



Lewisville Lake Symphony

Adron Ming, Music Director / Conductor

2026-27 SEASON



SYMPHONY SERIES • NO. 1



TIME TO SHINE

featuring

Steven Dong

*Grand Prize winner of the 2026
International Competition
for Piano*



Rachmaninoff

Piano Concerto No. 1



Haydn

Symphony No. 101
"The Clock"



Friday, October 9, 2026

7:30 PM

Lewisville Grand Theater
Lewisville, Texas



The Lewisville Lake Symphony is
supported in part by:



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listed on pages 23 and 24

PROGRAM

Time to Shine

Adron Ming, Music Director/Conductor

Nathan Howard, Assistant Conductor

Joseph Haydn (1732–1809)

Symphony No. 101 in D Major,

Hob. I:101 “The Clock” (1794)

- I. Adagio – Presto
- II. Andante
- III. Menuetto: Allegretto – Trio
- IV. Finale: Vivace

INTERMISSION

Sergei Rachmaninoff (1873–1943)

Piano Concerto No. 1 in F-sharp Minor,

Op. 1 (1919 Final version)

- I. Vivace
- II. Andante
- III. Allegro vivace

Steven Dong, piano

Tonight's concert is dedicated to the memory of
Jim Higgins.

The 2026 –2027 concert season is dedicated to the memory of
Grace Lawrence.

**The City of Lewisville is the Season Sponsor for
the Symphony Series**

Grace Lawrence, in memoriam

Grace Lawrence served on the Lewisville Lake Symphony Board of Directors from 2011 until she reluctantly stepped down in 2025 due to health challenges. During those years, she served as Board Chair, Board Vice Chair, and, for many years, as Controller and leader of the Financial Team.



Grace's love of classical music, combined with her exceptional business acumen, made her a "dream" Board member. She brought energy, intelligence, and a genuine desire to make the Symphony better to everything she did. She strengthened our business and financial processes and was always looking for new ways the Symphony could have an even greater impact in our community.

Music had been an important part of Grace's life since childhood. A talented pianist, she studied at the Settlement School of Music and the Philadelphia Conservatory of Music with hopes of becoming a professional pianist. When physical problems with her hands ended those aspirations, she turned her talents to mathematics and business, ultimately enjoying a successful career in finance and IT with GTE and SuperMedia.

Grace gave the Symphony her talents, her wisdom, her enthusiasm, and her heart. We are grateful for all she gave us, and we will miss her more than words can say.

It seems especially fitting that Grace, who loved music so deeply, would leave such a lasting mark on the organization that brings it to our community. The Lewisville Lake Symphony Board of Directors voted by acclamation to elect Grace posthumously as a Board Member Emeritus and to dedicate the Symphony's 2026–2027 season in her memory.

Jim Higgins, in memoriam

Jim Higgins was a dedicated member of the Lewisville Lake Symphony for more than 30 years. As a cellist, his love of music was both his calling and his gift to the world. For many years, he shared that passion as a teacher, inspiring students with the beauty and discipline of the cello. Those who learned from him carried away far more



than technique—they carried his warmth, his patience, and his deep belief that music matters. In addition to performing and teaching, Jim was an accomplished arranger and composer.

As a Symphony member, Jim was the consummate professional, both in his relationships with his colleagues and in the integrity he brought to making music. He was deeply respected and admired by everyone who had the privilege of working alongside him.

After he and his wife, Symphony oboist Ceci Lagarenne Higgins, retired from the Symphony at the end of the 2023–2024 season, they continued to attend concerts, enjoying the music from the other side of the stage. It was an honor to have Jim as part of the Lewisville Lake Symphony family, and his presence will be greatly missed.

In recognition of Jim's many years of commitment and contribution to the orchestra, the Lewisville Lake Symphony Board of Directors voted by acclamation to dedicate this evening's concert in his memory.



Program Notes by Deborah Svedman

Joseph Haydn (1732–1809)

Symphony No. 101 in D Major,

Hob. I:101 “The Clock” (1794)

Have you ever wondered how society functioned before clocks and watches were commonplace? Stay with me, now – there’s a connection coming up soon. The modern clock that uses a pendulum (thank you, Galileo) was invented in 1656 by a Dutch astronomer named Christiaan Huygens. The principles of the mechanical clock as we know it today were refined, and jewelers and clockmakers were commissioned by royals and the wealthy elite in the 17th and 18th centuries to craft increasingly elaborate designs for clocks, including moving figures, chimes, and played melodies. Eighteenth century Europeans, particularly the French and English, magnificently exploited the clock as art. From simple cuckoo clocks to the elite Peacock Clock in the Hermitage Museum in St. Petersburg, Russia, complicated and sophisticated clocks became signs of wealth and prestige.



The Peacock Clock

Program Notes by Deborah Svedman

Nicholas I, Prince Esterházy, the principal employer of Joseph Haydn, was a man wealthy beyond imagination and crazy about the arts. He built a number of palaces and his taste for opera and other grand musical productions earned him the title “the Magnificent.” He certainly was extravagant in his clothing budget, and famously wore a jacket studded with diamonds. Beyond the bling, he was intensely musical and played the cello and the viola da gamba. He maintained his own orchestra and staged numerous operatic productions, which eventually became the focus of the entire musical establishment. Not to be outdone, he had a feverish passion for collecting. His private museum housed valuable books, paintings, sculptures, antiquities from around the world, exotic stones and woods, and a huge collection of roughly 400 clocks!

Now notice the date of Haydn's Symphony No. 101, the ninth of the twelve London symphonies. It is popularly known as *The Clock* because of the "ticking" rhythm throughout the second movement. In 1793, Haydn gave Prince Esterházy an elaborate musical clock. He wrote this symphony for the second of his two visits to London. On March 3, 1794, the work was premiered with an orchestra of 60 musicians personally gathered by Haydn's colleague and friend Johann Peter Salomon, who also acted as concertmaster as part of a concert series featuring Haydn's work organized by Salomon; a second performance took place a week later.

As with most of the “London” symphonies, No. 101 begins with a slow introduction. This subdued Adagio builds anticipation for the body of the first movement, which gallops in with five-measure phrases that spill over the expected subdivisions of four measures. The main theme of the Presto is meant to catch attention — the rising scale motif begins and ends on the dominant, followed by two broken chords — and ends on the tonic. The secondary theme, although more subtle than the primary theme, is very close to it, which makes this a monothematic exposition. A triumphant codetta concludes the exposition. The development begins with the secondary theme motif reoccurring in different instruments in counterpoint, and transitions into the different motifs of the main theme, also playing contrapuntally. The recapitulation is straightforward, and the triumphant coda finishes this grand movement. The

Program Notes by Deborah Svedman

Morning Chronicle, a daily London newspaper, said, "Nothing can be more original than the subject of the first movement, and having found a happy subject, no man knows like Haydn how to produce incessant variety, without once departing from it."

The second movement, from which the symphony gets its name, begins with plucked strings and a bassoon. Towards the middle of the movement, there is a dark, fierce passage in G minor, followed by Haydnesque humor and finally the clock theme once again. Michael Steinberg said, "Haydn has a gratifying number of different clocks in his shop, offering 'tick-tock' in a happy variety of colors."



The third movement, a minuet, is one of Haydn's longest. He deserves credit for making the minuet an indispensable component of the symphony, expanding the structure from earlier three-movement models. The trio evokes a bungling village band, with more Haydnesque humor, like what Beethoven would use in the trio of his 6th "Pastoral" Symphony. This minuet is one of his richest, with a full-throated scoring that includes trumpets and timpani. In the contrasting trio section, a running motive recalls the main theme of the first movement.

The finale of the work is a monothematic rondo-sonata. This

Program Notes by Deborah Svedman

means that the main theme and the secondary theme are similar, or in this case, almost identical, and the main theme is played every time a theme ends. Haydn vastly changes the main theme with each occurrence — something that is not done in rondo works. Even the bridges in between themes are similar to the main theme. Haydn also builds a fugue into this last movement.

Haydn was a true representative of the Enlightenment. His optimistic approach to life; his striving for a balance between intellect and emotion; his sense of moderation, leading to the avoidance of strongly discordant moods; all these found superb expression in his music and were appreciated by his contemporaries. Music lovers also found irresistible the nobility and deceptive simplicity of his idiom, sparked by delightful outbreaks of humor. The gaiety and naturalness of Haydn's music held less appeal to the Romantic era of the 19th century, however, when dark, complex moods and ambivalent emotions were being explored in music; although many of his symphonies and quartets were performed with some frequency well past 1850, by the end of the century they had all but slipped from the repertory. But in the 20th century there was a reevaluation of Haydn's work, and his outstanding thematic elaborations, his dependably engaging wit, the originality of his modulations, and the artistry and superb craftsmanship of his orchestration were again appreciated in full measure.



Franz Josef Hayden

Program Notes by Deborah Svedman

Sergei Rachmaninoff (1873-1943)

Piano Concerto No. 1 in F-sharp Minor, Op. 1 (1919 Final version)

Do you remember having at some point in your educational experience a very strict teacher who made you better? Rachmaninoff sure did, and because of that teacher, we have the superb music performed tonight.

Sergei Rachmaninoff's mother gave him his first piano lessons. As a teenager, he entered the conservatory in Saint Petersburg, but he lacked the motivation to study. On the advice of a cousin, the great pianist and composer Alexander Siloti, Rachmaninoff was sent to Moscow. There, he studied with the renowned but demandingly strict piano teacher Nikolai Zverev.



Zverev's studio; Rachmaninoff is right behind the elderly teacher.

From Rachmaninoff's recollections: "I entered Zverev's home with a heavy heart and foreboding, having heard tell of his severity and 'heavy hand', which he had no qualms of resorting to. Zverev had a temper, and could launch himself at a person, fists flailing, or hurl some object at the offender. I myself had

Program Notes by Deborah Svedman

been the object of his fury on three or four occasions..Indeed, discipline entered my life. God forbid that I leave the piano five minutes before my time of three hours was up! But when I finished playing, Zverev said: 'Now that is how one should play the piano! "

The teacher's iron discipline worked wonders. Moreover, through Zverev, Rachmaninoff became acquainted with professional musical life in Moscow. Soon thereafter, he was also accepted into Anton Arensky's harmony class. It quickly became obvious that he was extraordinarily talented: in 1888, he graduated with the highest distinction in music theory, and in 1892 he passed his examination in piano and composition a year earlier than expected – a performance that earned him a gold medal.

Immediately after graduation, Rachmaninoff was considered a full-fledged composer. And of course, there was his first Piano Concerto – the work to which Rachmaninoff gave the official title of 'Opus 1'. He made the first sketches for it in the summer of 1890, after he had left Zverev's piano class to focus on his study of composition. He dedicated the work to his cousin Alexander Siloti. The first movement had its première on 17 March 1892 at the Moscow Conservatory, with Rachmaninoff at the piano.



Alexander Silot and Sergei Rachmaninoff

Program Notes by Deborah Svedman

He was not entirely satisfied with his composition. Rachmaninoff was an inveterate rewriter, and he took the red pen to his First Piano Concerto more radically than to any other of his works. Over the years he made various attempts at reworking it, but the success of his later second and third piano concertos meant this initiative was put off. It was only in 1917 that Rachmaninoff found the time for a thorough reworking.

The First is very different from his later works; in exchange for less memorable melodies, this concerto incorporates elements of youthful vivacity and impetuosity. The differences between the 1890–1891 original (composed at age 18) and the 1917 revision (done at age 44) reveal a tremendous amount about the composer's development in the intervening years. There is a considerable thinning of texture in the orchestral and piano parts and much material that made the original version diffuse and episodic is removed. He refined the orchestration, among other things, and wrote a new cadenza for the opening movement. He also made structural adjustments to the extensively recast finale.

This contrast with the later works can be heard from the opening bars, where a brass fanfare precedes a flourish of double octaves and chords on the piano — a musical gesture similar to the Schumann and Grieg piano concertos. This flourish occurs later in the movement, as well, an important factor in the symmetry of the movement. The main theme (like the other themes in this work common to both versions) is short by Rachmaninoff's standards but already shows the sequential devices and arch-like design inherent in his later works.

The second movement is a reflective nocturne that is only 74 bars long. The texture is less cumbersome in the revised version; the harmonies remain the same but are enlivened by occasional chromatic notes.

In the third movement, Rachmaninoff replaced an initially drab opening with a fortissimo passage alternating between time signatures of 9/8 and 12/8. A maestoso reemergence of the concerto's main theme was eliminated. In the original version he had attempted to use this theme in an upward sequential

Program Notes by Deborah Svedman

treatment similar to what he would do later in the Second and Third Concertos. The problem here was that the theme did not lend itself so easily to this treatment, thus sounding contrived. It also came too late in the movement to have the right expansive effort prevalent in the other concertos.

Of all the revisions Rachmaninoff made to various works, this one was perhaps the most successful. Using an acquired knowledge of harmony, orchestration, piano technique and musical form, he transformed an early, immature composition into a concise, spirited work. Nevertheless, he was perturbed that the revised work did not become popular with the public. He said to a friend, "I have rewritten my First Concerto; it is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. And nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third."



Fellow composer Igor Stravinsky famously described Sergei Rachmaninoff as a "six-and-a-half-foot-tall scowl" due to his towering height and serious expression in photographs.

Featured Artist, Steven Dong

Steven Dong is an ambitious pianist studying at the Eastman School of Music in Rochester, New York. Most recently, he won First Prize in the Los Angeles International Liszt Concerto Competition, the Kuleshov International Piano Competition, and the Eastman School Concerto Competition. He has also been a prizewinner in the Jefferson Symphony Concerto Competition, the Thousand Islands International Piano Competition, and the Marian Garcia International Piano Competition.



As a guest soloist, Steven has performed Rachmaninoff's Rhapsody on a Theme of Paganini with the Houston Symphony and Beethoven's Piano Concerto No. 2 with the Eastman School Symphony Orchestra.

Outside of performing, Steven is deeply committed to teaching and strives to nurture and inspire his students. For the past four years, he has served as a Teaching Assistant at Eastman, where he has taught a wide range of courses—from Class Piano for non-piano majors to Sight Reading for undergraduate pianists. A highly sought-after instructor, Steven also teaches private lessons to Eastman students and pre-college students at the affiliated Eastman Community Music School, where he is appointed Student Teacher of Piano.

Steven studied with John and Nancy Weems in his hometown of Houston, Texas, before attending the Eastman School of Music, where he earned his Bachelor's and Master's degrees in Piano Performance under the guidance of Professor Alan Chow. He is currently pursuing the Doctor of Musical Arts degree in Piano Performance and Literature at Eastman with Professor Chow and serves as his Studio Teaching Assistant.

Adron Ming, Music Director/Conductor

Adron Ming has led the orchestra since its inception. A native of Weslaco, Texas, Maestro Adron Ming received his master's degree in music theory from Baylor University, where he studied cello and chamber music with Lev Aronson and conducting with Daniel Sternberg. Ming also served on the Baylor faculty as instructor of music theory and assistant conductor of the Baylor and Waco Symphonies. While attending the University of North Texas, Ming studied conducting with Anshel Brusilow before joining the faculty of Bethel College in St. Paul, Minnesota, as assistant professor of music and conductor of the Bethel Chamber Symphony.



Ming has conducted the Toledo Symphony Orchestra, the Taipei Sunshine Symphony Orchestra in Taiwan, the Plano Symphony, the Irving Symphony, the Chamber Symphony of the Metrocrest, and the New Philharmonic of Irving. He was associate conductor of the Richardson Symphony until 2010. In 2016, he became director of the String Orchestra at the University of Texas at Dallas.



"Adron Ming, Music Director and Conductor of the Lewisville Lake Symphony, has presided over the orchestra since its inception, now one of the most respected regional orchestras in Texas."

The Dallas Morning News

Nathan Howard, Assistant Conductor

Nathan Howard is a multi-instrumentalist and conductor pursuing a Doctorate at the University of North Texas under Maestro David Itkin. Following graduate studies at Southern Methodist University, he served as resident conductor of the Meadows Symphony Orchestra. Nathan also studied at the Indiana University Jacobs School of Music, where he recorded with the New Music Ensemble. As an ensemble leader, he was Music Director for The Camp-of-the-Woods jazz band and has conducted the Lviv National Philharmonic, Meadows Symphony Orchestra, and Samford University Orchestra. His conducting teachers include Paul C. Phillips, Jack Delaney, and Michelle Merrill.



About the Lewisville Lake Symphony International Competition for Piano...

This evening's Lewisville Lake Symphony concert features the first prize winner from our 2026 International Competition for Piano. This competition is open to collegiate-level musicians aged 18–30 who are working toward professional performance careers in music. Established in 2013, the Piano Competition rotates annually with the competition for Voice, drawing outstanding artists from many different countries who are studying in prestigious music programs across the United States. In March of this year, a select group of finalists was invited to compete before a panel of music professionals at the University of North Texas College of Music. In addition to this evening's performance with the Lewisville Lake Symphony, our featured winner receives a \$2,000 cash award.

The Symphony Intern Program

The Lewisville Lake Symphony selects its Symphony Interns from students in the 8th through 12th grades. "We were looking for a select number of students who are excited by great music," says Ms. Margaret Wells, Student Service

Sponsor. "In return for helping the House Front team at performances, the Interns and Associates get community service."



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Following the two semester term as a Symphony Intern, students are invited to become Symphony Associates and continue their work by providing assistance at concerts. The position as a Symphony Associate may be held until graduating from college.

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Symphony Advocates (pg. 27)

Program Notes

Deborah Svedman

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Interns and Associates (pg. 17)

Thank you to the volunteers

who have worked hard to make this year a grand success!

We encourage all who would like to share their talents and skills to join with these volunteers. We strive to provide the Lewisville area with a high quality of musical enjoyment.



For more information or to volunteer, send a note to
question@lewisvillesymphony.org

What is the Symphony Association doing in 2026–27?

- Four Symphony concerts
- Four Chamber Series concerts
- Peter and the Wolf concert
- LISD All-District 3rd Grade concert (4000 students)
- Young Artists Competition
- Opportunity and Diversity Initiative
- Intern Program for 8th–12th graders
- International Competition for Voice (18–30 year olds)
- Volunteer Recognition and Appreciation Event
- Scout Music Appreciation Badge Program

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Tonight's Lobby Art Exhibit

Presented by the Visual Art League

The Visual Art League of Lewisville (VAL) is 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 tonight's talented exhibitors for sharing their work and insights with us!



Featured Artists:

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Krystin Youngju Smith, Jennifer Tofanelli,
Zachariah Ammons**

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