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PRESIDENT'S LETTER

2022-2023 CONCERT SEASON

The Baytown Symphony Orchestra is proud to celebrate its 55th season titled "Altissimo!"

Altissimo is Italian for very high. To musicians, it is known as the uppermost register on woodwind instruments. For the BSO, this title is fitting for our aspirations on marking our fifty-five years in providing classical music to the Baytown area. Without your support, the BSO would never have made it to this remarkable milestone.

For our third concert of this season, the BSO is pleased to present "Scheherazade." Conducted by our Music Director Clarence Frank, Jr., you will be taken on an inspired tale of The Arabian Nights in which the Sultan vows to take a new wife each night and have her executed the next morning. However, his latest bride, Scheherazade, succeeded in saving herself by engaging the Sultan's interest in a series of interconnected tales. These took 1,001 nights to recount. This concert is made possible by the great collaboration of the musicians, the staff, and you, our public supporters. This partnership has kept the BSO operating despite the adversities it has faced.

This concert will be featuring our own Concertmaster and 1st Violinist, Alan Johnson. Alan has been with the BSO since 1973. Shortly after joining, he left for the military and played in the U.S. Marine Band's White House Chamber Orchestra as a violinist for three presidents. In the late eighties, he returned and was asked to become the Baytown Symphony Orchestra's Concertmaster when Dennis Eichler became the conductor in 2003. After 20 years of being the BSO's Concertmaster, Alan has decided to step down from this position.

Arthur "Larry" Lawrence has been a member of the Baytown Symphony Orchestra since 1987. While Larry has been a free-lance professional violinist in the greater Houston and southeast Texas area since 1980, some interesting orchestras he has accompanied was with Rod Stewart and The Moody Blues in the 1990's. After 36 years, Larry has decided to step down from his position as Principal 2nd Violin in the BSO.

Both Alan and Larry intend to keep performing with the BSO in the seasons to come as free-lance players. From everyone on the Board, we wish them well and thank them for their years of service and dedication.

The BSO continues to provide an outlet for talented community members and encourage student musicians to aspire to become professionals in the arts and culture field. To this goal, the BSO works in conjunction with Lee College to help all students realize their musical aspirations. In addition, we help the local schools to find those students who want to pursue and find a career in music. Proving that this belief works, we have successfully educated students in furthering their musical career with them receiving scholarships to colleges of their choice.

This is what the Baytown Symphony Orchestra is about and why we need your help in continuing our mission.

Financial struggles have befallen upon the BSO. We are one of the few community orchestras that continued to perform during COVID through virtual online concerts and have managed to remain in operation. We have had a significant drop in our regular paid advertisers, donations, and sponsorships since COVID began. We ask you – the donors and patrons, along with our viewers and advertisers, that have helped preserve the BSO in the past, to help the BSO continue to serve our community.

Donations can easily be made directly from our web page www.baytownsymphony.com or can be mailed in.

We look forward to your continued patronage as we conclude our 55th season on April 29th. Now, sit back and enjoy this musical journey of Scheherazade's tale of one thousand and one nights.

Sincerely,

David Levy President, Board of Directors The Baytown Symphony Orchestra

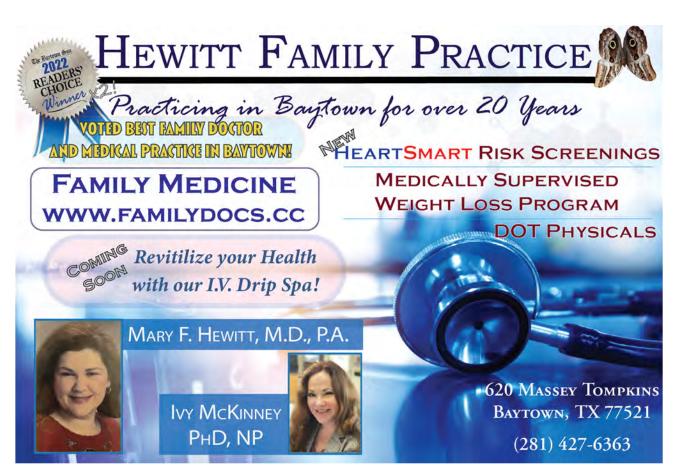




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PROGRAM

Serenade for Strings in E Minor Op. 20

Edward Elgar (1857-1934)

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

Of Our New Day Begun

Omar Thomas (b. 1984)

INTERMISSION

Scheherazade

Nikolai Rimsky-Korsakov (1844-1908)

- I. The Sea and Sinbad's Ship
- II. The Story of the Kalendar Prince
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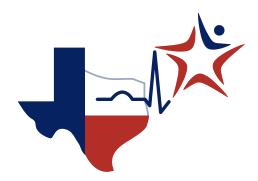
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PROGRAM NOTES



Serenade for Strings in E Minor Op. 20 – Edward Elgar (1857-1934)

Edward Elgar was an English composer more known for his larger works such as Enigma Variations, and Pomp and Circumstance Marches. The Serenade for Strings may be a revised version of an earlier set of Three Sketches for Strings. The Manuscript for the sketches did not survive. The Serenade was the first of Elgar's compositions with which he professed himself happy. The work was first given in a private performance in 1892 by the Worcester Ladies Orchestral class, with Elgar conducting. His first attempt at publishing the piece was unsuccessful on the grounds that even though it was very good, that class of music was unsaleable. However, in 1893, he found a publisher, and it received its first public performance in Antwerp, Belgium, in July of 1896.

The first movement opens with the violas presenting a theme that will occur throughout the piece. The main theme is heard in the third bar. The middle section presents an arching melody that briefly retreats to the minor before the coda introduces a new theme derived from the opening subject.

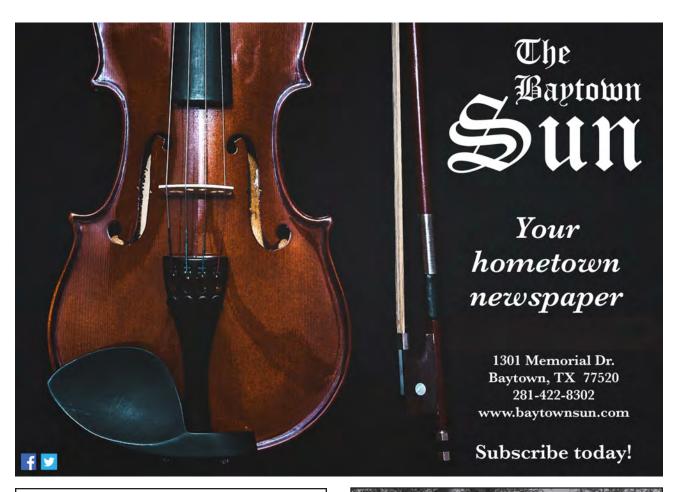
After a brief introduction, the second movement presents the main theme by the violins which is often referred to as one of the finest from Elgar's pen. The third movement begins in 12/8 time, then changing to 6/8, reintroducing the main theme of the first movement to bring the work to conclusion.

Notes by Clarence Frank

Of Our New Day Begun - Omar Thomas (b. 1984)

"Of Our New Day Begun" was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Method-

continued on page 17





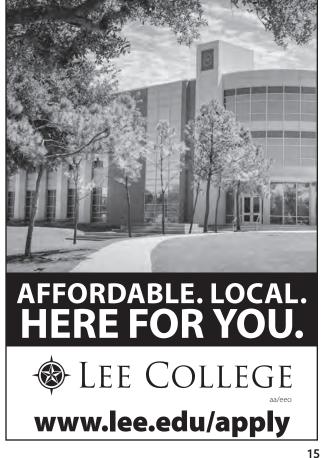
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PROGRAM NOTES continued

ist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for "Of Our New Day Begun" are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem") and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

"Of Our New Day Begun" begins with a unison statement of a melodic cell from "Lift Every Voice...." before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of "Lift Every Voice and Sing," fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece, the music turns hopeful settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of "Lift Every Voice and Sing" of the victims. There is a long and emotional decrescendo

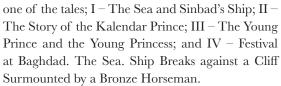
that lands on a pensive and cathartic gospel-inspired hymnsong. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by marchlike stomping to represent the ceaseless marching of black Americans towards equality.

Notes by Omar Thomas, Composer

Scheherazade – Nikolai Rimsky-Korsakov (1844-1908)

Scheherazade was inspired by The Tales of The Arabian Nights. The Sultan, convinced that all women were false and faithless, vows to take a new wife each night and have her executed the next morning. However, his latest bride, Scheherazade, saved her own life by engaging the Sultan's interest in a series of interconnected tales. This took 1,001 nights to recount. Originally,

Rimsky-Korsakov's portrayal of The Arabian Nights was very simplistic and generic. Because of this he decided to label Movement I – Prelude, Movement II – Ballade, Movement III – Adagio, and Movement IV – Finale. At the advice of some of his colleagues, he changed them to titles of each



The opening motif of the first movement that is played by the low brass and low strings represents the Sultan. The solo violin and harp enter later to represent Scheherazade. These themes appear and reappear in each movement to remind the audience of the presence of who the story is about.

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It has been a difficult past few years to say the least, but we hope that you have weathered the conditions well as we return back to normal. In case you weren't aware, the BSO's Music Director, Clarence Frank, Jr., during this time, has brought exciting and new concerts to the Baytown area.

As we enter our 55th season, we want you to know that our mission has been and will remain that as a non-profit civic orchestra, we provide symphonic music for the public, offer an outlet for community instrumentalists, and encourage local talent through education and training. Since our founding in 1967, the BSO has performed over 50 years of memorable concerts while providing an outlet for talented community members and encouraging student musicians to aspire to become professionals in the arts and culture field.

The BSO continues to work in conjunction with Lee College to help all students realize their musical aspirations. In addition, the BSO works with the local schools to find those students who want to pursue and find a career in music. To further that initiative, the BSO has formed a new partnership with the GCCISD Fine Arts Department. We conduct annual auditions with the community and students to find talent to perform with our professional musicians in the orchestra. Proving that this belief works, we have successfully educated students in furthering their musical career with them receiving scholarships to colleges of their choice.

Our Music Director, and a Baytown native, Clarence Frank, Jr., has been a member of the BSO since he was a student. Shortly after receiving his Master of Music Degree in Conducting from Sam Houston State University, the BSO hired him as Music Director. In our most recent "Side by Side" concert which included students from three high schools in Baytown, we had a record number of students on stage performing. Our Music Director specifically chose the repertoire to include pieces by composers mirroring the demographics of our community. The families of these students were proud and thankful to the BSO for the opportunity to have their young musicians perform with the orchestra and inspire the students to continue in their studies.

This is what the Baytown Symphony Orchestra is about and why we need your help in continuing our mission. As a concert program sponsor, your contribution will always be appreciated.

New this year are significant changes to our sponsorship and underwriter packages. We are hopeful that these updates illustrated on the next page will make a better partnership with your business and the BSO. We are always happy to discuss a custom sponsorship package with your business if what we outlined doesn't meet with your expectations. The information is also available online at:

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Thank you for your interest in supporting the BSO.

Sincerely,

David Levy

President, Board of Directors

The Baytown Symphony Orchestra

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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!
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BSO HISTORY

ore than five decades ago in 1967, 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 and then Pierre-Alain Chevalier, who both followed, continued the tradition of leading an excellent orchestra and providing the local community with classical and modern music. Now, Clarence Frank, 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.



Clarence Frank, Music Directo





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MUSICIAN PROFILE

ALAN JOHNSON, Concertmaster



iolinist Alan Johnson has performed throughout North America, Europe and even in the Middle East. As a member of the U.S. Marine Band's White House Chamber Orchestra, he entertained heads of state from around the world during three presidencies. He is also a past member of the D'Amore String Quartet of Washington, D.C., with which he performed at the National Gallery of Art, The University of Virginia, and numerous other

venues under sponsorship of the Capitol Hill Chamber Music Society. Mr. Johnson has also performed with the Oklahoma City Symphony, Lynchburg (Virginia) Symphony, Houston Ballet Orchestra, Houston Opera Orchestra, Ebony Opera Theatre, Houston Symphony, Houston "Pops" Orchestra, Houston Gilbert & Sullivan Society Orchestra and Theatre Under the Stars, as well as numerous regional orchestras throughout southeast Texas and Louisiana.

As soloist and recitalist, Johnson has collaborated with pianist Paula Harper Stephenson at Lee College, the University of Houston, Houston Community College, Museum of Fine Arts Houston, and the Tuesday Musical Club, plus numerous performances in private venues.

A native Houstonian, Johnson was raised in a musical family, the youngest of three siblings who all studied violin and continued playing throughout their lives. He attended the University of Houston, where he studied with internationally acclaimed violinist Fredell Lack. He received additional instruction with The Curtis Institute's Jascha Brodsky and Juilliard's Margaret Pardee.

Johnson teaches violin and viola at Lee College in Baytown and is an associate professor of music at Lone Star College – CyFair, where he teaches strings and directs the String Ensemble. He resides in Cypress with his wife, Highlands native Cassie Harman Johnson. The Johnsons have two adult daughters, both of whom continue the family tradition of music making.



MUSICIAN PROFILE

ARTHUR L. "LARRY" LAWRENCE, violinist



r. Lawrence has been a member of the Baytown Symphony Orchestra since 1987. He earned his bachelors degree in music performance from the University of Houston in 1978 and his masters degree in performance in 1980, also from UH. His teacher was the late Fredell Lack, internationally-known teacher and soloist.

Mr. Lawrence has played as a free-lance professional violinist in the greater Houston and southeast Texas area since 1980, starting his career with the Texas Opera Theatre orchestra, the Texas Chamber Orchestra, and the Houston Ballet orchestra. He also performed on numerous occasions for Theatre Under the Stars and the HITS Unicorn Theater. He has performed often with the Galveston Symphony and the Lake Charles Symphony, and he played in free-lance orchestras accompanying Rod Stewart and The Moody Blues in the 1990's.

Mr. Lawrence and his wife Donna have been married for 42 years; they have two daughters, Resa and Bethany, and three grandchildren. Mr. Lawrence also worked full-time at the University of Houston as an academic advisor for thirty years.

Although he will be stepping away from his position as Principal 2nd Violin in the Baytown Symphony, Mr. Lawrence intends to keep performing with the group in the seasons to come as a free-lance player. The Lawrence family has lived in the greater Channelview area, close to Baytown, for many years, and his wife was a teacher in GCCISD for eight years.

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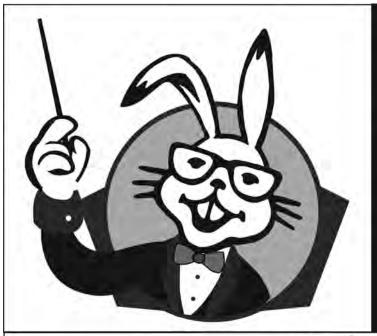


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MUSIC DIRECTOR

CLARENCE **FRANK**

aytown Native, Clarence Frank, Jr., has been named the 4th Music Director and Conductor of the Baytown Symphony Orchestra. He has always had an interest and ear for music as he first started singing in the church choir at 8 years old at Mt. Olive Baptist Church in Baytown. His love for music began while singing praises to God. Upon entering the 6th grade, he chose to play cello in the school orchestra at Cedar Bayou Junior School. This opportunity opened many doors to a whole new world of music as he discovered his love for classical music. He quickly developed on the cello earning spots in the all-region and all city orchestras in the 7th and 8th grade. He then started performing with the Baytown Symphony Orchestra in the 8th grade under the baton of Dr. David Corder. This was a total boost to his cello career as he entered Ross Sterling High School and immediately started leading the cello section as a freshman under the direction of Dennis Eichler and the late Karan Pitts. While in high school orchestra he won spots in the All-region orchestra for all 4 vears and the coveted Texas All State Orchestra his senior year. During high school was when he decided to teach professionally.

Maestro Frank was accepted into the School of Creative and Performing Arts at Northwestern State University in Natchitoches, LA. He received his Bachelor of Music Education Degree in 2000. While there he studied cello with Richard Rose and conducting with the late Dr. George Adams and Dr. Burt Allen. He was a member of the symphony orchestra, the chamber choir, and the Wind Ensemble playing string bass under Dr. Jeff Mathews.

After graduating from NSU, he began his teaching career in Goose Creek CISD in Baytown. He taught on both the junior high and high school



levels before leaving to pursue higher education opportunities. Maestro Frank entered Sam Houston State University in the fall of 2017 as a graduate assistant to his conducting professor Dr. Jake Sustaita. While there he also studied cello with Dr. Daniel Saenz. He graduated in May of 2019 with a Master of Music in Conducting.

In addition to his post with the Baytown Symphony Orchestra, He teaches Orchestra at Baytown Christian Academy and is also the Music Director for the Southeast Texas Choral Society, a community chorus in the area.

When not on the podium, Clarence enjoys outdoor sports and is a major Dallas Cowboys fan. He also enjoys serving in the worship ministry at Old River Baptist Church and playing in the orchestra at Houston's First Baptist Church. He also continues to freelance around the Houston area for various events.



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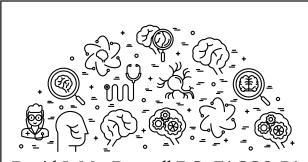
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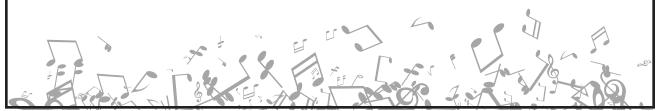
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