



Lewisville Lake Symphony

Adron Ming, Music Director / Conductor

April 18, 2021

Streaming broadcast at 3:00 p.m.

Nikita Fitenko, piano

Symphony No. 40 in G minor, K. 550

Wolfgang Amadeus Mozart (1756-1791)

- I. Molto allegro
- II. Andante
- III. Menuetto and Trio
- IV. Allegro assai

Intermission

Piano Concerto No. 1 in C Major, Op. 15

Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Largo
- III. Rondo. Allegro scherzando

Mr. Fitenko, piano

Today's concert is dedicated to the memory of Brian Sagué, longtime cellist with the symphony.

Mr. Fitenko's performance is co-sponsored by a generous donation from Peggy Atkerson.

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Featured Artist Nikita Fitenko



Internationally acclaimed pianist and Yamaha Artist Nikita Fitenko has performed recitals and with orchestras in the former Soviet Union, Europe, Asia, and South and North America. He has appeared as soloist with such orchestras as the St. Petersburg Capella Symphony, Russian Chamber Philharmonic, Russian Philharmonic Orchestra of Moscow, St. Petersburg State Conservatory Orchestra, State Hermitage Orchestra, Slovak National Philharmonic, Corvallis Symphony Orchestra, Lewisville Lake Symphony, Rapides Symphony, and Northwestern Symphony Orchestra among others.

While performing a wide and diverse repertoire, Fitenko is an acknowledged master of Russian piano music. His CDs for Altarus Records of the complete piano works by leading contemporary Russian composers Georgy Sviridov and Sergei Slonimsky have garnered rave reviews from the international music press. *Fanfare Music Review* wrote “Fitenko plays magnificently!” Slonimsky himself

described Fitenko’s interpretation of his piano music as “outstanding.” He also added, “It is very vivid, imaginative, virtuosic, fascinating, and pianistically brilliant.” Dr. Fitenko’s recording of Scriabin’s Piano Concerto with the Russian Philharmonic Orchestra of Moscow was released internationally on the Classical Records label. His latest recordings of works by Bach, Beethoven, Mussorgsky, and Rachmaninov as well as his “All Tchaikovsky” CD for Classical Records were released in 2015 and 2017. All of his recordings are available through iTunes and Amazon.

In addition to solo recitals, Nikita performs extensively in piano duo with Katerina Zaitseva. Hailed by critics for their “superlative sound, superlative interpretation, and superlative pianism...”, the duo has performed worldwide with most recent appearances at the Moscow State Conservatory Hall (Russia), Madeira Music Festival (Portugal), Kennedy Center’s Millennium Stage (Washington, D.C.), Yamaha Hall (NYC), Piano Duo Series (Tokyo, Japan), Nancyphonies Music Festival (France), University of Florida Young Pianists Festival, and Berkeley University (California). Their critically acclaimed CD featuring works for piano four hands by Robert Schumann and Johannes Brahms has been released internationally by the Classical Records label and is available through Amazon and iTunes.

A native of St. Petersburg, Russia, Nikita Fitenko graduated from the St. Petersburg State Conservatory with a citation for excellence given to only five other graduates in the last fifty years. After receiving the Anton Rubinstein Memorial Award, he came to the U.S. to study, earning his master’s and doctoral degrees from the University of North Texas. His principal teachers included Roman Lebedev, Igor Lebedev, and Joseph Banowetz.

Dr. Fitenko has been invited to serve on many international piano competition juries in Spain, Italy, Sweden, Italy, Russia, and many U.S. cities. He has presented master classes in Italy, Germany, Japan, Spain, Estonia, South Korea, and China as well as the United States. Among his students are winners of national and international competitions including the National Music Teachers National Association (MTNA) competitions.

Currently, Dr. Fitenko is Associate Professor of Piano at the Catholic University of America in Washington, D.C. Previously he was Associate Professor and Coordinator of Keyboard Area at Northwestern State University of Louisiana. He is also the Artistic Director of the American International Piano Festival and Competition and the Washington International Piano Festival. Dr. Fitenko is the founder of the Louisiana International and Florida International Piano Competitions.



Today's concert is dedicated to the memory of longtime orchestra member

Brian Sagué (1946-2021)

The symphony mourns the loss of long-time orchestra member, cellist Brian Sagué. Brian's love for the cello and for music began with cello lessons in the sixth grade and led to a life-long career in music. He was an orchestra teacher at Skyline High School in Dallas. In addition to playing with the Lewisville Lake Symphony for 30 years, he also played with the Richardson Symphony and Wichita Falls Symphony. Our orchestra will miss his presence, both musical and personal.

Program Notes

by Deborah Svedman

Symphony No. 40 in G minor, K. 550 (1788)

- I. Molto allegro
- II. Andante
- III. Minuet and Trio
- IV. Allegro assai

Wolfgang Amadeus Mozart (1756-1791)

In the late 18th century, a German literary movement began with Goethe and Schiller that became known as *Sturm und Drang* (*Storm and Stress*), which exalted nature, feelings, and individualism, and sought to take a different road from the previous period of Enlightenment. It affected music as well, a predecessor of sorts from the more staid and rigid Classical period to the more emotional Romantic period of the 1800's. *Sturm und Drang* was a movement that didn't last long, perhaps because of the arrival of giants such as Beethoven and Schubert who developed their own styles of expressing wider variances in human emotion and pushed the envelope of traditional forms. The music associated with *Sturm und Drang* is predominantly written in a minor key to convey difficult or depressing sentiments. The principal themes tend to be angular, with large leaps and capricious melodic forms. Tempos and dynamics change quickly and arbitrarily in order to reflect changes of emotion.

The year 1788 was a dark one for Mozart. Viennese audiences were less eager to hear his concerts and recitals, bills were piling up, and his infant daughter Theresia had just died. The Symphony No. 40 in G minor is one of only two that Mozart wrote in minor keys and reflects his brief interest in the artistic *Sturm und Drang* movement in which darker emotions were exhibited. More interesting is the freedom of the wind instruments in this piece, with the violins yielding to colorful bursts from the woodwinds in particular. But

Mozart, being Mozart, cannot maintain the somber mood throughout. There are many sections of lively and cheerful music that are more characteristic of his compositions.

The first movement, *Molto Allegro*, makes much of plaintive sighs, though gentle graceful melodies also appear and even occasional bursts of jubilation. The second movement, *Andante*, is softly elegant, as if of a quiet moonlit evening. Here, Mozart entirely sets aside the shadows of minor keys in favor of brighter major keys. The third movement, *Minuet and Trio*, offers darkness as well as light, the dark passages strongly assertive and the light ones sweeter. For the *Allegro assai* finale, Mozart returns to a general focus upon more serious moods, often giving an urgent and fretful turn. In the middle of the movement, different sections of the orchestra simultaneously concern themselves with different melodic ideas, all blended into an intricate mix.

Piano Concerto No. 1 in C Major, Op. 15 (1796-1797; published 1801) Ludwig van Beethoven (1770-1827)

- I. *Allegro con brio*
- II. *Largo*
- III. *Rondo. Allegro scherzando*

Music scholars and historians often remark how the second piano concerto in B-flat of Beethoven is more classically Mozartian than his first piano concerto in C Major. The C Major concerto was first only in order of publication, evidently because he much preferred it to the earlier one in B-flat. It is a bigger, grander work in every way. Whereas the earlier Concerto was a drawing-room work imitating the styles of Mozart and Haydn and done with an orchestra so small that Beethoven could rehearse it in his apartment, the C major concerto is public music, written for the concert hall, with as large an orchestra as had ever been used in a piano concerto, complete with horns, trumpets, and timpani, and full of contrasts of loud and soft that are absent from his earlier concerto.

Beethoven intended the C Major concerto to be a virtuoso showcase for his own piano playing. The first known performance was in a 1798 concert in Prague, in which he played both of his first two concertos. Beethoven would continue to refine this concerto until it reached its final published form in 1801. Copyright simply did not exist at that time and delaying publication was one way of preventing other pianists from freely using his music. Despite its relative conservatism, his Piano Concerto No. 1 did provoke quite a response in its day. At its premiere, the audience reacted favorably but with surprise – proving that, even when he was starting out, the emergence of Beethoven’s unmistakable voice with its bold melodic ideas and daring harmonies was already sowing the seeds of musical revolution and challenging preconceived ideas about musical structure.

Beethoven was able to reveal the full extent of his exuberant pianism in the C major concerto and filled it with musical surprises: the opening theme initially conceals its martial character through its pianissimo entry, while the solo piano somewhat ignores this theme when it enters, presenting a flowing melody instead that seems to turn the music in a completely different direction. Beethoven’s use of sharp contrasts in combination with an often spectacular manner of writing for the piano contributes greatly to the highly imaginative character of the first movement. The *Largo* possesses a breadth that would later return in several of Beethoven’s mature works. According to Beethoven’s biographer and contemporary Franz Wegeler (1765-1848), the concluding *Rondo*, whose somewhat broad humor is reminiscent of Haydn’s, had still not been finished two days before its premiere. A team of four copyists grabbed the finished sheets of manuscript one by one from the composer’s hands in order to have the work ready for performance!

The Musicians

Adron Ming, Music Director/Conductor

Friends of the Music Director/Conductor Podium¹

Charles Andersen, Assistant Conductor

Friends of the Assistant Conductor Podium²

First Violins

Tonda Sykes, *Concertmaster*
Samuel & Kim Arney Chair
Arthur Busby, *Assoc. Concertmaster*
The Honorable R Neil & L. Jean
Ferguson Chair
Rob Flickinger
Hanyuan Wang
Janetta Tang

Second Violins

Mary Havenstrite, *Principal*
Marguerite Lamp Chair
Yuri Noh
Harvey Wechsler
Julianne Booth
Chris Chapin

Violas

Sonya Ryberg, *Principal*
Forrest & Martha Whitescarver
Chair
Monika Fryklund
Cornelia Harris

Cellos

Dan Lewis, *Principal*
Paul & Marjory Vickery Memorial
Chair
Jim Higgins
Zachary Mansell

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

Ralph Morgan, *Principal*
Dan Whittington Memorial Chair
Jeff Strong

Contra Bassoon

Jeff Strong

French Horns

Nancy Jarrett, *Principal*
Fred & Diane Busche Chair
Tyler Bjerke

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

Michael McNicholas
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

¹Friends of the Conductor/Music Director

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

²Friends of the Assistant Conductor

- Dr. Pamela Mia Paul
- Jamie & Susan Martin

Today's Virtual Art Exhibit is presented by the Visual Art League of Lewisville

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. Thank you to **Robertus van der Wege**, juror/judge, for sharing some highlights of the *Fresh Ideas 2020* exhibit. *Fresh Ideas 2021* will be on display at the Grand Theater in Old Town Lewisville this coming July 17-August 14. The following artists' works are shown in the video:

Ariel Bowman

Barbara Oliver Hartman

Lisa Chittenden

Ricky Sanders

We appreciate VAL president **Diane Wright's** work in organizing this video exhibit and **Betsy Glickman** from the Grand Theater for producing the video.



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