



# Lewisville Lake Symphony

*Adron Ming, Music Director / Conductor*

February 11, 2022

7:30 p.m.

## ***Surprise***

Symphony No. 94 in G Major, Hob. I:94 ("Surprise") (1791)

Franz Joseph Haydn (1732-1809)

- I. Adagio cantabile; Vivace assai
- II. Andante
- III. Menuetto: Allegro molto; Trio
- IV. Allegro di molto

Piano Concerto in A minor, Op. 54 (1841-45)

Robert Schumann (1810-1856)

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

**Ms. Han, piano**

**Tonight's concert is dedicated to the memory of long-time symphony supporter Gordon Roe.**

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



**Donations to support the work of the symphony in our community are greatly appreciated.**

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or mail your check to:

Lewisville Lake Symphony  
1301 Justin Road  
Suite 201, PMB 461  
Lewisville, TX 75077

**We appreciate your generosity and support!**

## Featured Artist Victoria Han



Victoria Lahee Han was born in New York in September 2010, now age 11. She started her piano journey at age four, taking lessons through her church in Hawai'i. By age seven, under the tutelage of Dr. Thomas Yee, Victoria made her competitive debut. Her move to Texas broadened her musical horizons under Mr. Konstantyn Travinskyy. She currently studies with Alex McDonald and Marcy McDonald in Dallas. Ms. Han's accomplishments include being named as 2022 Grand Prize winner of the Lewisville Lake Symphony Vernell Gregg Young Artists Competition, 2021 recital at the John F. Kennedy Center in Washington, D.C., finalist and honorable mention at the 2020 Kirov International Piano Competition, gold medalist at the 2019 Seattle International Piano Competition, first place at the 2018 Steinway Piano Competition Hawai'i, first place at the 2018 Aloha International Piano Competition and second place at the 2017 Aloha International Piano Competition Hawai'i.

Victoria enjoys being a typical 6<sup>th</sup> grader at Pioneer Heritage Middle School in Frisco. She loves her classes, friends, ballet, school choir and track. She may be terrible at push-ups, but she can run like the wind. Though most of her time is spent at the piano, Victoria makes time for her family, pets and reading her countless books. She also longs for the beaches and the Aloha of her hometown.

### Program Notes

by Deborah Svedman

#### **Symphony No. 94 in G Major, H. I:94 ("Surprise") (1791)**

**Franz Josef Haydn (1732-1809)**

Haydn has popularly been known as the "father" of the symphony, but in reality, no one person truly is. However, his contributions to the development of the "classic style" symphony as we know it today were the most significant. "Papa" Haydn pioneered the structure, and his popularity was such that other composers, including Mozart and Beethoven, chose his work as their model for how a symphony should be composed.

In 1761, Haydn had the good fortune to secure an appointment to the court of the wealthy Esterházy family outside of Vienna. In the midst of a vigorous artistic environment at the Estate, with a full schedule of sacred, theatre, chamber music, ballet, and large ensemble performances weekly, Haydn was charged with composing the music for much of the festivities as well as rehearsing and conducting.

After the death of Prince Miklós József Esterházy in 1790, Haydn set out for England. He arrived in London on New Year's Day, 1791, and remained in the city for a year and a half. Londoners turned out by the thousands to watch him conduct premieres of his new works, and critics and audiences alike were generous with their praise. He returned for a second 18-month visit in 1794–95. Among the works heard at these concerts were 12 new symphonies, the last ones Haydn ever wrote, including the perennially popular *Symphony No. 94 in G Major*.

The symphony gained fame when Haydn himself, conducting the piece's London premiere on March 23, 1792, altered the dynamics of the second movement on a whim. There has been much speculation on the reason behind the change. According to one account, Haydn had already given the downbeat to begin the second movement when the gentle snores of a front-row patron roused his sense of humor. He and his musicians forged ahead with the little theme until reaching its final chord, for which Haydn cued an immense *fortissimo*, bringing the sleepy patron to his feet. Whatever Haydn's motivation, the episode ultimately earned for the work its everlasting nickname, *Surprise Symphony*.

The Surprise Symphony begins with a slow, scene-setting introduction. The movement proper has a varied cast of characters. The charming, slightly whimsical first theme begins mischievously outside the home key. The second theme is a pure and simple lilting waltz tune, and the third is a warm and ingratiating melody containing distinctive downward

leaps. The remainder of the movement unfolds with predictable sureness that characterized Haydn's superior craftsmanship.

The Andante theme of the second movement, of nursery tune simplicity, is presented by the strings softly, repeated by them even more softly, and then punctuated by The Chord. (Surprise!) The four ensuing variations on the theme are so seemingly simple they require no description. One cannot, however, fail to mention the amazing coda, where the simple theme in the winds takes on a wonderfully Romantic hue through the provocative and misty harmonies in the strings.

The third movement is dance-flavored, a true Austrian peasant dance specifically resembling the then-popular minuet, a predecessor of the waltz. The last movement is the liveliest of all, with brisk ideas that bring the piece to an energetic conclusion. This finale is 100-proof Haydn, in turn witty, brilliant, and songful, and filled with those turns, twists, and, yes, supremely logical surprises, that only Haydn's genius could produce.

## **Piano Concerto in A minor Opus 54**

**Robert Schumann (1810-1856)**

I was once asked by a person not well-versed in classical music *why* so many of the truly great composers seemed to have poor health and miserable personal lives. Mozart died penniless at age 35; Beethoven was uncouth, unmarried and deaf; Chopin was sickly and controlled by Mademoiselle Sand; Scriabin abandoned his wife and children and suffered delusions of grandeur; and Robert Schumann was no exception. A permanent finger injury forced him to abandon hopes for a performing career, so he turned to composition. He had been mentally unstable all his life, haunted by fears of insanity since the age of 18. The completion of his only Piano Concerto in mid-July 1845 was followed by a total physical breakdown and incapacitating fear for him. He had to cancel appearances at a Beethoven festival in Bonn, and spend the summer and fall resting. He did manage to pull himself together long enough to attend the work's premiere in Dresden on December 4, 1845. The work was written for—and premiered by—Clara Schumann, his wife, who was considered to be one of the great pianists of the day.

Robert Schumann married Clara Wieck, the daughter of his piano teacher, in 1840, after Schumann had gone to court to overrule her father's legal objection to the marriage. Before his marriage, Schumann had concentrated primarily on composing songs and smaller piano works. We can thank Clara for encouraging her husband to try his hand at larger-scale forms such as symphonies and concertos. With Clara's support, Schumann entered one of the most creative periods of his life. For five years, he produced huge masterworks, one after another. The Piano Concerto bookends these years of massive productivity. It was originally conceived as a Fantasy for Piano and Orchestra in one movement, Schumann's first work for piano and orchestra, completed in May of 1841. In 1845, he added a slow movement and finale to a revised version of the Fantasy to complete a three-movement concerto. Without a doubt, Schumann composed the concerto with Clara in mind as soloist. The piece would become her signature concert staple; she would give over half the total performances of the work between 1845 and 1900.

The concerto begins with the reworked version of the 1841 Fantasy. In the first movement, "Allegro affettuoso," a fiercely powerful opening theme is contrasted with a lyrical piano and clarinet duet, providing elegant contrast between the two divergent moods.

The second movement, a sweet and songlike "Intermezzo," resembles a scene of quiet happiness. Schumann surrounds sparkling but pointed writing for the piano in a dreamy haze of strings in a movement that is among his most beautiful creations. Without pause, the piece moves into the final movement, "Allegro vivace." The movement's major-key adaptation of the first movement's main theme is nicely contrasted with the playful character of the syncopated second theme. A long coda, impulsive and irresistible, ends Schumann's Concerto, one of the most accomplished and unique in the repertory, with three minutes of pure perfection.

## About the Vernell Gregg Young Artists Competition



Each year the Lewisville Lake Symphony holds the Vernell Gregg Young Artists Competition for student performers in grades 6-12. To enter, each student submits a recording of their performance of a concerto from an approved list. The finalists are invited to participate in a live competition which is judged by a panel of music professionals. Tonight's soloist was the best of an outstanding group of performers in this year's competition. In addition to having the opportunity to perform with the orchestra, the winner of this competition receives the \$1,000 Bill and Grace Lawrence Scholarship. The competition, which began in 1999, was the brainchild of Vernell Gregg, a long-time educator and LISD School Board member. As a member of the Lewisville Lake Symphony Board of Directors, she saw an opportunity to encourage outstanding student performers to reach even higher levels. For many years she was the organizer and coordinator of the competition which was later named in her honor.

### In Memoriam



**Gordon Roe** was known as a lover of all things musical. This was evident to anyone involved with the Lewisville Lake Symphony since its inception. In the mid-1980s, he was among those community citizens who worked to make the dream of a symphony orchestra in our community a reality. Throughout the ensuing years Gordon, with his wife Patsy, was an advocate whose support for the symphony included attending nearly every concert and fundraising event, sponsoring chamber concerts, providing generous financial support, and spreading the word about the symphony in the community. His presence will be missed, but his enthusiasm for the arts in our community and his love of the symphony will be a lasting legacy.



Violist **Amber Sander** was a long-time member of the Lewisville Lake Symphony. She was a talented musician who was well known in the music community. She also played with the Irving and Plano symphonies, maintained a private viola and violin studio, and taught as a Suzuki Specialist in the public schools. It was an honor to have her as part of the Lewisville Lake Symphony family for nearly ten years. Her presence and her musical talents will be missed.

#### **Upcoming concerts**

##### **International Chamber Series**

*Nathan Ryland, piano*

Friday, March 25 @ 7:30 p.m.

Trinity Presbyterian Church, Flower Mound

##### **Lewisville Lake Symphony**

##### ***Symphonic Showcase***

An evening of classical favorites by Tchaikovsky, Brahms and others

Friday, April 8, 7:30 p.m.

Lewisville Grand in Old Town Lewisville

## 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*  
Emily Aquin, *Assoc. Concertmaster*  
*The Honorable R Neil & L. Jean*  
*Ferguson Chair*  
Lisa Shields  
Rob Flickinger  
Hanyuan Wang  
Zenobia Hutton  
Cathy Richardson

#### Second Violins

Susan Younghans, *Principal*  
*Marguerite Lamp Chair*  
Yuri Noh  
Julie Lee  
Harvey Wechsler  
Julianne Booth  
Chris Chapin

#### Violas

Jennifer Sweetman, *Principal*  
*Forrest & Martha Whitescarver*  
*Chair*  
Monika Idasiak  
Iris Messinger  
Sonja Ryberg

#### Cellos

Dan Lewis, *Principal*  
*Paul & Marjory Vickery Memorial*  
*Chair*  
Hsinyi Wang  
Jim Higgins  
Alice Lee

#### Basses

David Shaw, *Principal*  
*Vernell T. Gregg Chair*  
Joel MacMillan

#### 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

John Scott, *Principal*  
*Marguerite Lamp Chair*  
Daryl Coad

#### 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*  
Nancy Jarrett  
Mark Jansen  
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*  
Michael McNicholas

#### Harp

Laura Brandenburg  
*Bill & Grace Lawrence Chair*

#### Keyboard

Heejung Kang  
*Glenn Schmidt Memorial Chair*

#### Production Manager

David Elias

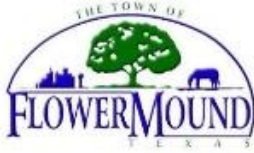
<sup>1</sup>Friends of the Conductor/Music  
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- Dr. Pamela Mia Paul
- Deborah Svedman
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April, 2023



## “Holland and Belgium in Springtime” River Cruise Tour

Travel by river cruise ship with other “friends of the symphony” to enjoy the beauty of Holland and Belgium when the flowers are in full bloom as well as the unique and charming towns along the way.

We are planning well in advance for this trip in April, 2023, as this tour always sells out almost immediately once dates are announced. By pre-reserving, you will be guaranteed a space. If you are concerned about booking this far out (and without knowing the exact date), rest assured that the travel company allows for a full refund of your deposit up until the tour dates are set and you have confirmed your reservation.

For more details about this trip, and how to pre-reserve your spot at no risk,  
contact Nancy Wright at

[nancy\\_carolyn@verizon.net](mailto:nancy_carolyn@verizon.net)

