

BEETHOVEN

LEAP INTO



SATURDAY, FEB. 29, 2020
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SYMPHONY
ORCHESTRA
2019 - 2020 SEASON
Pierre-Alain Chevalier, Music Director

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PRESIDENT'S LETTER

2019-2020 CONCERT SEASON

Welcome to the Baytown
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**We strive to provide cultural and
educational enrichment for our
city and the surrounding area.**

**Thank you for joining us, today,
to enjoy the work of our conductor
and musicians!**

Our fall concert starts with the very impressive Overture to Egmont by Ludwig von Beethoven (1770-1827), which was composed for Goethe's play Egmont, and showcases Beethoven's style and form. The opera *Le Cid*, composed by Jules Massenet (1842-1912) tells a story of the Spanish warlord "El Cid" and his romantic entanglement with Chimène. The Symphony No. 9 in E Minor, op. 95, "From the New World," by Antonín Dvořák (1841-1904), fundamentally changed the perception of American music worldwide blending classical themes with those of African American Spirituals.

Our holiday concert on December 7 is sure to delight our audience. We will sing traditional carols and enjoy the beautiful *Morceau de concert* for harp and orchestra, by Camille Saint-Saëns, featuring Susanna Campbell. Dr. John Weinel, professor of music and voice at Lee College, will also perform.

The BSO performs a special tribute to Ludwig von Beethoven on February 29, 2020. Our "Leap into Beethoven" features the *Coriolan* overture and Symphony No. 7. The 250th anniversary of Beethoven's birth is sure to be celebrated worldwide. A second concert planned for December 2020 will celebrate Beethoven's birth.

We bring the concert season to a close on May 2, with "Dance, Dance, Dance." The BSO performs dance music from classic pieces by Strauss to jazz music by Duke Ellington. The program contains a very special appearance by Polish violinist, Konrad Rudowicz, performing Wieniawski's *Polanaise*.

The Baytown Symphony Orchestra is very thankful to its benefactors. On behalf of the Board of Directors I want to extend our deep gratitude to the many supporters in the community. Our donors have helped immensely during the past seasons, particularly when the circumstances seemed dire. Our advertisers have remained consistent sponsors and have increased their support this year. And, without doubt, we are truly thankful for the continued support of Lee College. This beautiful concert hall, one of the finest anywhere, is a jewel that all enjoy.

I would be remiss if I didn't address an issue that has been part of the BSO's recent history. Many orchestras have suffered through decreased support in recent years. But, like Mark Twain's famous quip that "reports of my death are greatly exaggerated," the BSO is turning the corner. There are several ways that you can help. Buy season tickets—a great bargain. Advertise in our concert program—our audience supports local business. Become a donor—your tax-deductible contribution is a major part of our fund-raising. If your company offers a contribution match please take advantage of it. Consider underwriting a concert that includes special benefits and recognition. Our Spring Gala is also an opportunity to support the BSO.

Please enjoy this season of fine music.

Sincerely,

Jeff Hawkins, President

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2019 - 2020 SEASON | SYMPHONY ORCHESTRA
Pierre-Alain Chevalier, Music Director



PROGRAM

Overture to *Coriolan* 8' Ludwig van Beethoven
1770–1827

Recommended by Alan Johnson, concertmaster

Lyric Suite, op. 54 17' Edvard Grieg

I. *Shepherd's Boy* 1843–1907

II. *Norwegian Rustic March*

III. *Notturmo*

IV. *March of the Dwarfs*

INTERMISSION

Symphony No. 7 in A major 36' Ludwig van Beethoven

I. *Poco sostenuto – Vivace* 1770–1827

II. *Allegretto*

III. *Presto*

IV. *Allegro con brio*

Recommended by Jason Richards, viola



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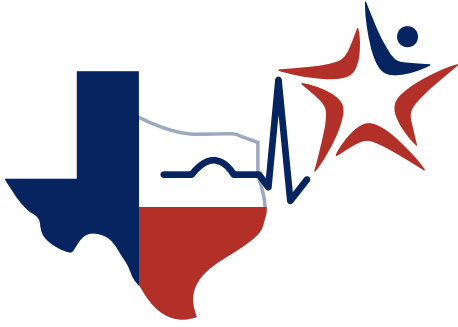
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PROGRAM NOTES

By Dr. Jamie Weaver

Associate Professor of Music History at Stephen F. Austin State University

Musicians and listeners alike revere Ludwig van Beethoven (1770-1827) as the ideal artist hero of a new age of enlightenment during which individual rights, beliefs, and talents gained respect as the absolutist monarchies of the eighteenth century gave way to populist demands. We admire him for his ability to triumph in the face of adversity. In his youth in Bon, Beethoven struggled to support his mother and younger brothers by working as a church organist while his father, who undertook the boy's first musical training, squandered his court musician's salary on drink. In his mature years, he battled the physical challenges and the depression caused by his increasing deafness, a condition that had become acute by 1816. Most listeners associate Beethoven with the symphony and with the memorable themes and expansive ideas that he contributed to that genre. His third symphony, the *Eroica*, is hailed as a monument to the composer's triumph over trial. His ninth symphony is accepted as the composer's statement of his ideals of liberty and social equality.

It can be intimidating to leap into Beethoven because his name has been so associated with greatness that we feel unsure about our ability as mere mortals to understand his music. Although Beethoven certainly deserves his place of honor among our greatest composers, he is, in many ways, a composer to whom we can easily relate. Here are some things you may not know about the great Beethoven. He was a "gadget guy," always fascinated with new technology, and was one of the first composers to adopt the new metronome as a way of marking tempo in his works. He also insisted on new innovations in the making of pianos to increase their volume and durability.

He was coffee-addicted, demanding that exactly eighteen beans be ground by hand for his morning brew, and becoming angry if he was given fewer. He was an entrepreneur, thinking outside the box in order to market his works, writing pieces that would appeal to amateur musicians as well as professionals. He was extremely creative, again, thinking outside the box in order to continue his compositional activities despite increasing hearing loss after 1802. As he searched for ways to get his ears closer to the sound board of the piano in order to hear the sounds he was composing, for example, he began cutting the legs off his pianos so that they would rest on the floor while he lay down next to them. Needless to say, this unusual choice caused consternation and horror among the composer's sensitive, Viennese friends.

Beethoven was, by nature, a "people person," moving in all sectors of society, befriendng dukes, counts, and princes as easily as he socialized with servants and innkeepers. He was political, championing the populist ideals of the French revolution and denouncing Napoleon when he declared himself emperor, removing the ruler's name from the dedication of his third symphony. Yet, in many respects, Beethoven remains an enigma, as he lived in ways that are difficult for us to comprehend. The squalor of his living conditions is legendary, and the slovenliness of his personal appearance was often alarming. He was once arrested and held overnight in jail for vagrancy. As his hearing declined he became increasingly irritable and reclusive, shutting out the people in his life as communication became more difficult. Yet, through it all, he chose to live for his art, writing hours of music that still enralls listeners.

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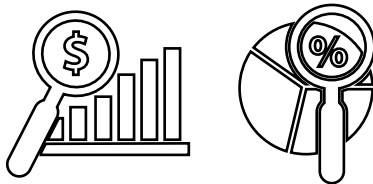
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PROGRAM NOTES *continued*

Beethoven, Overture to *Coriolan*

While Ludwig van Beethoven is most famous for his monumental symphonies, he also wrote a number of smaller works that deserve attention. These include incidental music for theatrical productions that took place in Vienna. Often, these contain wonderful overtures such as the Egmont Overture. This evening, we begin our performance with the composer's overture to Heinrich Joseph von Collin's play about legendary Roman general and political figure Coriolanus. The piece was premiered in 1807 in a concert that also featured the composer's *Symphony No. 4*. After his success in quelling several uprisings against Rome, the general is awarded the title Coriolanus. After he seeks political leadership, however, the people of Rome discover that he does not have their best interests at heart and he is exiled from Rome in disgrace. Desperate for revenge, he unites with the very enemies of Rome that he fought during the uprisings. In Collin's play, Coriolanus commits suicide after making peace between Rome and its former enemy because both empires sacrifice due to the general's actions. Although the actual death of Coriolanus was not recorded, writers of plays concerning his life and legacy generally include some account of it.

Beethoven's overture mirrors sonically the events of Collin's drama. A brief but intense introduction foreshadows the dramatic story to come. Then, two themes, representing two aspects of Coriolanus' conflicted character emerge and vie for supremacy. The first is a pounding theme in C minor, demonstrating Coriolanus' fierce and war-like personality and his feelings of anger as he prepares an enemy army to invade Rome. The second, softer theme in E-flat major represents the gentle pleading of the general's mother, who begs him not to endanger the city of his birth. Finally, a return to the intensity of the introductory material represents the suicide of the talented but power hungry general.

Grieg, *Lyric Suite*

Norwegian composer, conductor, and pianist Edvard Grieg (1843-1907) showed musical talent at a young age, and was offered early training in piano at the Leipzig conservatory. There, he acquired knowledge and skill in the Romantic techniques utilized by nineteenth-century, German and Austrian composers. Upon returning to his native country, he combined the ideas he studied in Leipzig with his love for the songs and stories of his people, and brought Norwegian music to the attention of audiences both in Europe and the United States. Yet, his sweeping, elegant, romantic style is influenced by composers such as Liszt and Wagner. He is best known for his nationalistic works and for his grand piano concerto in A minor. As a performing pianist, Grieg naturally wrote several sets of piano pieces as well, and his *Lyric Suite* began its life as a set of these. Grieg composed six short pieces in 1891 as his Op. No. 54. In 1894, however, the conductor of the New York Philharmonic created orchestrations of four of the pieces for performance by his orchestra. Not entirely satisfied with the conductor's arrangements, Grieg obtained his scores, revised the orchestration of three of the pieces and orchestrated another himself. Today, the suite is performed in the composer's authorized version, which is much lighter and more fanciful than the conductor's original.

The first movement, "Shepherd boy" is orchestrated for strings only. It features a poignant Scandinavian melody, but with Grieg's lush, romantic outlook. Rather than a portrait of rustic simplicity, it is a romanticized, dreamy picture of the shepherd boy's life, acknowledging the rugged beauty of the landscape he encounters, the hardships he must endure, and the wondrous joys of spending so much time out of doors in the fresh, clean air. In contrast, "Norwegian march" sounds more like a rustic dance than a march, and features a lilting, syncopated melody that captures the sounds of fiddle music and idyllic country life. "Nocturne"

continued on page 17

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PROGRAM NOTES *continued*

is beautiful and shimmering, and the least nationalistic of the pieces. In its virtuosity and meter, it is reminiscent of the works of Chopin and Liszt. Finally, “March of the Dwarves” sounds as though it should accompany a Norwegian folk tale. Its character is proud and a bit fierce, but also somewhat frantic, always maintaining a sense of humor as it depicts the unpredictable folk tale dwarves.

Beethoven, *Symphony No. 7*

The Seventh Symphony was written between 1812 and 1813, and premiered in December of 1813 at a concert held to raise funds for soldiers wounded in Austria’s recent battles against Napoleon. The Viennese public was exhausted from their war with France and, by December, they were eager to begin their recovery and celebrate their victory. The symphony was paired with the composer’s “Wellington’s Victory” to form an inspiring and festive program. The Seventh symphony was an immediate audience favorite and the second movement was played again, in its entirety, as an encore.

Although the Seventh symphony is cast in four movements, as were most symphonies of Beethoven’s day, it has some unique features. The most interesting of these is that it does not technically contain a slow movement. There is one movement that is slower than the others, but even it is marked “Allegro,” which means fast. This unusual intensity is underscored by pianist Oscar Levant as he attempted to talk a police officer out of a speeding ticket by protesting that “you can’t listen to Beethoven’s Seventh and go slow.”

The first movement begins with an elaborate, extended introduction that is marked “Poco sostenuto,” or somewhat sustained. This means that the primary thematic material of the movement does not begin for quite some time and, when it does, the tempo speeds up to a lively “Vivace.” In addition to a long introduction, this movement also features an element quite typical of Beethoven, an extended coda. Coda is the Italian word for tail, and in music, it implies the addition of a long

extension with an elaborate cadence at the end of a movement.

The second movement, marked “Allegro” or fast, is the best-known movement of the work and is often excerpted and performed separately, so it may sound familiar to you. It is also the slowest movement of the four. It has a more somber character, as you will hear from its minor key.

Many composers of Beethoven’s era chose to write movements in a stately “minuet” tempo for their symphonic third movements. But Beethoven preferred to use the more animated Scherzo, and the third movement of this symphony is just such a scherzo, which means joke. The movement features one of Beethoven’s most prominent characteristics, the rhythmic motive. Beethoven often helps his listeners to follow the progress of a movement by giving us a short rhythmic pattern to memorize and to track as we listen. The best example of this is the famous four-note motive from the opening movement of his fifth symphony. This motive acts as our guide to that entire symphony so that, even when the actual pitches change, we can still follow it as a familiar point of reference. The third movement of the seventh symphony also features a rhythmic motive, but it is even simpler. It is a dotted eighth note followed by a sixteenth note, creating a “long short” pattern. The first theme in this movement is based entirely on that motive. The second theme in the movement is built on an Austrian hymn used by pilgrims as they travelled in very difficult circumstances to visit holy shrines. It is an optimistic song of hope. The fourth movement needs little explanation. It is marked “Presto” and is the fastest of the four. It is a fantastic, frenzied and fun celebration of victory, hope and life, and it will stay with you long after this concert is over.

MUSICIAN PROFILE

NANCY ANGERSTEIN

Nancy Angerstein is the Second Clarinetist/Bass Clarinetist of the Baytown Symphony Orchestra and an adjunct faculty member at Lee College. Her career in Houston and the metro area has spanned both performing and educational venues. She holds a Bachelor of Music Education degree and a Master of Music degree in Clarinet and Saxophone Performance from the University of Houston. Her teachers include Earl Bates, St. Louis Symphony; Jeffrey Lerner, Houston Symphony; Richard Nunemaker, Houston Symphony.

Previously Ms. Angerstein has performed in three tours of China and seven tours of Europe as a member of wind ensembles. She is the founder of the Houston Symphonic Band Clarinet Ensemble, which has performed at International Clarinet Association Conventions in Austin (TX), Kansas City (MO), Lincoln (NE), Baton Rouge (LA), and Knoxville (TN). Ms. Angerstein was a long time member of the Galveston Municipal Band and the Texas Dutchmen Czech Polka Band. She has performed on past concerts with the Houston Civic Symphony, Symphony North, and the Houston Pops Orchestra. Other freelance experiences include church orchestras and pit orchestras for musicals.

In addition to the Baytown Symphony Orchestra, Ms. Angerstein currently is the Clarinet Section Leader in the Houston Symphonic Band and Bass Clarinetist in the Galveston Symphony, the Cypress Winds Clarinet Quartet, and the University of St. Thomas Wind Ensemble. She is a member of the Houston Tuesday Musical Club and the Houston Professional Musicians Union Local 65, AFM.

Ms. Angerstein's past educational positions include twenty four years in private and public school



music education as a band and orchestra director, AP Music Theory Instructor, and Fine Arts Department Chair. Her previous schools include Dean Middle School, The Kinkaid School, Strake Jesuit College Preparatory, Alief Elsie High School, and Alief Taylor High School. She held the position of Adjunct Instructor of Saxophone at Houston Baptist University for several years. Additionally, she taught many private lesson students over fifty years, taking pride in their accomplishments in region and state competitions and mentoring several students to make music education their career path.

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February 2020

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The Baytown Symphony Orchestra appreciates your support. The past year was a difficult one for our organization. However, we want to reassure the community that we are “back in the black” and looking forward to more great musical seasons.

Our spring concert season starts on February 29th with a “Leap Into Beethoven,” our musical appreciation of his 250th anniversary. The BSO concludes its 52nd season on May 2nd with “Dance, Dance, Dance,” fun for the whole family, with the greatest of musical toe-tappers from Strauss to Duke Ellington. Featured violinist is Polish artist Konrad Rudowicz performing Wieniawski’s Polanaise!

As a patron of the BSO, there are many opportunities to support the orchestra. Annual giving is acknowledged on a page in our concert program. Donating is as simple as choosing one of these methods and selecting your sponsorship level:

1. Use the form provided and mail back to us
2. Go to our website – <http://www.baytownsymphony.com/donate.html>

Also, many companies offer matching funds for your donation, so please inquire with your organization if this is available. There are opportunities to underwrite specific concerts; please contact a board member to discuss these options.

The BSO also encourages individuals to volunteer by becoming an active member of the orchestra board. We hope to see you soon and enjoy together some of Baytown’s most beautiful moments with the Baytown Symphony Orchestra!

Sincerely,

Jeff Hawkins

Jeff Hawkins
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BSO HISTORY

More than five decades ago in 1968, Dr. David Corder, the esteemed founder and longtime conductor of the Baytown Symphony Orchestra (BSO), had a vision. His goal was to introduce classical music to the greater Baytown area, and he succeeded wonderfully. Dennis Eichler, who followed him, continued the tradition of leading an excellent orchestra and providing the local community with classical and modern music. Now, Pierre-Alain Chevalier, Music Director, leads the BSO on musical extravaganzas.

It is worth noting that education played a major role in Dr. Corder's planning. Encouraging young students to study music was a key part of the program. Evidence today confirms that young people, who participate in orchestras, bands, and

the fine arts, perform better as students. Moreover, orchestra programs in the schools are receiving greater support after years of decline.

The BSO is made up of musically talented local citizens. Additional professional musicians are utilized to provide a balanced ensemble for each concert. The Baytown Symphony Orchestra's operating income is derived from concert program advertising, patron donations, corporate direct and matching gifts, ticket sales, grants, and the annual fundraising gala.

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The BSO Board of Directors is a group of dedicated volunteers whose mission is to continue to preserve this community gem for generations to come. But we cannot do it without the community's help! There are many ways to support your BSO, such as...

- Attend our concerts.** Better yet, become a season ticket holder or bring a friend!
- Join us for an evening out for one of our special events** such as our annual fund raiser drive. Enjoy food, great company and beautiful music!
- Place an ad in the concert program.**
- Make a donation** and apply for any matching grants that may be available to you.
- Sponsor a concert performance.**
- Become an active volunteer member** of the orchestra board.
- Email info@baytownsymphony.com for other ways to get involved.

The Baytown Symphony Orchestra is a 501(c)3 charitable organization. All contributions are tax deductible to the extent allowed by law.

SUPPORT THE BSO WHEN YOU SHOP!

In addition to your generous responses to our regular fundraising efforts, there are additional ways you can donate a little extra by participating in the community support programs of the vendors listed below. Here are some of the ways you can enhance your normal giving:

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Keep track of everything BSO with our online calendar by using the QR code! It is automatically updated with information on all our events with the convenience of being accessible from the calendar on your phone.



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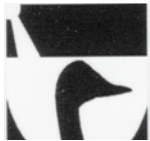


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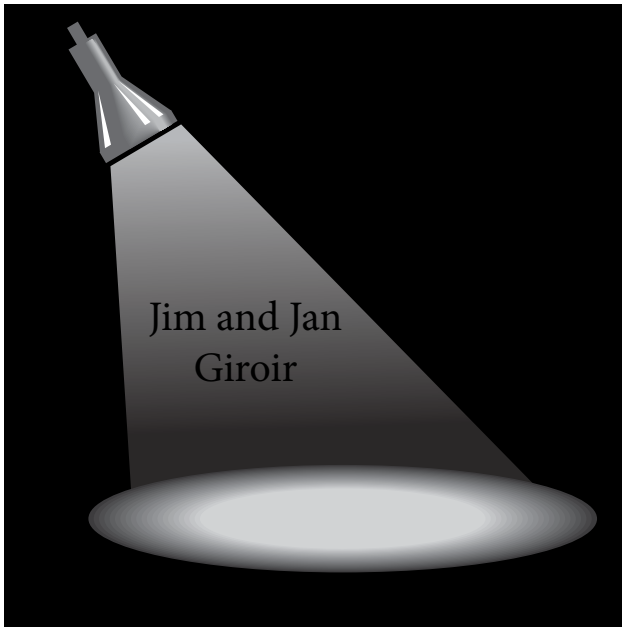
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MUSIC DIRECTOR

PIERRE-ALAIN CHEVALIER

Pierre-Alain Chevalier is in his fourth season as Music Director of the Baytown Symphony Orchestra and is an adjunct faculty member at Lee College and Lone Star College – North Harris. An active performer, Chevalier has conducted orchestras across the country and was recently awarded third place in the 2018–2019 American Prize in Orchestral Conducting. In 2016 he was a winner of the International Conductors Workshop and Competition in Atlanta, Georgia.

Previously Chevalier served as Interim Director of Orchestral Activities at Stephen F. Austin State University (SFA) for the 2018–2019 academic year and has taught at San Jacinto College, Houston Community College, the American Festival for the Arts, Sam Houston (MSTC) High School, as well as in elementary and middle schools in Houston and Oregon. An active orchestra clinician, Chevalier has worked with students in the Goose Creek Memorial, Cypress-Fairbanks, Spring, Klein, Katy, and Houston independent school districts.

In concert Chevalier has conducted the Symphony of Southeast Texas, Coeur D'Alene Symphony (ID), Rainier Symphony (WA), the Gwinnett Symphony Chamber Orchestra (GA), the Bayou City Symphony (TX), the Rose City Chamber Orchestra (OR), Orchestra of the Pines and SFA Opera Theater (TX), the Hartt Symphony Orchestra and Contemporary Players (CT), the Moores School Symphony and Chamber Orchestras (TX), Houston Community College's Southwest Choir, the Houston Cecelia Chamber Choir, Willamette University's Dramatic Vocal Arts Ensemble (OR), musical theater and opera productions, and student



choirs and instrumental ensembles in primary and secondary schools and colleges.

Chevalier holds degrees from the Moores School of Music (Doctor of Musical Arts: Orchestral Conducting), The Hartt School (Master of Music: Orchestral Conducting) and Willamette University (Bachelor of Music: Music Education).



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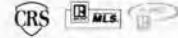
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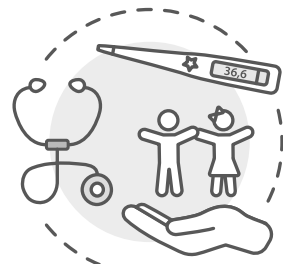
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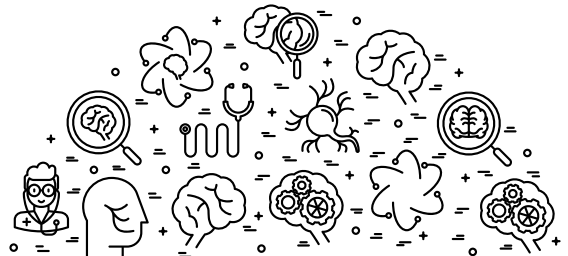
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Music Director, Pierre-Alain Chevalier

First Violin

Alan Johnson, *concertmaster*
Emilio Arredondo
Jason Ashley
Richard Baum
Edward Ji
Cindy Renfro

Second Violin

Arthur "Larry" Lawrence,
principal
Mary Bell
Christine Elston
Zelda Faith Jones
Danny Wong

Viola

Helen "Pat" Karakas, *principal*
Peggy Hwang
José Martínez
Jason Richards^S
Thom Strauch

Cello

Maya Dimitroff, *principal*
Dennis Bell
Dawson Gonzalez
Linda McGregor
Guillermo Teniente

Bass

Timothy Patrick Sloan, *principal*
Katherine Cash^S
Julia Keller

Harp

Heather Finley

Flute

Amy Wiggs, *principal**
Chandra Clark

Piccolo

Heather Charron

Oboe

Erin Allison, *principal*
Haley Hoffman

Clarinet

James Marioneaux, *principal*†
Nancy Angerstein

Bassoon

Jesse McClelland, *principal*
Robin Melson
Corinna Levy^S

Horn

Heather Hare, *principal*
Tim Smith, *assistant principal*
Christina Marioneaux
Kara Chandler
Jeanne Bryant
Meagan Taylor, *Utility*

Trumpet

John Reed, *principal*
Caden Holmes, *assistant principal*
Walter R. Stricklin

Trombone

Reuben Chance, *principal*
Melanie Davis
Mark Barnette^{LC}

Bass Trombone

Joe Virant

Tuba

Brandon Malone

Timpani

Alison Frey

Percussion

Carole Villere, *principal*
Mary Hewitt
Sarah Friesland
Nathaniel Contreras^{LC}

Student Assistant

Gretchen Bayliss^{LC}

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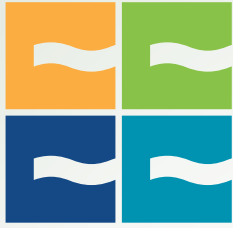


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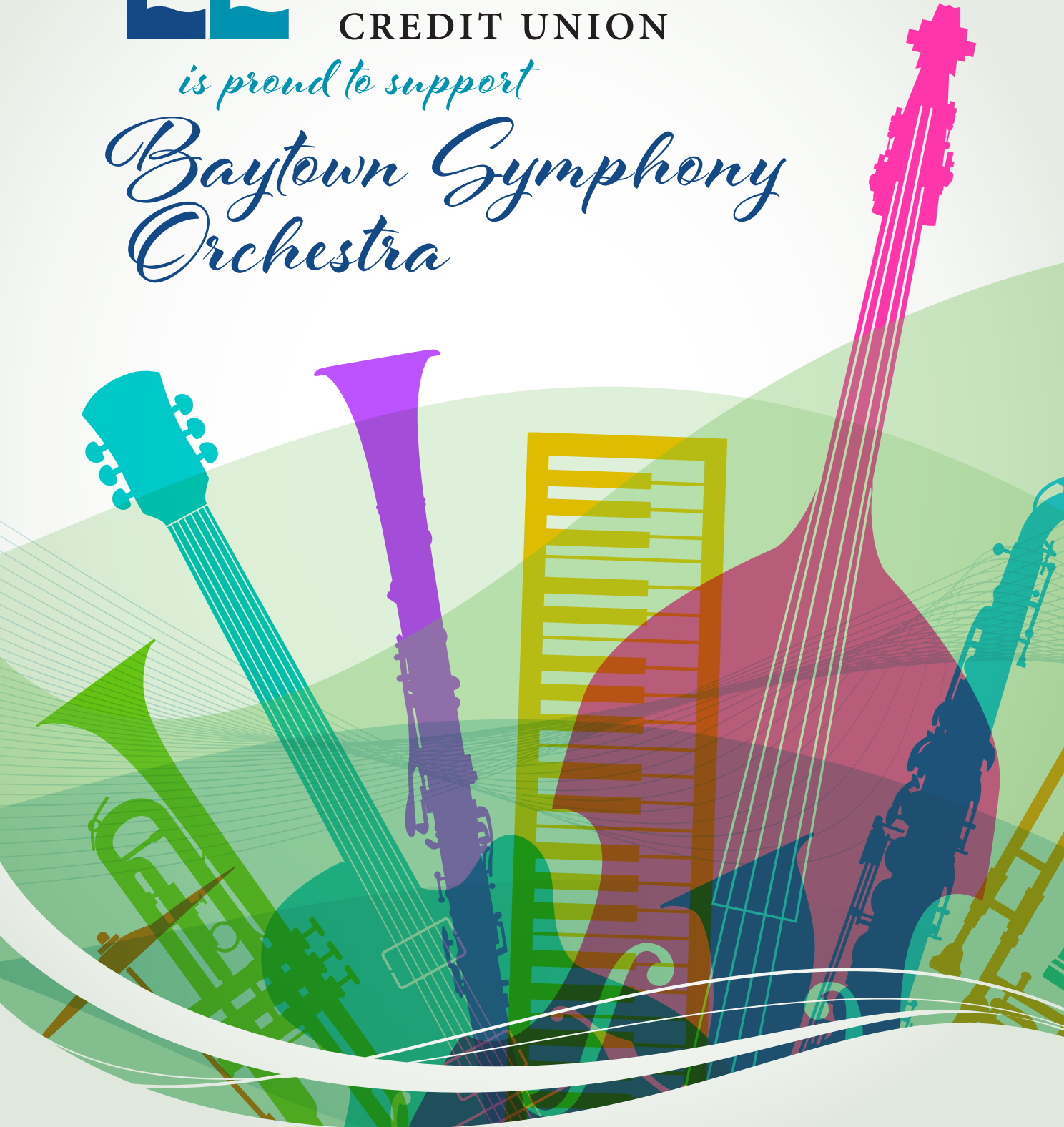
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