



# Lewisville Lake Symphony

Adron Ming, Music Director / Conductor

November 8, 2020  
Streaming broadcast at 3:00 p.m.

## *Juan Riveros, harp*

**Serenade for Strings in E minor, Op. 20 (1892)**

Sir Edward Elgar (1857-1934)

- I. Allegro piacevole
- II. Larghetto
- III. Allegretto

***Dances sacrée et profane (1904) for Harp and String Orchestra***

Claude Debussy (1862-1918)

*Mr. Riveros, harp*

### ***Intermission***

**Introduction and Allegro for Harp, Flute, Clarinet and String Quartet (1905)**

Maurice Ravel (1875-1937)

*Mr. Riveros, harp*

***Danzas de Panama***

William Grant Still (1895-1973)

- I. Tamborito
- II. Majorana
- III. Punto
- IV. Cumbia

*Thank you to Dr. Joseph Lo and Cathryn Wang for their generous sponsorship of today's concert.*

*The City of Lewisville is the season sponsor for the Symphony Series.*



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## **Featured Artist Juan Riveros**

Grand Prize Winner of the 2020 International Competition for Strings and Harp

Harpist Juan Riveros is currently pursuing an undergraduate degree in Harp Performance and Music Theory at the Cleveland Institute of Music, studying under the tutelage of Yolanda Kondonassis. His past accolades include Interlochen's Young Artist Award, the Texas Young Master Award, Grand Finalist in the 2018 Anne Adams Awards, Honorable Mention at the 2019 Lyon and Healy Awards, Third Place in the Young Professional division of the 2019 American Harp Society National Competition, competition participant in the 2019 USA International Harp Competition, Grand Prize winner of the 2020 Lewisville Lake Symphony International Competition, a winner of the 2020 Anne Adams Awards Competition, and a YoungArts Merit Award in Classical Music/Harp.

Mr. Riveros is a graduate of the Interlochen Arts Academy, where he studied with Joan Raeburn Holland. His orchestral experience includes participation with the Interlochen Arts Academy Orchestra and Band, the National Youth Orchestra of the United States of America, the Cleveland Institute of Music Orchestra, the Youngstown Symphony Orchestra, and the Round Top Festival Orchestra. During the NYO-USA residency and tour of Latin America, Mr. Riveros premiered Gabriela Lena-Frank's *Apu: Tone Poem for Orchestra* and gave his Carnegie Hall and international debuts as a part of the program.

His past instructors include Alison Read and Joan Holland. Passionate about the art of pedagogy, Mr. Riveros has previously led the Garland Independent School District Summer String Camp harp program and teaches privately in Cleveland or via online platforms. Mr. Riveros' first publication, *Concert Fantasy on Pajaro Campana*, is available for purchase from Lyon and Healy.

## **Program Notes**

by Deborah Svedman

***Serenade for Strings in E Minor, Op. 20*** (1892)

Sir Edward Elgar (1857-1934)

I. Allegro piacevole; II. Larghetto; III. Allegretto

When the Nationalism movement of the 19<sup>th</sup> century started in classical music around 1860, England arrived late to the party. There really hadn't been an internationally-known English composer in about two hundred years (since Henry Purcell 1659-1695), but thankfully Edward Elgar emerged to represent the British. He's best known to the general public for his "Pomp and Circumstance March No. 1" that helped us all cross the stage at graduation, but he wrote many other great works for orchestra and chorus. He never had formal training in composition, but was an excellent violinist who played bassoon and organ in addition to conducting. Elgar was knighted in 1904 and became the University of Birmingham's first professor of music.

The *Serenade* was the reworking of a previous piece for his wife Alice on the occasion of their third wedding anniversary. Throughout their married life Elgar said she was a great inspiration to his creativity and that she "helped a great deal to make these little tunes," referring to the *Serenade*. It was first premiered in a private performance by the delightfully-named Worcester Ladies Orchestral Class (conducted by Elgar himself) in 1892, and then performed professionally in New Brighton, one of Victorian England's favorite places for Saturday afternoon concerts. It is an early work consisting of three movements, and though brief, shows the composer's mastery of writing for strings. All three movements, Allegro

piacevole (Italian for “pleasing”), Larghetto, and Allegretto, are charming: the Allegro liltily rhythmic, the Larghetto melody shaped by what became known as a characteristic Elgarian seventh— a melodic pattern rising, pausing, then falling, some say mimicking British speech patterns, and finally the Allegretto, a pleasant reworking of themes from the first movement.

### ***Danses sacrée et profane (1904) for Harp and String Orchestra***

Claude Debussy (1862 – 1918)

In 1904 Pleyel, the famous Parisian firm of instrument manufacturers, approached Claude Debussy to commission a new piece for their 1897-patented chromatic harp, intended for the diploma examinations at the Brussels Conservatoire. This new instrument was much larger and rather unwieldy because instead of the standard set of strings that used pedals to change the pitch, it had a string for every chromatic note and no pedals at all. Debussy responded with his *Danse sacrée et danse profane*. Pleyel’s clumsy harp soon faded from sight, but Debussy’s music did not, and it quickly became a concert favorite of harpists and chamber music enthusiasts.

The two dances are played as one continuous piece. The contrast suggested by "sacrée" and "profane" is that between a heavenly, ethereal spirit and an earthly, mortal being. The sacred dance is infused with breath-taking grace, possibly from Debussy’s regard for the antiquity of the harp (one of the oldest instruments in existence). The modal melodies and transparent textures of the string family create a sense of angelic simplicity. One can speculate that this might have been how Debussy imagined the sound of the music of ancient Rome or Greece, or possibly his homage to Erik Satie’s *Gymnopédies*.

For the second *danse*, the French use of “profane” is not meant in a derogatory sense, but as a more ordinary human feeling rather than a spiritual divineness. It is exemplified by a light-hearted waltz in which the harp sparkles with rhythmic fun and a desire to dance. The ending surprises the listener, as the music dissipates quickly and quietly after a rousing climax, like a pleasant dream that is suddenly interrupted by awaking.

### ***Introduction and Allegro for Harp, Flute, Clarinet, and String Quartet (1905)***

Maurice Ravel (1875-1937)

When one thinks of French Impressionist composers, Debussy and Ravel immediately come to mind. They were rivals, of a sort, as were the two top instrument companies of France – Pleyel and Érard. When Pleyel approached Debussy to commission a harp piece, Érard went to Ravel to commission its own work a year later. (See also the notes for Debussy’s *Danses sacrée et profane*.)

There’s a bit more on the rivalry between the most famous French composers of the 20<sup>th</sup> century. Initially the composers had a mutual admiration for each other and their work. They both studied at the Paris Conservatory, admired Fauré and Saint-Saëns, and left Romanticism in favor of creating better French music through vivid textures, lilted harmonies, sensual rhythms, and colorful instrumentation - labeled “Impressionism” to the displeasure of both. The Parisian critics and fans were really the ones fomenting the taking of sides. Ravel finally said, "It's probably better for us, after all, to be on frigid terms for illogical reasons." However, when Debussy died in 1918, even as the Germans were bombarding Paris during World War I, Ravel was one of the few to attend the funeral procession – a symbol of respect for his former friend and mentor.

Ravel spent, in his words, “a week of continuous work and three sleepless nights” to finish his *Introduction and Allegro* and chose to add two wind instruments on top of the strings and harp. Similar to Debussy’s work, it is two separate sections played continuously and features the harp prominently. The harp states the main theme of the Allegro, tosses it back and forth with the ensemble, and eventually indulges in a cadenza reveling in the grandeur of Érard’s harp. With its independence of parts, brilliant color and its myriad of ingenious textures often juxtaposing strings against winds, Ravel’s piece makes for thoroughly magnificent chamber music.

## ***Danzas de Panama* (1948)**

William Grant Still (1895-1973)

- I. Tamborito (“little drum” with stringed instruments tapped as percussion)
- II. Meiorana (folk guitars playing in counterpoint with 3-stringed violins)
- III. Punto (dance in 6/8 time with a shoe-tapping section and promenade)
- IV. Cumbia (a sensual but spirited dance lacking a European style)

A recipient of six (6) honorary doctorates and the owner of many musical firsts for African-American composers, William Grant Still is becoming more and more popular in concert halls. His parents were music and English teachers; after his father died, his stepfather encouraged William’s curiosity about classical music by providing him with operatic recordings. He graduated valedictorian of his high school class at the age of 16 and enrolled as a pre-med student at Wilberforce University, a private HBCU, but his fascination with musical instruments and classical music made him drop out and enroll in Oberlin Conservatory.

Still switched to the popular music of the time—ragtime, jazz, and blues—and worked with such greats as W. C. Handy, Eubie Blake, Paul Whiteman, Sophie Tucker, and Artie Shaw. Later, with a renewed interest in classical music, he took composition lessons from George Chadwick and Edgard Varèse. He wrote everything from ballets and symphonies to music for radio and television shows. His opera *Troubled Island* (with libretto by eminent author Langston Hughes) premiered at the New York City Opera in 1949 (one of his many firsts for an African-American composer), and excerpts from his “Laredo Suite” were used as background music for the hit television shows *Perry Mason*, *The Three Stooges*, *Have Gun Will Travel*, and *Gunsmoke*.

The *Danzas de Panama*, written for either string quartet or string orchestra, are based on a collection of Panamanian folk tunes that were brought to Still’s attention by violinist and ethnomusicologist Elisabeth Waldo (b. 1918). It was a first in classical string literature by attempting to imitate the sound of native instruments and incorporating percussive hand taps on the classical instruments. The first and last dances are derived from African tunes, probably brought by the first slaves imported into Panama, while the second and third are of Spanish-Indian origin. All together they are exquisite little works of Caribbean flavor.



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#### **Ning Zhou, piano**

December 29, 7:30 PM

#### **Nadia Bohachewsky Sorée, harpsichord**

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March 26, 7:30 PM

Concerts will be available for viewing on YouTube and Facebook at **no charge**, as always!

The **link for each concert** will be available on [lewisvillesymphony.org](https://www.lewisvillesymphony.org) and the Lewisville Lake Symphony Facebook page prior to the concert.

## The Musicians

### Adron Ming, Music Director/Conductor

Friends of the Music Director/Conductor Podium<sup>1</sup>

### Charles Andersen, Assistant Conductor

Friends of the Assistant Conductor Podium<sup>2</sup>

#### First Violins

Tonda Sykes\*, *Concertmaster*

*Samuel & Kim Arney Chair*

Arthur Busby, *Associate*

*Concertmaster*

*The Honorable R Neil & L. Jean*

*Ferguson Chair*

Emily Aquin\*

Rob Flickinger\*

Lisa Shields\*

Kristin van Cleve

Hanyuan Wang\*

Kathy Johnson

#### Second Violins

Mary Havenstrite\*, *Principal*

*Marguerite Lamp Chair*

Susan Younghans\*

Yuri Noh\*

Harvey Wechsler\*

Julianne Booth

Chris Chapin\*

#### Violas

Jennifer Sweetman\*, *Principal*

*Forrest & Martha Whitescarver*

*Chair*

Amber Sander\*

Sonya Ryberg

Iris Messinger\*

#### Cellos

Dan Lewis\*, *Principal*

*Paul & Marjory Vickery Memorial*

*Chair*

Jim Higgins\*

Hsinyi Wang\*

Brian Sague

#### Basses

David Shaw\*, *Principal*

*Vernell T. Gregg Chair*

Brian Peacock\*

#### Flutes

Jackie Akin\*, *Principal*

*Green Family Chair*

Jennifer McElroy

#### Piccolo

Jennifer McElroy

*Christine Hotchkiss Chair*

#### Oboes

Sally Bohls, *Principal*

*Allen G. & Jane Davis Roe Chair*

Cecile Lagarenne

#### English Horn

Cecile Lagarenne

*Martha Cecile Storrie, M.D. Chair*

#### Clarinets

Kenneth Krause\*, *Principal*

*Marguerite Lamp Chair*

John Scott

#### Bass Clarinet

Doug Obst

#### Saxophone

Don Fabian

*Martin Family Chair*

#### Bassoons

Charlie Hall, *Principal*

*Dan Whittington Memorial Chair*

Ralph Morgan

#### Contra Bassoon

Jeff Strong

#### French Horns

Daniel Serrago, *Principal*

*Fred & Diane Busche Chair*

Tyler Bjerke

Nancy Jarrett

Chrystal Stevens

#### Trumpets

Bert Truax, *Principal*

*Anonymous sponsor*

Richard Hall

#### Trombone

James McNair

*Friends of Live Music Chair*

Jonathan Gill

#### Bass Trombone

Jon Bohls

*Alex McDonald Chair*

#### Tuba

Jason Wallace

*Robert W. & Nancy Brown*

*Memorial Chair*

#### Timpani

Steven Kimple

*Rev. Dr. Byron & Margaret Wells*

*Chair*

#### Percussion

David Elias, *Principal*

*Dave & Susan Mullins Chair*

Greg White

#### Harp

Laura Brandenburg

*Bill & Grace Lawrence Chair*

#### Keyboard

Heejung Kang

*Glenn Schmidt Memorial Chair*

<sup>1</sup>Friends of the Conductor/Music Director

- Diana McMillin
- Dr. Pamela Mia Paul
- Deborah Svedman
- Nancy Wright

<sup>2</sup>Friends of the Assistant Conductor

- Dr. Pamela Mia Paul
- Jamie & Susan Martin

\*Performing on today's concert

# Today's Virtual Art Exhibit

Today's virtual art exhibit, featured during the intermission, is presented by The **Visual Art League of Lewisville** (VAL), an all-volunteer organization with members who share an interest in the visual arts and fine crafts. Membership includes artists, students, educators, and those art advocates wanting to support the local arts community. Many thanks to the artists who have shared their great talent with us today:

*David Blow*  
*Nancy Busey*

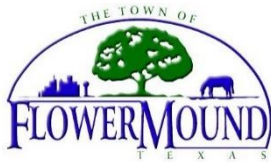
*Linda Chidsey*  
*Deb Kreimborg*

*Alfredo Santesteban*

and to VAL president Diane Wright for organizing the exhibit and Betsy Glickman from the MCL Grand for producing the video.



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