist	Northwestern Contemporary Ensemble	2019
Tehillim *by Steve Reich*	Soloist	Northwestern Contemporary Ensemble	2018

Competitions:

Laffont Competition Midwest Region 2nd Place Winner	2023
Laffont Competition Tennessee District Winner	2022
The American Pops Orchestra **NextGen Competition** Semifinalist	2022
Director's Award for the **James Toland Vocal Arts Competition**	2021
Laffont Competition Encouragement Award Tennessee District	2021
National Society of Arts and Letters Voice Competition Bloomington Chapter Larry Davis Memorial Award	2021

Coaches:	Directors:	Conductors:	Teachers:
Carrie-Ann Matheson	Jan Eßinger, Michael Shell	Kelly Kuo, Judith Yan,	Heidi Grant Murphy,
Kevin Murphy, Alan Darling	Crystal Manich, Gina Lapinski	Patrick Furrer, Dana Marsh	Deborah Birnbaum,
Jonathan Kelly, Howard Watkins	Joachim Schamberger	Donald Nally, Alan Pierson	Tim Noble, Karen Brunssen

Training and Education:

Festival Artist | *Merola Opera Program* (2022, 2023)
Solo Performer's Diploma | *Indiana University* (2023)
Master of Music | *Indiana University* (2022)
Festival Artist | *Savannah VOICExperience Festival* (2021)
B.M. in Vocal Performance and Arts Administration | *Northwestern University* (2020)

Skills:

- belting, mixed belting, straight tone singing; beginner ballet, swing, waltz and salsa
- musical theatre and straight experience (Ariel from *The Little Mermaid,* Eve from *Children of Eden, The Laramie Project, Little Women)*

Attachment A

As stated in the Livermore Valley Opera By-Laws:
The mission of Livermore Valley Opera (LVO) is to enrich our community by producing world class operas and fostering the careers of professional opera singers. LVO encourage a wider appreciation of opera and the associated arts through community outreach and educational programs for youth in schools.

Livermore Valley Opera produces two operas with four performances each, during the opera season October through March, at its current residence at the Bankhead Theater. *Opera in the Vineyard* are concerts with four (4) opera singers and piano accompanist singing arias, duets, and quartets of popular opera and musical theater pieces, presented at local wineries once in June and once in August.

The proposed program, *Education and Community Engagement Program,* extends the main stage opera at the Bankhead Theater to existing community institutions: elementary, middle, and high schools, community college, senior resident community, and library.

The Program includes a reduction of a full opera presented at elementary schools once a year with four singers and piano accompaniment, master classes for middle and high school choruses once a year with one singer, opera recital at a senior community residence twice a year with three singers and piano accompanist, and an opera recital at the library once a year with four singers and piano accompanist.

Attachment B

Livermore Valley Opera's *Education and Community Engagement Program* has served the City of Livermore since the opera company's formation in1992 with in-school opera performances and opera/singing master classes, and library and senior community opera recital engagements. The proposed project is both a continuation and an expansion of our ongoing education and community engagement **free** program.

1. a reduction of an opera presented at elementary schools once a year with four singers* and piano accompanist, 20 performances. 5 artists
2. master classes at middle and high school choruses once a year with one singer. 2 artists
3. opera recital at a senior community twice a year with two singers and piano accompanist, two performances. 3 artists
4. opera recital at the library once a year with four singers and piano accompanist, one performance. 5 artists

*This expansion from 2 singers to 4 singers for elementary school performances allows for major opera productions (though reduced in length) in which major singing roles are performed by the four singers with 12 students participating in the production.

Venues & Costs:

Elementary Schools – 20 performances – Total $18,650

5 artists @ $150/each is $750/performance @ 20 performances:	$15,000
5 artists @ $150/each is $750/rehearsal @ 3 rehearsals:	$2,250
Rehearsal studio rental @$50/rehearsal @ 3 rehearsals:	$ 150
4 artist costumes, student costumes, props & sets	$ 750
School support materials and postage	$ 500
Total Cost Elementary Schools	**$18,650**

Altamont Creek Elementary School
639 students (8/2025) – 2 performances

Arroyo Seco Elementary School
587 students (8/2025) – 2 performances

Emma C. Smith Elementary School
652 students (8/2025) – 2 performances

Jackson Avenue Elementary School
517 students (8/2025) – 2 performances

Joe Michell Elementary School
783 students (8/2025) – 2 performances

Junction Avenue Elementary School
861 students (8/2025) – 2 performances

Lawrence Elementary School
477 students (8/2025) – 1 performance

Leo R. Croce Elementary School
496 students (8/2025) – 2 performances

Marylin Avenue Elementary School
423 students (8/2025) – 1 performance

Rancho Las Positas Elementary School
597 students (8/2025) – 2 performances

Sunset Elementary School
753 students – 2 performances

6,785 elementary students

Middle and High Schools – 2 Master Classes

1 artist @ $150 is $150/master class x 2 master classes Total $300

William Mendenhall Middle School
883 students (8/2025) with 50 students attending – 1 master class

Andrew N. Christensen Middle School
612 students (8/2025) with 50 students attending – 1 master class

East Avenue Middle School
547 students (8/2025) with 50 students attending – 1 master class

Granada High School
1,157 students (8/2025) with 50 students attending – 1 master class

Livermore High School
1,803 students (8/2025) with 50 students attending – 1 master class

100 middle and high school studens seved

Community College – 1 Master Class

1 artist @ $150 **Total $150**

50 community college students served

Senior Community – 2 recitals

Three (3) singers & one (1) piano accompanist. @ $150/each is $600/recital x 2 recitals **Total $1,200**

Heritage Estate Senior Living
60 Residents – 2 recital performances.

Library – 1 Performance

5 artists @ $150/each is $750 **Total $750.00**

Civic Center Library – Meeting Rooms A & B
50 Attendees

Time Frame: August 1, 2025 – June 30, 2026

Funding: Total Program Costs - $21,050

60% Grants ($12,630) & 40% Private Donations ($8,420)

Performers: Bay Area Singers and Pianist on contract by performance

Attachment C

The requested grant will be used in the implementation of the project with the payment to the performers: opera reduction performance at elementary schools and rehearsal time ($15,000 + $2,250), master classes at middle and high schools ($300), master class at community college ($150.), senior residential facility ($1,200), and library ($750). Performer expenses represent 93% of budget. The remaining $1400. Is for studio rehearsal studio, costumes, props, and printed materials & mailing for teachers.
No administration costs are reflected in the Program budget. The Director of Education and Community Engagement is a non-paid volunteer position.
See Attachment 2 for financial details.

Attachment D

***Cultural Arts Master Plan* Strand 1** The Livermore Valley Opera performs two operas each season, one in October and one in March with four performances of each opera on Saturday evening and afternoon, and Sunday afternoons at the beautiful Bankhead Theater in the Livermore Cultural District, for which funding is **not** sought in this grant proposal. ***Cultural Arts Master Plan* Strand 1 is met through Bankhead performances.**

***Cultural Arts Master Plan* Strand 2**. The Livermore Valley Opera performances at the Bankhead Theater rarely reaches 60% which is typical in the opera industry, and being addressed by Livermore Commission for the Arts. Opera as a performing arts form reaches into the community and into the schools to make opera more accessible, and increasing the engagement the Livermore community. Livermore Valley Opera, in its mission statement, and in its *Education and Community Engagement Program*, insures the visibility and vitality of opera for students in the Livermore elementary, middle, and high schools, in senior residents facility, and at the Civic Center Library for all residents, and for which funding is being applied.
***Cultural Arts Master Plan* Strand 2 is met through school and community performances and recitals venues located in the community.**

***Cultural Arts Master Plan* Strand 3**. The Livermore Valley Opera recitals at the Main Library at Civic Center reaches into the community. Elementary school opera performances make opera more accessible to the youth of the Livermore elementary public schools. Livermore Valley Opera, in its mission statement, and in its *Education and Community Engagement Program*, insures the visibility and vitality of opera for students in the Livermore elementary, middle and high schools, and residents in senior residents facility, and at the Civic Center Library for all residents. LVO creates a sense of community and life-long learning with publicly accessible opportunities for all Livermore residents to attend.
***Cultural Arts Master Plan* Strand 3 is met through school and community opera performances and recitals creating a sense of community and life-long learning**.

***Cultural Arts Master Plan* Strand 4**: Livermore Valley Opera provides this education and community engagement program entirely free. As such, LVO provides a long-term, sustainable opera performing arts resource that support the City's arts and culture community for all residents.
***Cultural Arts Master Plan* Strand 4 is met through school and community opera performances and recitals providing a long-term, sustainable opera experience for students and residents.**

Attachment E

Partnership with community organizations, but with no financial support, because the performances and recitals are free, are listed in #1:

Elementary Schools –
Altamont Creek Elementary School
Arroyo Seco Elementary School
Emma C. Smith Elementary School
Jackson Avenue Elementary School
Joe Michell Elementary School
Junction Avenue Elementary School
Lawrence Elementary School
Leo R. Croce Elementary School
Marylin Avenue Elementary School
Rancho Las Positas Elementary School
Sunset Elementary School

Middle and High Schools –
William Mendenhall Middle School
Andrew N. Christensen Middle School
Avenue Middle School
Granada High School
Livermore High School

Community College
Las Positas Community College

Senior Community –
Heritage Estate Senior Living

Library –
Civic Center Library (Main) Rooms A and B

Financial support for the Livermore Valley Opera's *Education and Community Engagement Program* is funded by contributions from all LVO board members in the amount of $8,420, and a $2,630 grant from Tri Valley Nonprofit Alliance. This application seeks $10,000 grant to Close the budget gap.

App. Checklist

Org. Summer. Org. Chart

Description -

- Mission Statement

- List of current Off

? Terms of office

? 501c letter

Principal Acts & Mergers

Civic Centre Library - Admin Office

last on left

today.

925 - 5527

Allan McFarland

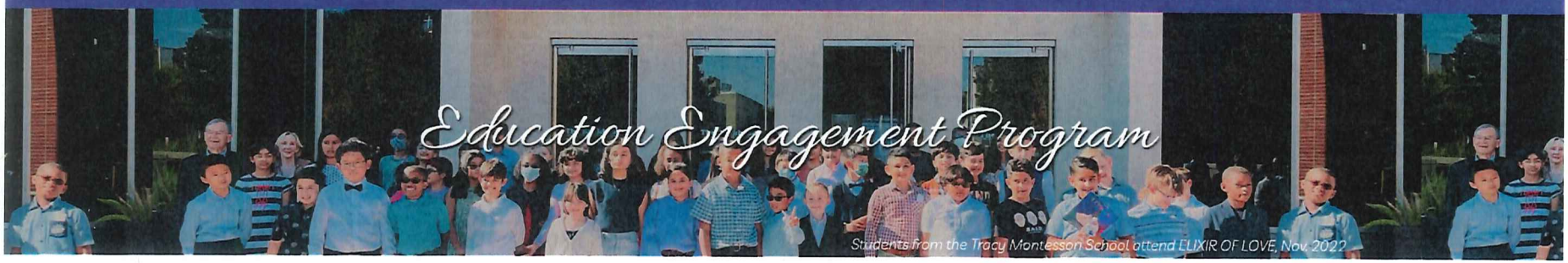
ATTACHMENT 5

Website & School Performance Locations

SEASON 34 LIVERMORE VALLEY Opera

DONATE TICKETS

EVENTS VISIT PROGRAMS SUPPORT ABOUT CONTACT



LVOpera is committed to increasing student access to world-class live opera experiences while deepening students' engagement with the art form.

Elementary Schools:

LVOpera's **Education Engagement Program** reaches over 10,000 elementary school students annually by offering live opera performances to twenty Tri-Valley schools all presented free of charge. For the 2024/25 school year, Donizetti's enchanting ***The Elixir of Love*** elementary school performances will be held from **January 27 through February 7, 2025.** LVOpera will present a reduced 45-minute performance. To support these performances, LVOpera also provides links to free resources to guide both educators and students.

Library Performances 2025

Livermore Main Library	January 25, 2025	10:30 am to 11:30 am
Pleasanton Main Library	February 8, 2025	10:30 am to 11:30 am

Master Classes – Middle and High Schools:

Twice a year, an LVOpera artist conducts a 45-minute Master Class for middle and high school chorus students. During these sessions, students benefit from receiving professional coaching as well as honing their technical and performance skills, all held free of charge.

Master Classes – Community Colleges:

Twice a year, an LVOpera artist conducts a 45-minute Master Class for a group of community college music students. During these sessions, all held free of charge, students gain insight into the life of a performing artist and receive professional coaching to refine their performance skills.

Full Dress Rehearsal Performances:

Each Spring and Fall, LVOpera invites all Tri-Valley students to attend a full dress rehearsal of an opera performance at the Bankhead Theater. There is no charge for these students or any adult chaperones to attend these full dress rehearsal performances.

Note: For full opera performances, LVOpera offers a special ticket price of $25 for students ages 20 and younger and $45 for adults ages 21 to 40.

If you are interested in bringing Livermore Valley Opera's artists to perform or conduct a Master Class at your school, please contact **Dr. Pamela Rigg, Director of Education & Community Engagement Program.**

We look forward to sharing these enriching opera performances with your students!

Here are Links to Free Performance Resources for Elementary Students and Educators

- **Overview Letter to Educators**
- **Synopsis – *The Elixir of Love***
- **Classroom Discussion Questions for *The Elixir of Love***
- **Performance Guidelines for Educators – *The Elixir of Love***
- **Arias and Duets for *The Elixir of Love***
- **Opera Dictionary**





OFFICE
364
ASSEMBLIES



ATTACHMENT 5

VERMORE
VALLEY
Opera
Company of the Bankhead Theater
on & Community
ement Program


LIVERMORE VALLEY Opera
Education & Community Engagement Program

Livermore Valley Opera
Resident Opera Company of the Bankhead Theater
Education & Community Engagement Program



ATTACHMENT 5

SOUTH AFRICA
RUGBY
HAWAII



ATTACHMENT 5

YAMAHA



ATTACHMENT 5



ATTACHMENT 5

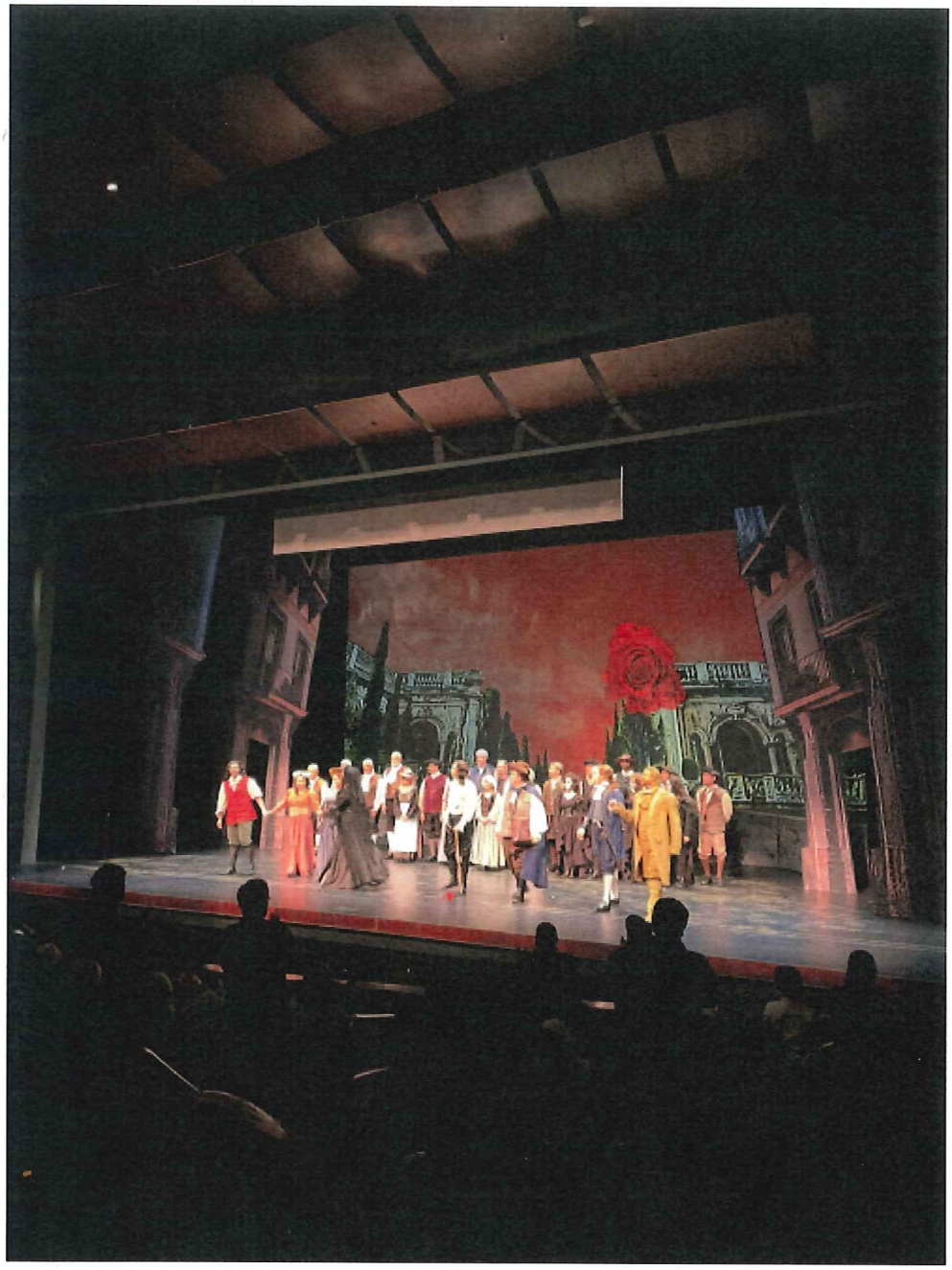
TRUSTWORTHINESS
CARING
CITIZENSHIP

ATTACHMENT 5

Livermore Valley Opera

Don Giovanni at Livermore Valley Opera (https://operatattler.typepad.com/opera/2025/03/don-giovanni-livermore-valley-opera.html)

March 02, 2025 (https://operatattler.typepad.com/opera/2025/03/don-giovanni-livermore-valley-opera.html)



*** Notes ***

Livermore Valley Opera

ATTACHMENT 5

(https://operatattler.typepad.com/.a/6a00d834b4c13053ef02e860fb12f1200d-popup)
(https://livermorevalleyopera.com/)'s *Don Giovanni* (https://livermorevalleyopera.com/event/don-giovanni/) (Ovation pictured, photograph by author) opened last night at the Bankhead Theater. The opera is cast well and the production is very committed.

Robert Herriot's staging used video projections that featured monstrous roses in every scene. They seemed to have blood vessels and looked almost three-dimensional. The action all was well-motivated, the threats of violence seem very real. The Act I finale had pistols in it so that it made sense that Don Giovanni was able to be cornered and then his escape once he had gotten in control of weapons also was believable. The video projections and stripped down set made for easy scene changes.

Mozart leaves the orchestra exposed and every false start or intonation error was on full display under Maestro Alexander Katsman, especially since there are so few people in the pit. It was all very lively and certainly there was never a dull moment.

The three sopranos in the cast were all quite powerful singers. Meryl Dominguez has such a strong voice as Donna Anna. Cara Gabrielson has a sharper edge to her sound but this works well for Donna Elvira, who does seem somewhat hysterical. I was most partial to Phoebe Chee's Zerlina, she's sweet but also sassy, and has a nice rounded warmth.

Our leading man, baritone Titus Muzi III, embodies Don Giovanni beautifully, even though he hurt his right knee in rehearsal and had to use a cane for the prima. He moves well and looks quite dashing. His voice is not entirely resonant through his whole range. His Champagne aria felt rushed and not perfectly sparkling but his serenade in Act II was lovely.

Tenor David Walton was convincing as Don Ottavio, as was bass-baritone Samuel J. Weiser as Leporello. Walton sounded very pretty, while Weiser has a distinct vibrato. Bass-baritone Joseph Calzada made the most of his small role, his Masetto was charming. Best of all was bass Kirk Eichelberger, his Commendatore was commanding. His low notes are rich and full, and his last scene at dinner when he asks Don Giovanni to repent is terrifying.

***Tattling ***
There was a lot of talking during Act I and much crackling of plastic in Act II. At least no electronic noises were noted, and not too much coughing.

I was introduced to mezzo-soprano Frederica von Stade (https://imgartists.com/roster/frederica-von-stade/), who is the most famous resident of the city I live in. She liked my outfit and also shared a chocolate chip cookie with me. She was there for the Young Musicians Choral Orchestra (https://www.youngmusiciansco.org/), who performed in the lobby before the opera.

Posted at 10:58 AM in Don Giovanni (https://operatattler.typepad.com/opera/don_giovanni/), Livermore Valley Opera (https://operatattler.typepad.com/opera/livermore-valley-opera/), Opera Review (https://operatattler.typepad.com/opera/opera_review/) | Permalink (https://operatattler.typepad.com/opera/2025/03/don-giovanni-livermore-valley-opera.html) | Comments (0) (https://operatattler.typepad.com/opera/2025/03/don-giovanni-livermore-valley-opera.html#comments)

Reblog (0)

ATTACHMENT 5

La Fille du Régiment at Livermore Valley Opera (https://operatattler.typepad.com/opera/2024/10/fille-du-regiment-livermore-valley-opera.html)

October 06, 2024 (https://operatattler.typepad.com/opera/2024/10/fille-du-regiment-livermore-valley-opera.html)



(https://operatattler.typepad.com/.a/6a00d834b4c13053ef02e860ecf905200d-popup)

*** Notes ***

Livermore Valley Opera

(https://livermorevalleyopera.com/)'s *La fille du régiment* (https://livermorevalleyopera.com/event/daughter-of-regiment/) (Act I pictured with Véronique Filloux and Eugene Brancoveanu) ends today. The opera is extremely cute and this production has some fine singing.

Directed by Marc Jacobs, the staging is simple, with a video projected background and a few props. I enjoyed the rocks that became a bar, and also used as a set for some puppets reenacting Tonio saving Marie in Act I. In Act II there was the addition of pillars, chairs, a desk, and a piano, which garnered applause.

Maestro Alexander Katsman presided over the small orchestra. There isn't anywhere to hide, since there are so few players, and every mistake was obvious. The singers were most prominent, there are so many good singers in our region, and it was fun hearing them sing in this Donizetti opera that isn't performed as frequently as some others. The chorus is likewise tiny, but the singers kept themselves very much in unison.

Mezzo-soprano Lisa Chavez has a rich, deep voice that seems to rise from her feet. She's convincing as the Marquise de Birkenfeld. Baritone Eugene Brancoveanu is sympathetic as Sulpice, his sound is as robust as ever, very plush toned and pleasant. He's quite avuncular, which works well for this role.

Tenor Chris Mosz always seemed at ease as Tonio, those high notes were well within his reach. His vibrato is a touch wide and his timbre is slightly thin, but he did great with his difficult aria "Ah! mes amis, quel jour de fête!" Soprano Véronique Filloux was completely charming in the title role. Her Marie has a lot of sass and a beautiful resonant sound. Her French diction was extremely clear as well.

***Tattling ***
The audience was quiet and no electronic noise was noted.

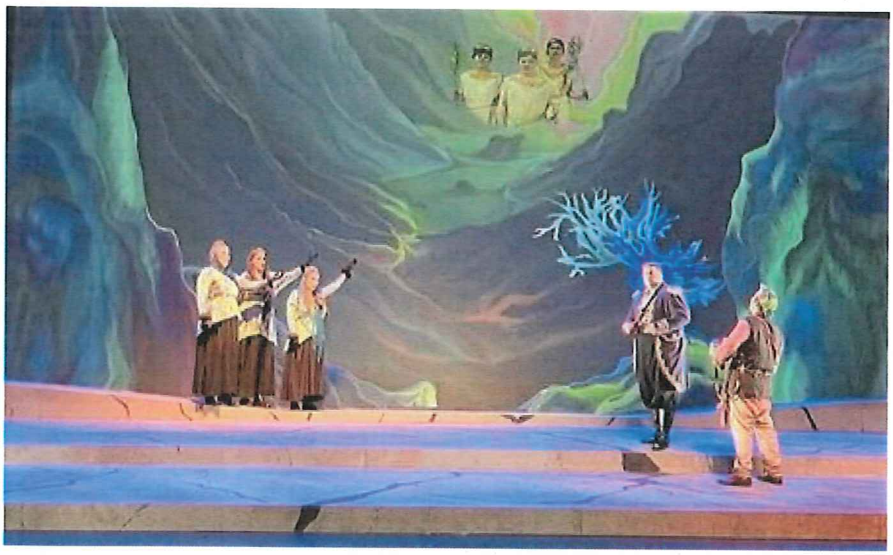
A Taste of Africa (https://livermorearts.org/events/taste-of-africa-6/) was happening in the plaza of the Bankhead Theater, so we could sometimes hear the performances a little when the music of the opera was quiet, but it was not that distracting.

Posted at 12:45 PM in La fille du régiment (https://operatattler.typepad.com/opera/la-fille-du-r%C3%A9giment/), Livermore Valley Opera (https://operatattler.typepad.com/opera/livermore-valley-opera/), Opera Review (https://operatattler.typepad.com/opera/opera_review/) | Permalink (https://operatattler.typepad.com/opera/2024/10/fille-du-regiment-livermore-valley-opera.html) | Comments (0) (https://operatattler.typepad.com/opera/2024/10/fille-du-regiment-livermore-valley-opera.html#comments)

Reblog (0)

The Magic Flute at Livermore Valley Opera (https://operatattler.typepad.com/opera/2024/03/magic-flute-livermore-valley-opera.html)

March 03, 2024 (https://operatattler.typepad.com/opera/2024/03/magic-flute-livermore-valley-opera.html)



*** Notes ***
Livermore Valley Opera

(https://operatattler.typepad.com/.a/6a00d834b4c13053ef02c8d3ac8e1c200b-popup)
(https://livermorevalleyopera.com/)'s *The Magic Flute* (https://livermorevalleyopera.com/event/the-magic-flute/) (Act I pictured with Liisa Davila, Megan Potter, Leandra Ramm, Victor Cardamone, and Alex DeSocio) opened last night with a delightful and well-characterized cast of singers.

The English-language production, directed by Yefim Maizel, is straightforward and the set is simple, a platform with three stairs and a background with video projections. There were also a pair of doors that came in to change the space. The backdrops that represented the outdoors looked more fairytale-inspired, while the interiors had more of a video game from the early nineties feel. The costumes were often draped and Grecian though Tamino and the Queen of the Night looked more like they were from Mozart's time.

ATTACHMENT 5

Alexander Katsman held the small orchestra together, though there certainly were times when the flute and horns were exposed and not in tune. The main attraction of the evening was certainly the singing. Bankhead Theater is an intimate space and everyone was very audible, especially given how small the orchestra was.

Bass Kirk Eichelberger was convincing as Sarastro, the acoustics were very good for his low notes and it was impressive hearing the depths of his voice. Baritone Alex DeSocio is an adorable Papageno, his sound is very resonant and pleasing. He was funny and sprightly.



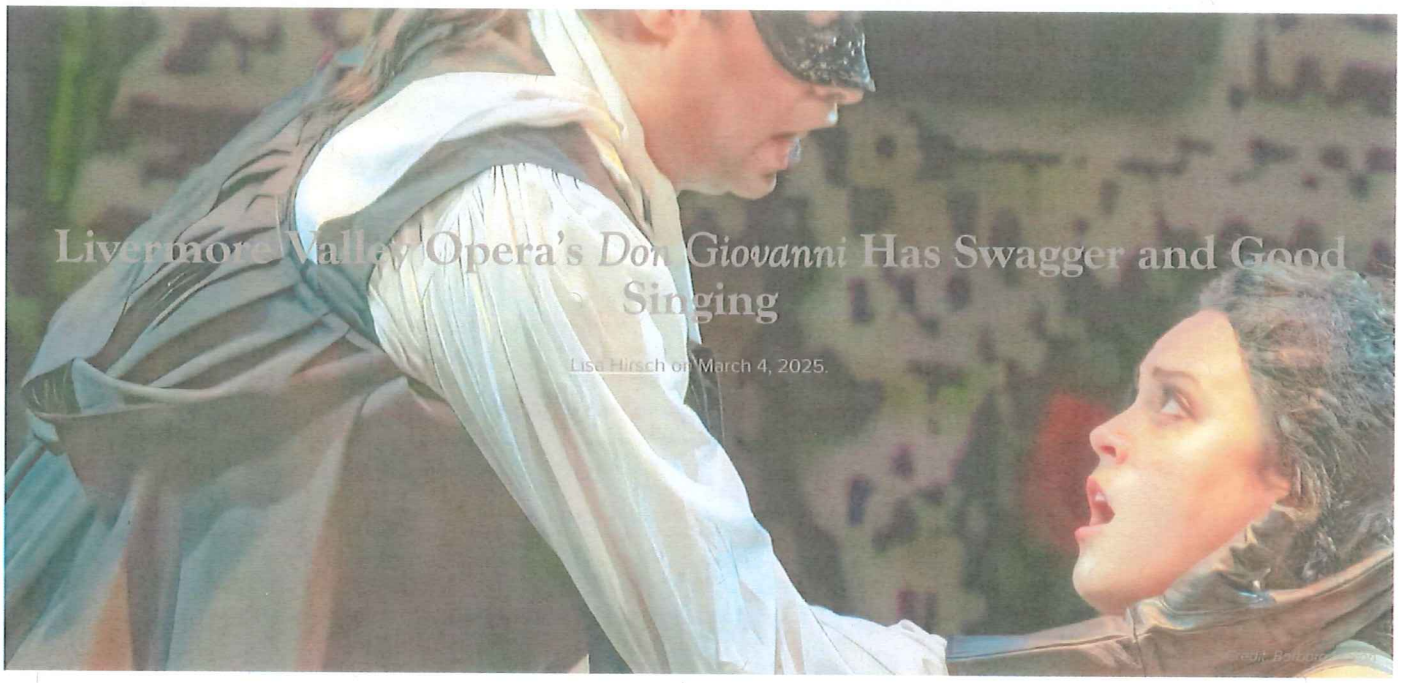
(https://operatattler.typepad.com/.a/6a00d834b4c13053ef02c8d3ace902200d-popup)

Soprano Shawnette Sulker's chirping, bright sound was almost too pretty for the Queen of the Night (pictured in Act II with Phoebe Chee) she just bordered on shrill on the run up to the hardest passages of both her big arias, but seemed to effortlessly and beautifully hit the high notes. Soprano Phoebe Chee is a robust and dramatic Pamina, well-supported and clear. I'd really like to hear her as Donna Elvira in *Don Giovanni,* which Liveremore Valley Opera is doing next season. Tenor Victor Cardamone makes for a very fine Prince Tamino, such a lovely, powerful sound, with such ease.

***Tattling ***

The audience was focused and pretty quiet. I did hear some electronic noise when Papageno's pan pipes responded to Tamino's flute call.

I was a bit flustered upon my arrival to the theater as I had been running late all day, and didn't manage to put my leftover tiramisu in my purse before entering. One of the theater staff rightly took it from me, but I wasn't able to discern where I was to pick it up after the performance, and abandoned the cake as it was rather late and raining a lot.



Livermore Valley Opera's *Don Giovanni* Has Swagger and Good Singing

Lisa Hirsch on March 4, 2025.

Like 0



Titus Muzi III, left, in the title role and Meryl Dominguez as Donna Anna in Livermore Valley Opera's production of Mozart's *Don Giovanni* | *Credit: Barbara Mallon*

Don Giovanni is a tough opera to stage. With seven principal characters, four major plot strands, and a dizzying procession of scenes, it's easy to get Mozart's masterpiece wrong.

But director Robert Herriot has gotten everything right in **Livermore Valley Opera**'s current production, seen at its opening performance on Saturday, March 1. With a uniformly good cast and crisp conducting from Music Director Alexander Katsman, the opera moved swiftly and coherently from the dark opening of the overture to the brief wrap-up following the title character's demise.

Herriot's is a straightforward traditional production, set somewhere in the Spanish past and sporting period-appropriate costumes and props. Jean-François Revon's tilted sets create a slightly claustrophobic effect, while his handsome projections define each scene and, via different giant red roses in each projection, provide visual continuity.

Don Giovanni needs a leading man who has swagger and sex appeal; after all, the title character's conquests across Europe allegedly number more than 2,000. Baritone Titus Muzi III has a handsome voice and swaggered gracefully despite having suffered a leg injury during the dress rehearsal, neatly incorporating a cane into the staging. In the 500-seat Bankhead Theater, he was occasionally *too* loud. The first verse of the serenade "Deh, vieni alla finestra" (Come to the window) could have been more seductive.



Samuel Weiser, left, as Leporello and Cara Gabrielson as Donna Elvira in Livermore Valley Opera's production of Mozart's *Don Giovanni* | *Credit: Barbara Mallon*

As Leporello, bass-baritone Samuel Weiser was a terrific comedic foil, funny without any exaggerations and doing a fine job of imitating Muzi in the scene where Leporello fools Donna Elvira into thinking he's Giovanni.

Cara Gabrielson's vehement and conflicted Elvira — who wants both vengeance on Giovanni and his love — was inconsistently sung. Gabrielson handled florid singing well, but her powerful soprano could sometimes

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list), in which Leporello describes Giovanni's methods of seduction.

That the opera moved so well was partially owing to the good decision to give Don Ottavio only the aria "Il mio tesoro" (My treasure) while cutting "Dalla sua pace" (Upon her peace of mind). Mozart composed the latter because the tenor at the Vienna premiere of *Don Giovanni* didn't have the technical facility for "Il mio tesoro." But the aria presented no challenges for David Walton, whose sweet tenor also had the sturdiness needed for Ottavio's more forthright moments.



A scene from Livermore Valley Opera's production of Mozart's *Don Giovanni* | *Credit: Barbara Mallon*

Soprano Meryl Dominguez made a dark-toned, somber Donna Anna, Ottavio's fiancée, whose attempted seduction — or rape — by Giovanni sets the plot in motion. Bass Kirk Eichelberger was a stentorian Commendatore, Anna's father. The pert soprano Phoebe Chee and bass-baritone Joseph Calzada could not have been more adorable as Zerlina and Masetto, the commoner couple whose relationship comes under stress once Giovanni starts eyeing Zerlina.

Owing to Herriot's close adherence to the libretto, the opera's closing scenes included details that some updated productions blur. There was the Commendatore's statue, coming to dinner and demanding Giovanni's repentance; there were the demons, dragging the unrepentant sinner off to the flames of hell. Herriot might have taken one tiny liberty at the very end. Giovanni's catalog of conquests ends up in Ottavio's hands. As he leafs through it, he seems to become distressed. Did he find a familiar name in its pages?

Livermore Valley Opera's production of Mozart's *Don Giovanni* plays two more performances, **March 8 and 9**.

Lisa Hirsch *is a Bay Area music writer. She studied music at Brandeis and Stony Brook and blogs about classical music and opera at* **Iron Tongue of Midnight**.

Applicant Name: Shruti Abhishek Dance

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ☑ Application Checklist (this page).
- ☑ Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ☑ Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ☐ If you are an organization, submit a list of current officers and Board members with their term of office.
- ☐ If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ☑ Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ☑ Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ☑ List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ☑ Resumes/biographies of key project individuals, generally one page each.
- ☑ Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ☑ Up to four recent press reviews or articles, or similar independently generated published materials, if available. (Note: Calendar listings are not suitable.)
- ☑ **NOTE**: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.

2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.

3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

ShrutiAbhishek	08/28/2025
Authorized Officer's Signature	Date
SHRUTI ABHISHEK	ARTISTIC DIRECTOR
Print Name of Officer signing this form	Title of Officer signing this form

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- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature	Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1
Submission Date: 8/29/25
Amount of Grant Request: $10,000 Total Project Budget: $20,000

Applicant/Organization: Shruti Abhishek Dance

Applicant/Organization's Address: [redacted]

Applicant/Organization's Web site: https://www.shrutiabhishek.dance/

Preparer's Name and Title: Shruti Abhishek, Artistic Director

Preparer's Phone: [redacted] Preparer's E-mail: [redacted]

Address (for formal notification): [redacted]

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Dance

Briefly describe the project or program for which support is requested:

Our project is a free cultural and education program for Livermore youth, led by dancer/program director Shruti Abhishek and guest musician Sindhu Natarajan.

The program will be a new series of public music and dance workshops held in collaboration with Livermore Public Library, the Livermore Recreation and Park District, and Livermore-based Kshetram School of Dance.

Number of people intended to reach: Audience: **300** Participants: **150**

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: **January 15, 2026**
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: **June 7, 2026**

Application Form - Project & Program Grants

1. **State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)**

   Shruti Abhishek Dance is a Livermore-based arts and cultural performance and education organization founded and led by Indian dancer, choreographer, and teacher Shruti Abhishek. Our mission is to sustain and evolve the tradition of Bharatanatyam dance through arts performances, regular festival presentations, and intergenerational educational programs (including the Kshetram School of Dance in Livermore).

   Originating in the south of India, Bharatanatyam is an art form that was traditionally practiced in temples involving highly technical and expressive movements of the hands, feet, face, and body, which are combined to convey detailed and intricate narratives. Performances are frequently accompanied by music, singing, and percussion, which add subtle but essential layers to the performance experience.

   Through continued study and practice of the dance form's many layers, Artistic Director Shruti Abhishek seeks to renew its unique narrative capabilities for contemporary and experimental artists and audiences, and explore how it can intersect with Western and post-modern art forms and media.

   Our organization creates and presents original performances choreographed and danced by Artist Director Shruti Abhishek and collaborators. We produce and co-curate two festivals: When Eyes Speak South Asian Choreography Festival showcasing a wide range of South Asian movement forms and Varnam Salon, where we promote young, mid-career, and established artists from California.

   Our Kshetram School of Dance is an Intergenerational dance institution keeping Indian traditions alive in California, while offering space to reflect on how Indian traditions continue to transform, evolve, and grow with each new generation.

2. **Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.**

   Our project is a free cultural and education program for Livermore youth, led by dancer/program director Shruti Abhishek and guest musician Sindhu Natarajan.

   The program will be a new series of public music and dance workshops held in collaboration with Livermore Public Library, the Livermore Recreation and Park District, and Livermore-based Kshetram School of Dance.

   The project culminates in a final showcase performance at the Bothwell Arts Center, June 7, 2026. This free performance will include presentations by students and professional Bharatanatyam dancers. Participants in the workshops will have the opportunity to join in the

performance. Workshops will introduce youth to the rhythmic, musical, and narrative foundations of Bharatanatyam while also creating opportunities to experience and learn from other South Asian and global movement traditions such as Kathak, Odissi, and contemporary/folk dance. Each workshop will be accessible to beginners and structured to encourage participation across cultures and generations.

Livermore project funding will allow us for the first time to offer this cultural programming for free in Livermore and invite the wider Livermore community to join us in cultural and artistic celebration. This shared stage experience will emphasize South Asian cultural richness, highlighting how diverse dance forms can speak to one another, fostering connection and belonging.

Funding will support master vocalist (and Livermore resident!) Sindhu Natarajan to join the workshops and final performance as lead singer and composer. Hailing from a distinguished musical lineage, Sindhu Natarajan is a world-renowned musician and Bharatanatyam dancer who will share decades of knowledge and experience with workshop participants. Funding from Livermore will allow us to offer this programming at no cost for the first time. Support will cover professional artist fees for Sindhu and guest artists from multiple dance traditions, as well as venue, workshop, and production costs. With community partnerships and infrastructure in place, we are prepared to implement this program with broad cultural and community impact.

Since 2018, the Kshetram School of Dance has introduced new generations to the layered complexities of Bharatanatyam dance, while supporting the artistic and educational work of established artists and practitioners. There is a lot of interest in our program for youth who can't dedicate to the full program or who face economic barriers to participation. Our proposed workshops and performance will create access to all youth who want to participate and have a first-hand experience of Indian cultural dance and music.

3. **How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)**

The requested grant will be critical in ensuring the successful planning and implementation of this free cultural and educational program for Livermore youth. Support will allow us to provide high-quality workshops and a culminating showcase while removing economic barriers to participation for families.

Administrative Support
Funding will cover administrative fees for Shruti Abhishek Dance to plan, coordinate, and produce the workshop series and final showcase. This includes scheduling with venue partners such as the Livermore Public Library, the Livermore Area Recreation and Park District, and the Bothwell Arts Center; managing registrations and communications with youth and families; coordinating rehearsals and guest artists; and handling logistics such as equipment rentals and volunteer coordination.

Artist Fees
A core portion of the grant will support artist fees. These include compensation for Artistic Director Shruti Abhishek for leading workshops and choreographing the youth showcase, and for guest musician and composer Sindhu Natarajan, who will serve as vocalist, accompanist, and cultural educator. We also plan to invite additional guest artists representing other South Asian and global dance traditions (such as Kathak, Odissi, and

folk/contemporary dance) to expand the program's inclusivity and provide youth participants with a wider cultural perspective. Providing fair pay to professional artists is essential to the integrity of the program and models respect for the arts to young participants.

Production Expenses
The grant will also cover production costs for the final performance at the Bothwell Arts Center. These include space rental, lighting, sound, costumes, and technical support. Funding will allow us to keep the event free to the public, ensuring broad accessibility for Livermore families and community members.

Marketing & Outreach
Finally, the grant will fund targeted marketing and outreach. We will collaborate with schools, libraries, and community organizations to reach a wide audience of Livermore youth, including those who may not otherwise have access to arts education. Efforts will include printed flyers, digital media campaigns, and direct outreach to community partners

Summary
By supporting administrative infrastructure, professional artists, production, and outreach, the grant will ensure this program is free, accessible, and impactful. It will make possible a high-quality educational and cultural experience that brings South Asian traditions into the heart of Livermore's civic life, while fostering pride, creativity, and belonging among local youth.

4. **Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)**

Our project directly addresses several of the main strands in Livermore's Cultural Arts Master Plan, artsAlive! As bearers and practitioners of the expressive and expressive cultural tradition of Bharatanatyam, our project will bring visibility to the vitality of diverse cultural arts organizations, artists, and arts educators across Livermore, all of whom contribute to the city's unique atmosphere.

Since 2018 our Kshetram School of Dance has been a key institution for Livermore's local arts, South-Asian immigrant, and Indian heritage communities. As the only Indian dance school and presenter in the area, our work has greatly expanded youth and family access to the arts. This project will directly support us in building new partnerships across the wider dance and music community, bringing this deeply-rooted cultural tradition onto more mainstream stages. By connecting with public participants and audiences (particularly youth) across Livermore through public workshops, we can also spark a lifelong passion for engaging with new forms of musical and dance expression.

For years, Shruti Abhishek Dance has demonstrated a strong capacity for public arts education and engagement around the Bay, whether hosting the annual Varnam Salon or When Eyes Speak festivals, integrating social service work and arts therapy through our full-length piece *As You Are*, or carrying cultural traditions forward through intergenerational education programs like Kshetram. The proposed project would help us further strengthen our organizational capacity for local creative community arts education as we invite our fellow Livermore residents to discover the expressive powers of Bharatanatyam.

5. **List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing**

   For this project we will be partnering with the following individuals and organizations:

   - **Sindhu Natarajan**, a world-renowned singer and composer of Carnatic music, will support the project by providing musical composition and direction, contributing to program design, and serving as lead vocalist for the finale performance.

   - The **Livermore Public Library** will support the project by providing venue space for our public workshops at their three branches – Civic Center, Rincon, and Springtown. We have presented programs at the library that have been very successful in attracting residents and we're excited to build upon this relationship into a more comprehensive program. The library will also support outreach through their extensive email and social media following and through postering.

   - The **Bothwell Arts Center** will provide venue space and event staff for practice and the final showcase performance. As well as PR and outreach support. We'll be renting Bothwell, hopefully at a reduced nonprofit fee. Specific details TBD.

   - **Livermore Valley Joint Unified School District (potential partner)** engaging with local public schools to expand outreach and participation. This could include distributing flyers through classrooms, working with after-school programs, and inviting teachers to bring students to workshops and the final showcase. If possible, we will also explore offering mini school-site lecture demonstrations or assemblies as in-kind contributions from our teaching artists, providing students a first-hand introduction to Bharatanatyam and South Asian music.

Application Form - Project & Program Grants

Project/Program Budget Worksheet (enter N/A if item does not apply. Attach Budget Notes if necessary.)

PROJECT SUPPORT (Do not include in-kind support)

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$0	Free performance
Tuition/Workshop fees	$0	free
Other:	$	
Subtotal: Earned Revenue	**$**	

Contributed Income	Amount	In-hand	Pending
Contributions (Individuals/Businesses)	$5000	$5000	$
Grants (Foundations/Government other than City)	$5000	$5000	$
City of Livermore (other than this grant request)	$	$	$
Other:	$	$	$
Subtotal: Contributed Income	**$10000**	**$10000**	**$**

Project & Program Grant Amount Requested	**$10000**
Total Project Support (Revenue + Income + Grant)	**$20000**

PROJECT EXPENSE (Do not include in-kind expense)

Personnel	**Amount**	**Notes**
Artistic	$10000	Shruti, Sindhu, 2 assistants
Production	$2000	Lights, sound, set for final presentation
Administrative	$2000	Bookkeeping, grants, etc
Other: (describe in Notes)	$500	Social media manager
Subtotal: Personnel	**$14500**	

General	**Amount**	**Notes**
Venue Rental	$2000	Botham rate for practices, dress rehearsal and performances
Materials and Supplies	$1000	Workshop teaching materials
Marketing and Promotion	$1500	Workshop and final performance
Hospitality	$500	Food and drinks for performers
Insurance	$500	

Other: (describe in Notes)	$	
Subtotal: General	**$5500**	

Total Project Expenses (Personnel + General)	**$20000**

Project Surplus (Loss) (Total Support minus Total Expense)	**$0**

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Private donation	Cash donation	$5000
East Bay Community Foundation	Grant award	$5000
		$
		$
		$
		$

Requested Grant Amount: $10,000_____
Cash Match Amount: $10,000_____
In-kind Match Amount: $_____

Key Project Individuals

Sindhu Natarajan will support the project as a principal artist providing musical composition and direction, contributing to program design, and serving as lead vocalist for the finale performance.

Shruti Abhishek is Artistic Director of Shruti Abhishek Dance. She will direct the proposed project, acting as a principal artist and administrator.

Shruti Abhishek

Shruti Abhishek is an Indian dancer, choreographer, and teacher practicing Bharatanatyam. In addition to her own company and solo performances, Shruti is a Principal Dancer, Creative Coach, and Rehearsal Director at Nava Dance Theatre, founded by Nadhi Thekkek.

In 2018, Shruti founded Kshetram, an intergenerational dance institution based in Livermore CA. A direct response to her growing knowledge about dance, culture, appropriation, tradition, and embodiment, Kshetram helps keep Indian traditions alive in California (and beyond) while offering space to reflect on how Indian traditions continue to transform, evolve, and grow with each new generation.

Shruti Abhishek co-curates two festivals: Varnam Salon (supported by the California Arts Council Local Impact Grant), a series of performances by California-based senior art practitioners, mid-career artists, and upcoming dancers, and When Eyes Speak.

She initiated the Art Echoes Series to inspire and educate kids through live performances. The series provides a unique opportunity for young audiences to learn, be inspired, and engage with the artists in candid conversations about their practice.

Shruti's work has been funded by Creative Work Fund, East Bay Community Foundation, Alameda County, Zellerbach Foundation, Rainin Foundation, San Francisco Arts Commission, American Conservatory Theater ArtShare Fellowship & the ACTA apprenticeship program.

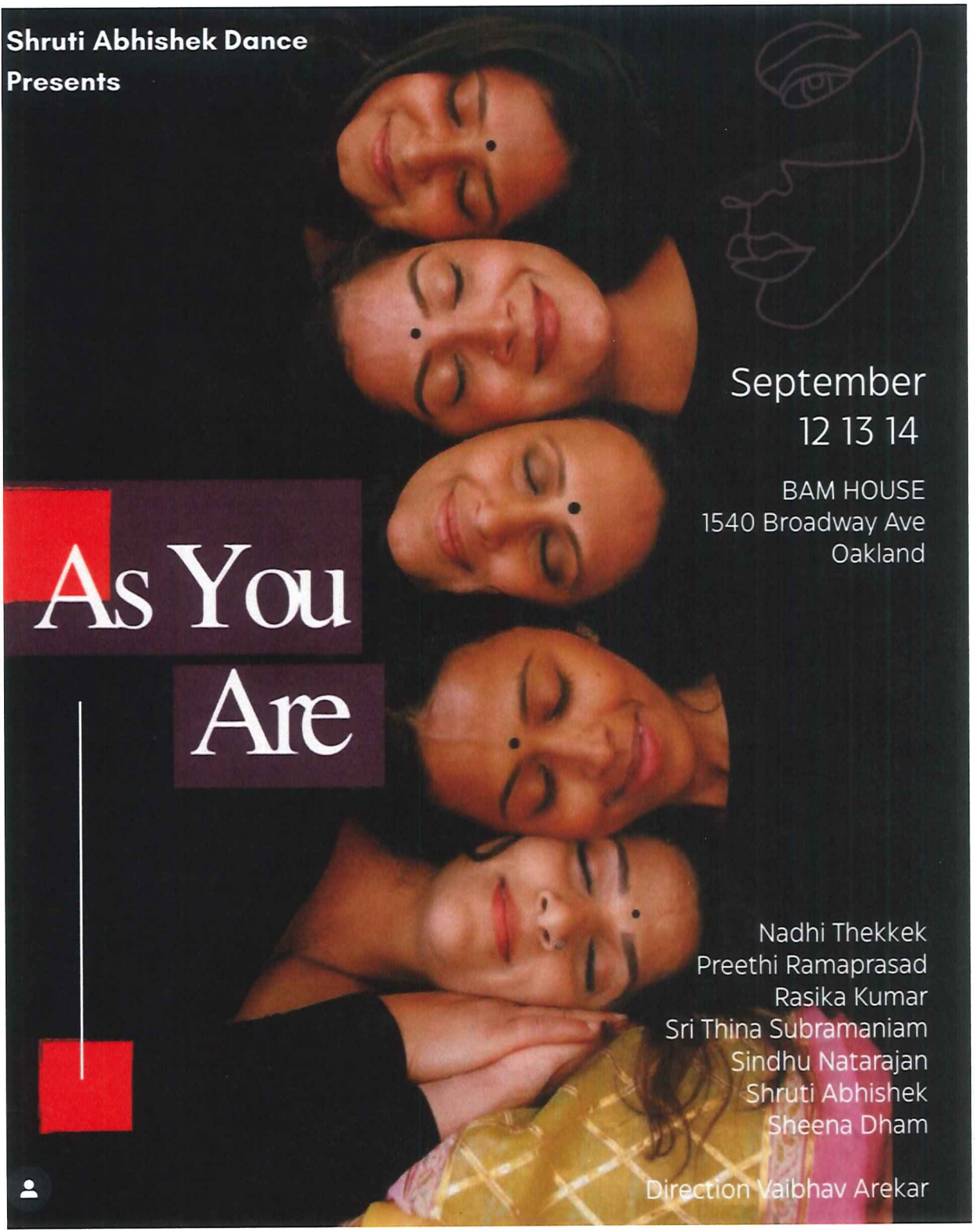
Choreography
2024 | "Kismet With Kali" Premiere | Joe Goode Annex, SF.
2023 | "Dancing My Kali" Work in progress | SafeHouse Arts
2023 | Fall Recital for Student showcase | Kshetram School of Dance
2022 | And She Spoke | Dublin Heritage Barn
2020 | A Virtual Collaboration Inspired by Black Lives Matter | Commissioned by Nava Dance Theatre
2019 | Dui Pakhi Tour | Performed at The Nehru Centre, Berlin; London Indian Embassy; Berlin Indian Film Festival, Stuttgart | Inspired by Rabindranath Tagore's poem, "Dui Pakhi"
2018 | Co-choreographed a production on the Gita Govinda called "The Affair" premiered at the Westwave Festival 2017 and When Eyes Speak 2019 choreography festival in San Francisco
2019 | Co-choreographed "Rajavastra"- a production commissioned by the Oakland Ballet Company based on the "Emperor's New Clothes" by Hans Christian Anderson. San Leandro, Oakland, Livermore

Selected Performances
2024 | Authors & Arts Series, Livermore Civic Centre Library, California
2024 | Sisters | State of Play festival | ODC, SF
2024 | Duet With Nadhi Thekkek | Interbeing, The lost Church | Bay Area
2023 | RAW residency, Safehouse Arts, California
2017-23 | Broken Seeds Still Grow | ODC, Flight Deck: Oakland, Bankhead Theatre, Livermore
2022-24 | Rogue Gestures/Foreign Bodies | SF, Denver, Livermore, Northglenn, Amherst & NYC
2022 | Migrations at IDIA, Sunnyvale
2022 | Yerba Buena Gardens Choreofest, SF
2022-24 | Rogue Gestures/Foreign Bodies | SF, Denver, Livermore, Northglenn, Amherst & NYC
2022 | Margam, San Francisco, California
2019 | Yuva Bharati Solitaire Concert, California
2019 | Passage | As part of the Choreographers in Mentorship Exchange (CHIME) through Margaret Jenkins Dance Company, Nadhi Thekkek created a duo with Randee Paufve and Shruti Abhishek
2018 | Ram Navami festival, Livermore, California
2017 | USA Sangam Convention, California
2015 | Tyagaraja Festival, Cleveland, Ohio
2015 | ISCKON, Berkeley, California
2022 | Migrations at IDIA, Sunnyvale
2022 | Yerba Buena Gardens Choreofest, SF

Sindhu Natarajan is a renowned vocalist, composer, and South Indian classical dancer. She comes from a family of musicians, and began her formal training in Carnatic music with her aunts, Vasanthi Kannan and Raji Gopalakrishnan, and her grandfather, P.V. Natarajan, who were all highly accomplished musicians in their own right. She has also studied Bharatanatyam under Mythili Kumar of Abhinaya Dance Company in San Jose.

Sindhu has regularly given well-attended concerts in the Bay Area for the past 15 years. In addition, she has also enthralled audiences at prestigious venues in Chennai, India, during the December Music Season. After almost a decade of juggling her music career with her day-job as an elementary school teacher in Palo Alto, California, Sindhu decided to pursue her passion for music full-time. She has collaborated with and composed music for multiple leading South Asian dance companies and choreographers across the United States.

In addition to performing, Sindhu is a passionate composer who creates music that blends her Carnatic roots with other genres. Sindhu is a passionate advocate for immigrant artists. She is on the advisory board of The Immigrant Artist Network, where she uses her art to connect with other immigrant artists and comrades and to build community in the art space. Sindhu currently lives in Livermore, CA with her husband and two daughters.



shruti_abhishek and 5 others

shruti_abhishek As You Are

This work brings together eight South Asian femme artists, each with different dance forms, bodies, and lived experiences, to tell deeply personal stories about womanhood, motherhood, caregiving, resilience, and the struggles that often remains unspoken.

The work is also incredibly playful! We sing, we dance, we jam. It's been thrilling to watch this artistic sisterhood come alive through the various stories we are building together - stories that need to occupy space right now.

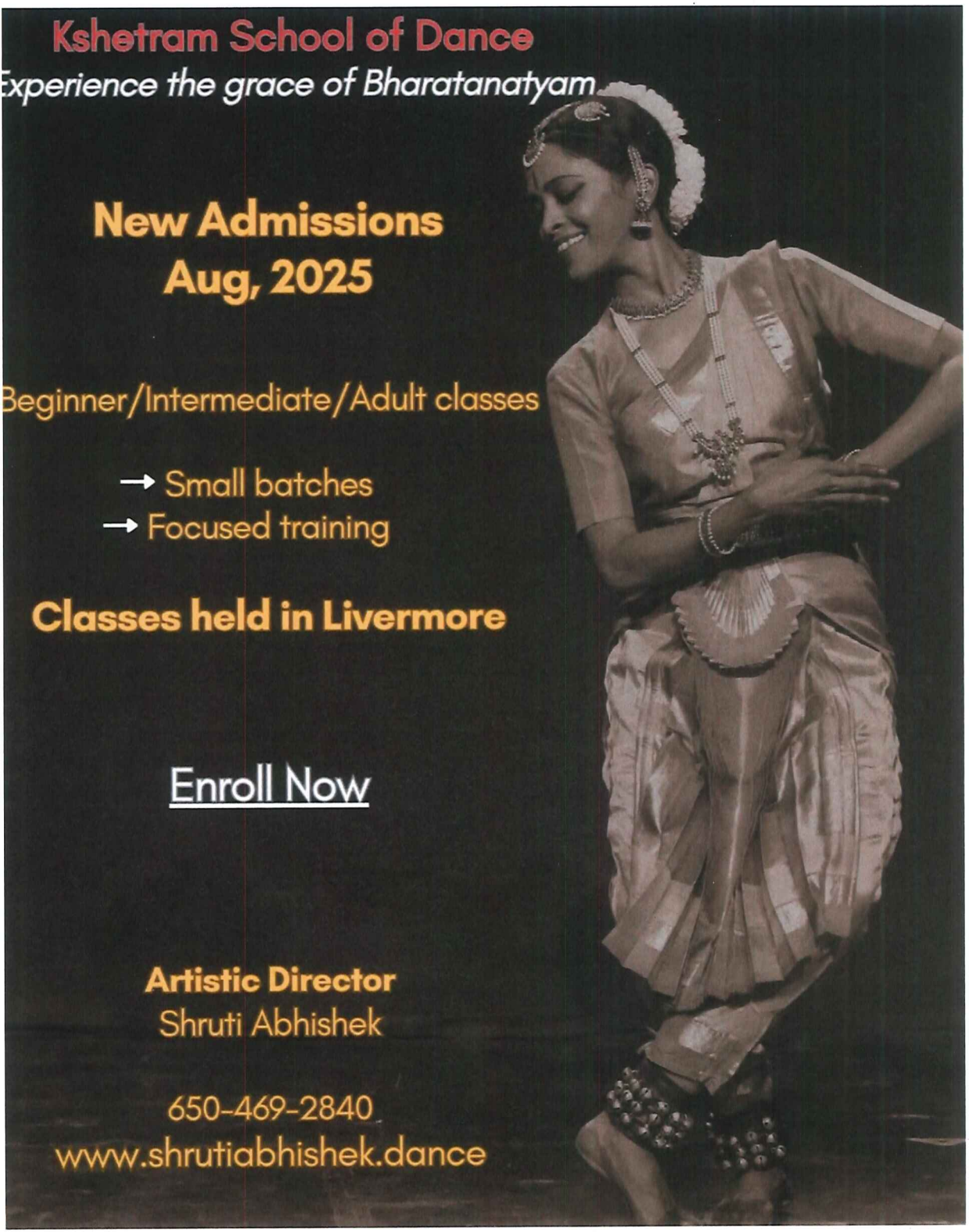
Sept 12- 8pm
Sept 13 - 7pm
Sept 14 - 2pm

Collaborators/Dancers: Nadhi Thekkek, Preethi Ramaprasad, Rasika Kumar, Shruti Abhishek, Sindhu Natarajan, Sri Thina Subramaniam & Surabhi Bharadwaj.

Music Direction: Sindhu Natarajan
Sound Designer: Sheena Dham
Direction: Vaibhav Arekar
Photography: Lara Kaur

Liked by **prajaktabapat01** and **others**
5 days ago

Add a comment... Post



shruti_abhishek • Follow
Livermore, California

shruti_abhishek Hi everyone!

Folks looking for dance classes around Livermore/Tracy area, I've got a couple of new slots open!

I'm teaching on Tuesday, Wednesday & Thursday evenings.

New batches start in August, so if you know someone who has been wanting to learn, now is a great time to join :)

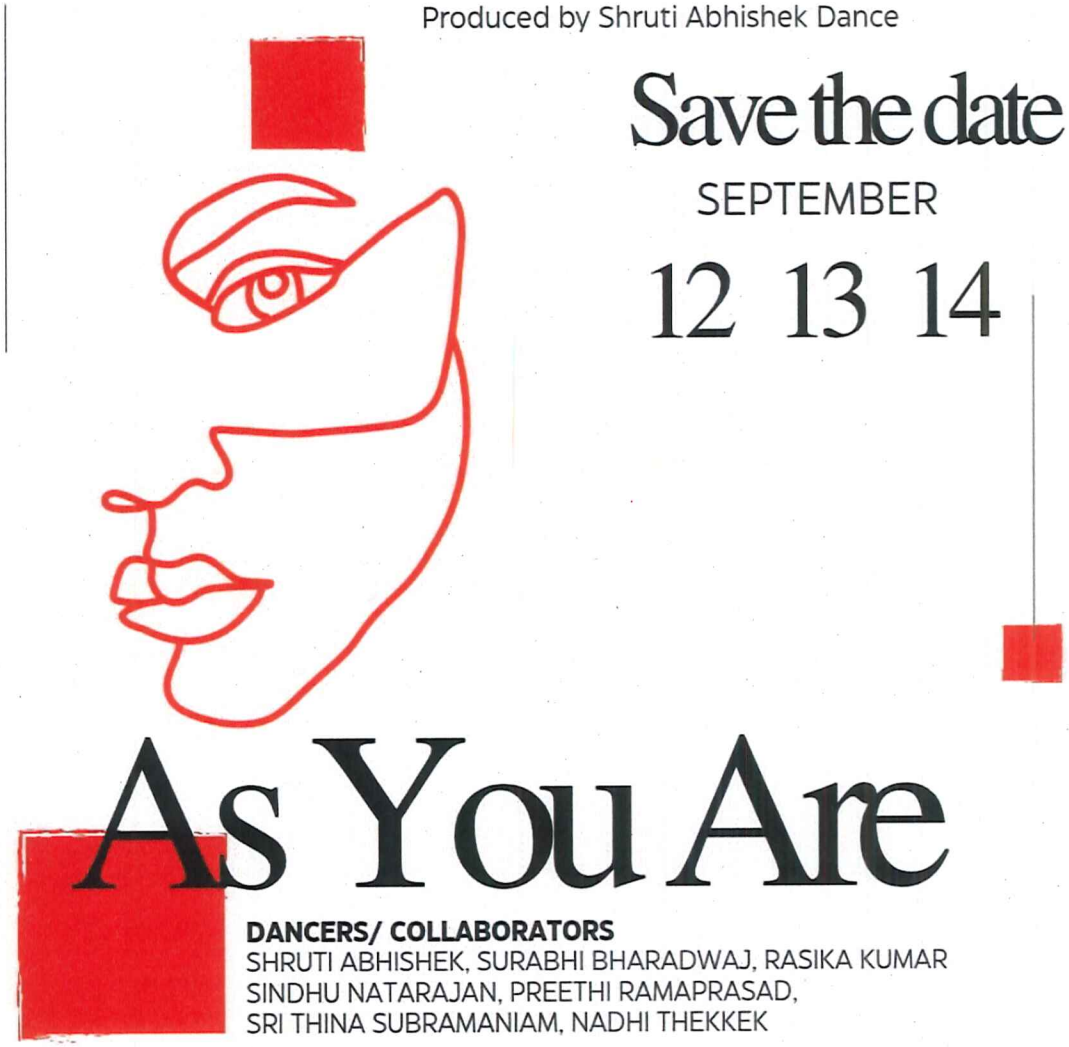
Happy weekend!

#downtownlivermore
#robertlivermorecommunitycenter
#livermorepubliclibrary #livermoremoms
#livermorekids #livermoredance #livermoreevents
#trivalleymoms #bharatanatyam #classes
#training #dance #pleasantonmoms
#bayareadance @visittrivalley @cityoflivermore

Edited · 6w

Liked by **raisasherif** and **others**
July 11

Add a comment... Post



shruti_abhishek and **3 others**

shruti_abhishek ✨ Save the Date! ✨
"As You Are"
(formerly known as And She Spoke)

Produced by Shruti Abhishek Dance

Collaborators/Dancers: Nadhi Thekkek, Preethi Ramaprasad, Rasika Kumar, Shruti Abhishek, Sindhu Natarajan, Sri Thina Subramaniam, and Surabhi Bharadwaj.

Directed by Vaibhav Arekar

📍 Location: BAM House, Oakland
📅 Dates: Friday, September 12 at 8 PM | Saturday, September 13 at 2 PM and 7 PM | Sunday, September 14 at 2 PM

This work is supported by the Creative Work Fund (in collaboration with Narika, Fremont), the

Liked by **gulabi_stories** and **others**
May 12

Add a comment... Post

Introduction to Kalamkari

The Temple Textile Art of South India



Description of event:
Kalamkari is the art of painting on cloth/textile with a pen. With a 3000-year-old history, Kalamkari is believed to have been known in Persia in addition to India. Practiced in both printed and painted styles, kalamkari has been popular within South Asian circles of global textile trade. Srikalahasti, a temple town within the Chittoor District of Andhra Pradesh, flourished under the patronage of temples in the 19th century with their demands for hangings with strong figurative and narrative components. Thus, fabrics exhibiting a rich vibrance of natural colors painted to depict the grandeur of mythological tales has become a unique character of Kalamkari at Srikalahasti.

Only natural dyes are used, involving at least 23 individual processing stages.
The proposed event will include a live workshop demonstrating the Kalamkari textile craft and a critical discussion of its history. Participants will learn to create a simple kalamkari piece, which they can take home and hang in their homes.

The workshop aims for participants to understand the significant skill that goes into making kalamkari textiles (and an extension to other handcrafted textiles too).
To think critically about the value of knowledge systems and skills that are passed down through oratory mediums vs knowledge systems that are gained through institutional structures.

Flow of workshop (2-3 hours in total):
- Oral / Multimedia presentation of the history of Kalamkari
- Live demonstration of the process of kalamkari
- Creation of a kalamkari artwork by each participant. (approx. 8x8 inches)

Costing:
Raw materials cost $25/ per person
Teaching fee: $600 (for a batch of 20) if there are more than 20 participants then we can discuss because I will need a TA.
Travel on actuals: Tickets (NYC-SFO-NYC) + Uber to and fro Pleasanton, CA to venue.

All raw materials are handcrafted by artisans in Sri Kalahasti and sourced directly from them via Kalam Creations Artisan Society.

You can see brief images of previous workshops: https://www.un-title.com/workshops

ENTERTAINMENT, PERFORMING ARTS

SF Choreography Festival Celebrates South Asian Activism

With a walking tour and ghadar geet, the festival will highlight South Asian activism and history



by Ashwini Gangal
May 8, 2023



Dancer and choreographer Joti Singh performing Ghadar Geet. (Photo by Joanna Ruckman)

South Asian activism in San Francisco

After a brief pandemic hiatus, Indian choreography festival, When Eyes Speak, is back with a bang. A celebration of the multiplicity of South Asian art and culture, the festival's theme this year is "Space, Place and Ancestry." The choreography aims to give the diaspora a sense of history and belonging, by highlighting the legacy of South Asian rebellion and activism in San Francisco. Aiding that mission is a walking tour by well-known community historian-couple, Anirvan Chatterjee and Barnali Ghosh.

First held in 2018, the festival is curated by choreographers Preethi Ramaprasad, Sri Thina, and Shruti Abhishek. It is scheduled to take place at San Francisco's Dance Mission Theatre on May 12-14.

Going beyond choreography



"Choreography is not just about dance. Our bodies are informed by our family members, by the times that came before us, by the spaces we inhabit," says Preethi Ramaprasad, Bharatnatyam dancer and

MOST READ LAST WEEK



Meiyazhagan Is A Nostalgia-Filled Ride Set In Rural Tamilnadu



Colombo: A City Of Many Spiritual Histories



Festival curators Sri Thina, Shruti Abhishek, and Preethi Ramaprasad.

doctoral candidate in Critical Dance Studies at UC Riverside.

"The evolution of dance forms in South Asia is inherently political, in terms of how diasporic dance history is seen. This festival is about saying – there was a radical political presence of South Asians in this city that existed way before it was discussed," she says.

The festival started with classical dance forms but evolved over the years to include theater, contemporary dance forms, as well as dance forms that are not considered classical but are extraordinarily rigorous.

" 'When Eyes Speak' was started because South Asian choreography needed a platform that's not simply about 'ethnic' dance," says Ramprasad. "It's so much more."

Like her, Ramaprasad's co-curators are also classical dancers.

Staking claim to San Francisco

At the festival, one of the segments is a walking tour by community historians Anirvan Chatterjee and his wife Barnali Ghosh. The duo has been conducting walking tours in Berkeley since 2012. Their famous 'Berkeley South Asian Radical History Walking Tour' is experimenting with a new geographical area for the first time. It will be a 75–90-minute tour along an eight to nine-block stretch on Valencia Street, an area they zeroed in on given the density of stories around South Asian life and "movement history" between 1910 and 2010. Roughly half the stories they tell on the Berkeley tour are in some way connected to the university; San Francisco, on the other hand, has a lot more art space stories.



Community historians Barnali Ghosh and Anirvan Chatterjee. (Photo by Joanna Ruckman).

"San Francisco's Mission District is known as a historically Hispanic-Latino-Chicano neighborhood," says Chatterjee. "Some think of it as a place with really good food; in fact, one of the most visible signs of South Asian life there is people eating on the streets. But we're trying to put a different spin on the area. You engage with a place very differently when you know that there were at least four generations of South Asian immigrants in those very spaces," he says.

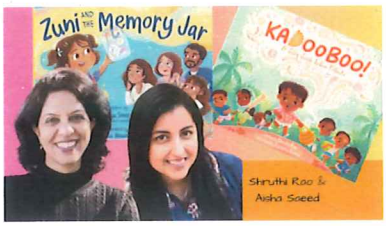
The trail our forefathers blazed for us

He hopes to reorient Indians towards the plurality of their heritage and give them frames of reference that transcend model minority and cultural stereotypes, like working in tech. The objective is also to tell Indians that there is solid ground underneath their feet and that they don't have to start from scratch every time they find themselves in this part of the world. The idea is to normalize current activism in the South Asian community by telling stories of those who engaged in different kinds of socio-political work in the past.

"For the diaspora, there's a sense that we have no history here or that all our history begins and ends in the homeland, but that's just not the case. We want people to think in terms of being rooted in Bay Area soil. We want to invite people to a 'chosen ancestry' or



Suvidha International Foundation Conducts Clothes Donation Drive



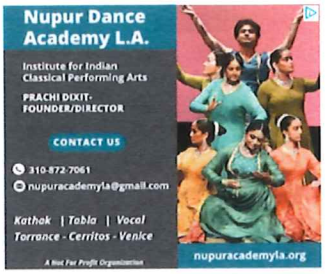
Picture Books That Celebrate Desi Stories For Children



Love. Connect: 5 Online Dating Tips For "Dating Sunday" Success

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a "claimed ancestry" by being inspired by people, movements, and stories," adds Chatterjee.

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Ghadar in the Mission

However, for Bhangra dancer Joti Singh, who is performing at the festival, it is very much a case of blood ancestry. She's the great-granddaughter of Bhagwan Singh Gyanee, president of the Ghadar Party, a San Francisco-based militant group that fought to overthrow the British Raj in India in the early 1900s. Singh, who is co-founder of Duniya Dance and Drum Company – Bay Area's only dance school that combines South Asian (Punjabi) and West African (Guinea) dance forms – will perform a segment at the festival called 'Ghadar Geet: Blood and Ink'. Some of the songs in this piece are poems written by her revolutionary forefather.



Choreographer Joti Singh (right) rehearses with dancers Rasika Kumar and Nadhi Thekkek at BlackBox Studios in Oakland, Calif. on Apr. 21, 2023. Singh, along with the Duniya Dance and Drum Company will be performing at When Eyes Speak South Asian Choreography Fest 2023: "Ghadar" in the Mission in May. Sree Sripathy for India Currents/CatchLight Local.

"Within the Ghadar Party, there were alliances across communities. Sikh, Muslim, Hindu, the working class, intellectuals – they all united. There was a sense of anti-capitalism to it too," she says, highlighting the heterogeneity of the Ghadar Party and that of her team. Her crew, comprising seven dancers and four musicians, includes a Chinese American, a queer dancer, a Nigerian American dancer, and one of Pakistani Muslim heritage. Her husband Bongo Sidibe, who is from Guinea, and with whom she runs the dance company, is also in the performance.

"Today it's about people fighting for rights across identities," she says. "I think we still experience many legacies of colonization like white supremacy, white adjacency, or even colorism and casteism within our own community. These are struggles that have been going on for over 100 years," she says.

Activism just as relevant today

Several causes speak to her, even today, particularly the fight for racial and economic justice, and the thrust against capitalism. Given her own multicultural marriage, she feels strongly about Asian and Black solidarity.

A section in Singh's performance called 'American Dream', is informed by the intertwining of history with modern-day problems.

While many among the diaspora youth may not feel connected with India's freedom struggle, they can draw inspiration from the rich South Asian legacy of social justice in San Francisco to connect with current issues, including gun violence, gender inequity, and climate change, to name a few.

'When Eyes Speak' is supported in part by the United States of Asian America Festival

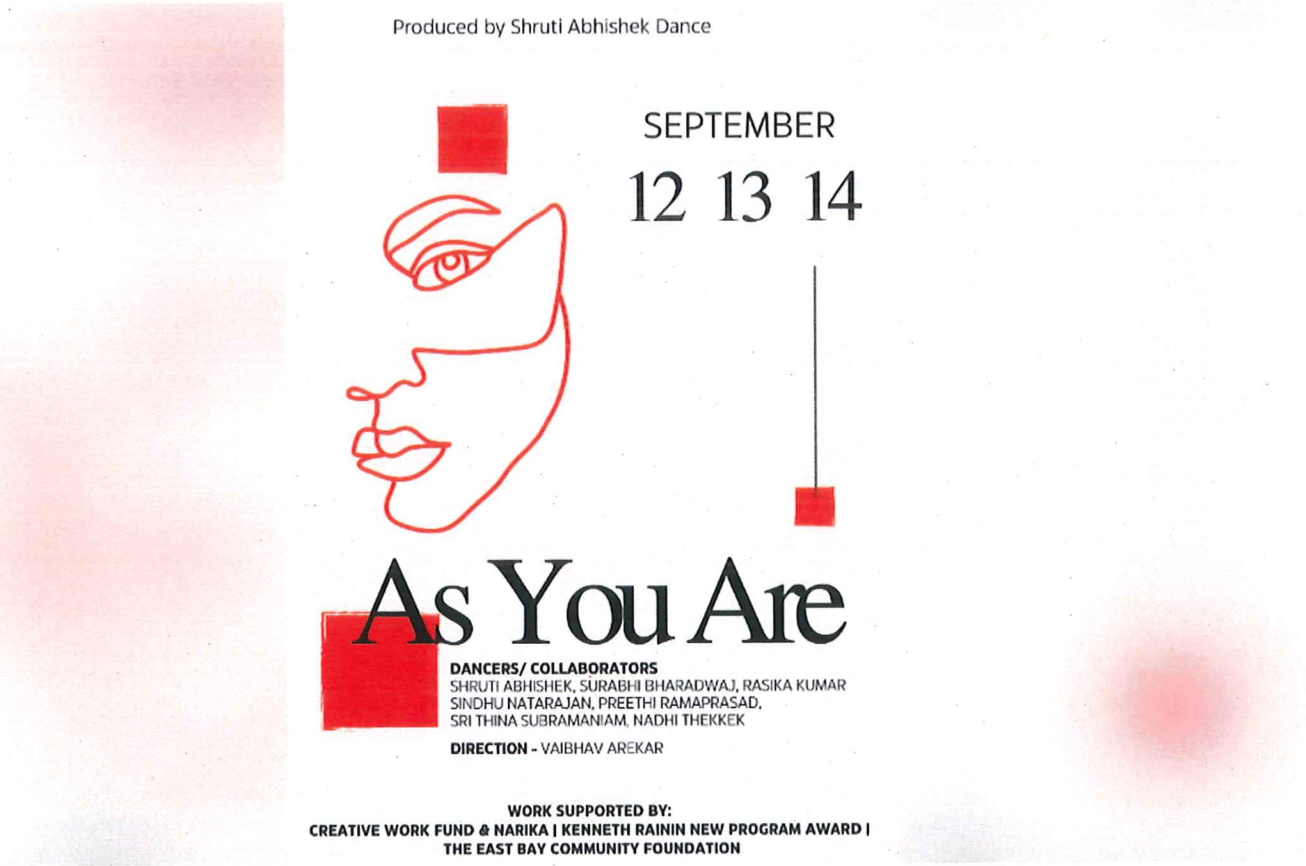
IndiaCurrents

COMMUNITY

Bharatanatyam Performance Tells Domestic Violence Survivors' Stories

The performance is produced by Bharatanatyam dancer and teacher Shruti Abhishek in collaboration with Narika.

by **Staff Writer**
August 12, 2025



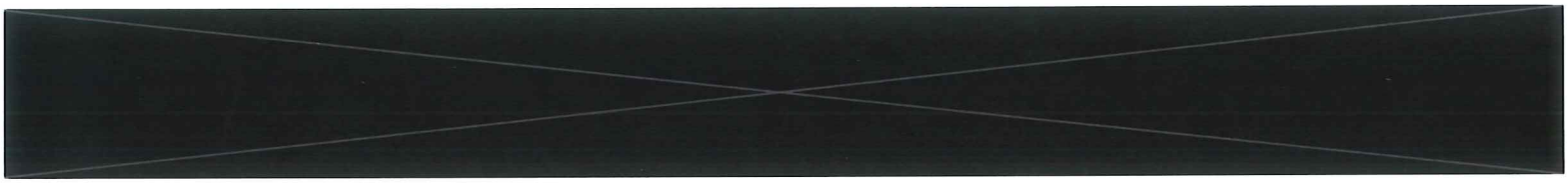
A dance-theatre Bharatanatyam production titled "As You Are" will premiere at BAM House in Oakland, offering an exploration of women's experiences through movement and personal narratives. Developed by Shruti Abhishek Dance in collaboration with Narika, a nonprofit supporting domestic violence survivors, six dancers

will participate in the performance to illuminate complex stories of resilience, motherhood, and personal sacrifice.

The interdisciplinary work weaves together powerful vignettes drawn from real-life experiences, focusing on themes rarely discussed openly within South Asian communities. By partnering with Narika, a Fremont-based organization with over three decades of supporting survivors, the production grounds its artistic expression in authentic lived realities.

The performances will take place on Friday, September 12 at 8:00 PM; Saturday, September 13 at 2:00 PM and 7:00 PM; and Sunday, September 14 at 2:00 PM.

Get your tickets **here**.





CITY OF LIVERMORE CALIFORNIA

Project and Program Grant Applications Review
September 1, 2025, Deadline Cycle

Presented by:

Allen McFarland
Management Analyst II

Leng Kutil
Management Analyst I

September 30, 2025

Project and Program Grants Overview



Project and Program Grant applications are due twice a year; March 1st and September 1st (or the following business day)



Grants must support projects and programs that take place in the City of Livermore



Projects and programs should be designed to support the artistic endeavors and opportunities in Livermore, and to encourage programs for the cultural enrichment of the City

CITY OF LIVERMORE CALIFORNIA

Grant Comparison Chart

Mini Grants	**Project and Program Grants**	Unsolicited Grants previously known as Public Art Grants
Frequency		
Offered Quarterly	**Offered Semi-Annually**	Offered Annually
Submission Deadlines		
March 1, June 1, September 1, and December 1	**March 1 and September 1**	October 1
Funding Available		
Up to $1,000	**From $1,001 to $10,000**	$10,001+

*Total available funds are determined based on available budget

CITY OF LIVERMORE CALIFORNIA

Grant Application Requests/Ad Hoc Committee Recommendations

Applicant	Grant Project/Program	Funding Requested	Funding Recommended
East Bay Holocaust Education Center	"Violins of Hope" Free Exhibits	$10,000	$10,000
Las Positas College	Literary Arts Festival	$10,000	$10,000
Livermore-Amador Symphony	"Spring Awakenings" Concert and Display	$8,579	$8,579
Livermore Art Association	Spring Arts Program	$9,000	$9,000
Livermore Valley Opera	Education and Community Engagement Program	$10,000	$10,000
**Shruti Abhishek Dance	Free Cultural and Education Program for Youth	$10,000	$4,000

**The ad hoc committee recommended funding $4,000 of the $10,000 requested by Shruti Abhishek Dance; this is to support the group's venue rental, materials and supplies, and marketing/promotion.

Titles in Bold *Indicate Applicant is a Previous Project & Program Grant Recipient*

CITY OF LIVERMORE CALIFORNIA

Next Steps



Applicants are notified of Commission funding recommendations and date of City Council consideration



Staff prepares materials for City Council agenda



November 2025, City Council consideration



Contracts executed for awarded programs and projects

CITY OF LIVERMORE CALIFORNIA

Thank You!

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COMMISSION FOR THE ARTS STAFF REPORT **ITEM NO. 5.4**

DATE: September 30, 2025

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Arts Projects, Planning, and Updates Memo

RECOMMENDED ACTION

Staff recommends the Commission for the Arts receive the memo and report.

DECISION TYPE

Not Applicable

SUMMARY

In an effort to provide clarity and to help set expectations, the City is providing this memo to the Commission for the Arts to explain the current plans and objectives related to the City's Arts program. This memo provides an update on the execution of the Livermorium Plaza Utility Box Mural and L Street Garage Mural projects, information on an upcoming mural project, and a general timeline for updates to existing Arts guidelines and policies.

DISCUSSION

The attached memo shares specific tasks and general timelines related to the work that staff will be focused on over the next 7-9 months.

ATTACHMENTS

1. Memo to the Commission for the Arts

Prepared by: Allen McFarland
Management Analyst II

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MEMORANDUM

Date: September 30, 2025

To: Commission for the Arts

From: Allen McFarland, Management Analyst II/Commission for the Arts Liaison Library

Subject: Utility Box Art Planning and Update on Current Projects

Background:
We appreciate the work that the Commission for the Arts is doing, and your overall input supports and enhances arts in the community. Earlier this year, the Commission for the Arts established an ad hoc committee to consider proposed murals for the utility boxes that are located in Livermorium Plaza. The Commission was asked to pause their work as the City needed time to gather additional data on the project and to communicate with various stakeholders. The City has now developed an overall strategy to address this project and the overall needs of the arts program in our community.

Next Steps – Development of a Comprehensive Mural Plan:
Before moving forward with individual projects or requests, the City aims to establish a comprehensive plan for murals – this includes murals on utility boxes in various locations across the City; murals requested by residents and business owners on private property that is viewable from the public right of way; and murals that are commissioned by the City for public buildings and structures.

To accomplish this plan, staff will take the following steps:

Plan Foundation Development – Now:
Staff has begun working to lay the foundation of the overall plan – the initial phase will be focused on utility boxes throughout the City. Future phases will focus on additional mural related planning and policy. We are in the process of developing strategies that address arts issues and needs, develop policies and procedures that support the overall direction and core values of the City, and create practical procedures and processes that provide clarity for all stakeholders and community members.

Assessment & Mapping of Utility Boxes – Summer/Fall 2025:
Staff will compile data to create a map of existing and potential utility box art locations throughout the City and assess their condition and potential for design/mural application.

Development of a Citywide Mural Plan – Fall/Winter 2025/26:
Through research, assessments, stakeholder input, and review of best practices, the City will create a comprehensive citywide mural plan that will act as the definitive resource for staff and the public to understand the City goals, policies, and procedures related to all mural types within the City.

Updates to Art in Public Places Policy & Procedure Manual and Livermore Municipal Code – Winter 2025/26:
The new mural plan will become part of the updated Art in Public Places Policy & Procedure Manual. This manual is intended to be the overall guide to important arts matters and information. It is currently undergoing significant work and modification to update and modernize its contents.

Portions of the new mural plan that are relevant to the Livermore Municipal Code (LMC) will necessitate an update to the code. There are additional proposed changes to the LMC related to the arts that will be submitted for review and consideration as part of one comprehensive update. More information will be shared with the Commission for the Arts as this plan is further developed, and advisory input is needed.

Review & Adoption – Early 2026:
Upon the completion of all draft/proposed plans, policies, and updates, this information will be presented to City leadership and the City Council for consideration and approval. Upon approval, staff will re-engage with the Commission for the Arts for input, advisement, and support in guiding the theming and implementation of future projects.

Current Actions:
While the City works to develop a comprehensive plan, we will move forward on the two projects that need immediate attention as part of the City's Capital Improvement Projects – the L Street Garage mural and the Livermore Plaza Utility Box murals. These projects will be managed directly by the City and will be executed prior to the development of the comprehensive new plan. The City will work with internal and external stakeholders to complete these projects, and they will serve as important contributions to our City's visual landscape in the interim.

The Commission for the Arts will still be asked to consider internal and external art proposals while the City manages these projects and works on the new plan. The next project that will be brought to the Commission will be a proposed mural on the side of the Rincon Branch Library. Staff intends to bring this matter to a Commission meeting in the near future.

We want to thank you all as Commissioners and as volunteers who are giving of their time in the name of enriching this community's public art environment. We look forward to working with you on shaping a cohesive vision for the arts across the City.

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COMMISSION FOR THE ARTS STAFF REPORT **ITEM NO. 5.5**

DATE: September 30, 2025

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Recurring Grants Ad Hoc Committee Update Report

RECOMMENDED ACTION

Staff recommends the Commission for the Arts receive the report from the ad hoc committee and provide feedback and direction (if applicable).

DECISION TYPE

Not Applicable

SUMMARY

During the May 27, 2025, meeting, the Recurring Grants ad hoc committee was appointed to review and discuss recurring applicants and their respective applications. This item is the sharing of notes, and an oral report update from that ad hoc committee.

DISCUSSION

The Commission for the Arts has discussed recurring applicants and their respective applications during previous items that focused on the approval of Mini Grants and Project and Program grants. Some sentiments that have been shared indicated that the grant application process should be simplified for organizations who apply on a regular, continual basis; there have also been discussions that suggested the process should be designed in a way that many different applicants have an opportunity to apply for and receive funding.

During the April 22, 2025, Commission for the Arts meeting, Chair Milder initiated a matter to discuss ongoing recurring grant applicants and their respective applications at a future meeting. The Commission for the Arts collectively expressed support for bringing this item to a future meeting.

ATTACHMENTS

1. Recurring Grants Ad Hoc Committee Notes

Prepared by: Allen McFarland
Management Analyst II

Recurring grants notes:

Suggestion to include an option for Arts Grants to cover a period longer than one year.

- For organizations that have applied many times for an Arts grant to fund a project or event that repeats each year. For example: LAA Spring Art Show, SPARC Shakespeare in the Vineyard or LVA Artwalk.
- Each year organizations often pay someone to apply for grants, which takes up some of the grant money. Recurring grants means more money will go to the event itself.
- Saves substantial time for organization.
- Organizations answers on grant application form should remain the same throughout the multi-year period.
- Grant awarded depending on whether Arts Commission funds are available.