

East Texas Symphony Orchestra

Richard Lee, Music Director and Conductor

AMERICAN CELEBRATION

SATURDAY, NOVEMBER 4, 2023 7:30 PM

UT TYLER COWAN CENTER

RICHARD LEE
CONDUCTOR

SHARON KNOX DEUBY
CLARINET

Antonín Dvořák
(1841-1904)

Serenade for Strings in E Major, Op. 22 (30')

- I. Moderato
- II. Tempo di Valse
- III. Scherzo: Vivace
- IV. Larghetto
- V. Finale: Allegro vivace

Michael Torke
(1961-)

East: Concerto for Clarinet and Orchestra* (11')

- I. Always moving forward
- II. Cantabile e misterioso
- III. Rhapsodic

Sharon Knox Deuby, Clarinet

INTERMISSION

Florence Price
(1887-1953)

Symphony No 1 in E minor* (39')

- I. Allegro ma non troppo
- II. Largo, maestoso
- III. Juba Dance: Allegro
- IV. Finale: Presto

*First performance by ETSO

THIS CONCERT IS MADE POSSIBLE THANKS TO SUPPORT FROM

DR. JAN AND ELEN GARRETT

AND **AN ANONYMOUS DONOR**

MEDIA SPONSOR



THIS CONCERT IS FUNDED IN PART THROUGH THE BRAITHWAITE PERFORMING ARTS FUND AT THE EAST TEXAS COMMUNITIES FOUNDATION.

Please refrain from any photography, video recording, or audio recording of this concert.

The Orchestra

MUSIC DIRECTOR AND CONDUCTOR

Richard Lee

VIOLIN I

Mark Miller, *Concertmaster*
Andres Bravo
Tami Peterson
Alma Bulibekova
Chris Chapin
Brian Rafferty
Yida Hu
Marcel Lund
Anna Larson
Janetta Tang

VIOLIN II

York Shaw, *Principal*
Zenobia Leyva-Martinez
Lea Marshall
Nancy Norton
Jamie Reason
Michelle Frederick
Theresa Anderson
Molly Hines
Hanyuan Wang

VIOLA

Ute Miller, *Principal*
Tonia Pilliod
Paul Palmer
Eric Jones
Iva Raykova
Shane Almanderez
Oscar Rendon

CELLO

Laura Ospina, *Principal*
Hyelin Yoo
Noemie Golubovic
Nini Rubiano
Matt Epperson
Tucker Sowell
Ben Katzen

DOUBLE BASS

Jeremy Atkins, *Principal*
Kyp Green
Graham Eubanks
Robert Marrufo
Justin Kujawski

FLUTE

Dominique Reilly, *Principal*
Jennifer McElroy

PICCOLO

Hannah Peterson

OBOE

Sharon Lacey, *Principal*
Katie Haun

CLARINET

Sharon Knox Deuby, *Principal*
Ben Quarles

BASSOON

Sara Scurry, *Principal*
Jazmyn Trujillo

HORN

Heather Suchodolski, *Principal*
Tammy Moorhead
Susan Frazier
Timothy Stevens

TRUMPET

Mark Schubert, *Principal*
Tim Andersen

TROMBONE

Efrain Sain, *Principal*
James T. McNair, Jr.
Barney McCollum

TUBA

Jarrold Robertson

TIMPANI

Gregory White

PERCUSSION

Roland Muzquiz, *Principal*
Steve McDonald
Jacob Garcia

HARP

Juliette Buchanan

MUSIC LIBRARIAN

Chrystal Stevens

PERSONNEL MANAGER

Jennifer McElroy

Roster listing accurate as of print deadline.

2023/2024 Musician Sponsors

The East Texas Symphony Orchestra thanks those who are supporting the musicians of the orchestra for the 2023/2024 season through their musician chair sponsorships.

MUSIC DIRECTOR/CONDUCTOR

Sheryl Rogers Palmer

CONCERTMASTER:

Betty J. Bower

VIOLIN, SECTION:

Annette Findley
Mrs. Jody Philley and
Mrs. Leah Philley

CELLO, PRINCIPAL:

Dr. Ken and Carol Cushman

DOUBLE BASS, PRINCIPAL:

Ron and Mary Ann Safford

DOUBLE BASS, SECTION:

Dr. Sunni Boren and
Mr. Nathan Atkinson
Hibbs Family Foundation/
Billy Jr, Tisa, & Stratton Hibbs

OBOE, PRINCIPAL:

Dr. and Mrs. Richard Handley

CLARINET, PRINCIPAL:

Nancy Ulrich

CLARINET, SECTION:

Anonymous

BASSOON, SECTION:

Steve and Kathleen Davis
In honor of Marty Spake

HORN, PRINCIPAL:

Linda Pesnell

HORN, SECTION:

Debbie Finley

PERCUSSION, PRINCIPAL:

Harry and Gail Wallace

HARP, PRINCIPAL:

Laura Hyde-Barker

KEYBOARD, PRINCIPAL:

Mike and Billie Carpenter
(co-sponsor)

Dr. John and Joyce Hudhall
(co-sponsor)

Meet the Guest Artist



Sharon Knox Deuby Clarinet

Sharon Knox Deuby enjoys a rich and varied career as an orchestral, band and chamber musician, as well as an educator. She performs as Principal Clarinet for the East Texas Symphony Orchestra as well as Associate Principal Clarinet for the Dallas Winds, and Co-Principal for the Wichita Falls Symphony Orchestra. Sharon is a Henri Selmer Paris and Conn-Selmer Clarinet Artist.

Sharon has recorded 23 compact discs with the Dallas Winds that have received international acclaim and Grammy Awards nominations. As a member of Texas Winds Musical Outreach, she presents educational concerts for Head Start schools throughout Dallas County. Sharon has performed as a soloist with the East Texas Symphony Orchestra and Richland String Orchestra and as a soloist or clinician for the Texas Music Educators Association Conference, University of Texas at Tyler Single Reed Day, OU Clarinet Symposium, Texas Clarinet Colloquium and Clarinet Solutions.

Sharon is an adjunct professor at Dallas College - Richland Campus, where she teaches Clarinet and directs the Instrumental Chamber Ensemble. She is a member of the clarinet faculty for the Dallas Winds Band Camp and Honor Bands. Sharon received her Master of Music in Performance from Michigan State University and Bachelor of Music Education from Crane School of Music, SUNY Potsdam. Her primary teachers include Fred Ormand, Elsa Ludewig-Verdehr, Stephen Girko, Allen Sigel and Alan Woy, as well as special training with Donald Montanaro.

A Special Welcome

The East Texas Symphony Orchestra wishes to welcome music students from Jarvis Christian College and Texas College who are attending the concert this evening.

Program Notes

BY J. MICHAEL ALLSEN

Antonín Dvořák (1841-1904) *Serenade for Strings in E Major, Op. 22*

Through much of the 1860s, Dvořák had lived the stereotypically Romantic life of a “starving artist,” supporting himself mainly as a viola player and conductor in various orchestras and dance bands in Prague. He had begun composing at an early age, writing a few minor hits for the Prague stage. In 1875, however, things began to change rapidly. During the previous year he had submitted fifteen of his compositions for a competition sponsored by the Austrian Ministry of Culture. The Ministry was seeking a promising and financially strapped young composer, and Dvořák easily impressed a distinguished panel of judges and won the stipend. The prize money was welcome, but even more welcome was attention from established Viennese musicians who had been on the jury, especially Johannes Brahms. The next few months were among the most productive of his life, when Dvořák composed an amazing series of songs and chamber works, but also two large orchestral pieces: the *Symphony No. 5* and the serenade heard here. The *String Serenade* was composed in just eleven days in the spring of 1875.

In writing a serenade, Dvořák was part of a venerable musical tradition. From the time of Mozart onwards, serenades had been among the most popular genres of music in Austria - outdoor pieces played by wind ensembles or small orchestras, often composed to celebrate birthdays, weddings, or other special events. It became a somewhat more formal concert genre in the later 19th century. In his *String Serenade*, Dvořák combines this flexible Austrian form with a healthy dose of Bohemian flavor.

The brief opening movement (*Moderato*) is based upon a pair of themes, the first a wistful, *cantabile* idea passed between the high and low strings. The second is a more forceful, distinctly Bohemian melody. For the second movement (*Tempo di valse*) Dvořák provides a swirling minor-key waltz. A second waltz begins lyrically, but soon takes on a more *pesante* feel, with strongly-accented chords. The trio begins cheerfully enough, but become more agitated towards the end. The movement closes with a recapitulation of the opening waltzes, a quiet coda, and a surprising major chord at the end. The third movement (*Vivace*) begins as a lively scherzo, but Dvořák soon introduces a more lyrical idea. The central trio has the rhythmic energy of a Czech folk dance. There is a long, rather stormy transition that leads to a return of the opening music and a calm coda. The fourth movement is a quiet *Larghetto*. Violins introduce a long, flowing main theme above a gently pulsing background. This is expanded in contrapuntal style. A middle section is more agitated and folklike. The main theme comes back in developed form to round off the movement. The finale (*Allegro vivace*) is based upon an energetic Bohemian-style dance theme that reappears several times. Dvořák manages to

seamlessly weave themes from earlier movements into the texture, adapting them to the vigorous style of the opening. There is an almost frantic middle section before the tempo slows suddenly for a reminiscence of the opening music of the *Moderato*. The movement ends with a final statement of the opening theme.

Michael Torke (b. 1961)

East: Concerto for Clarinet and Orchestra

Milwaukee-born Michael Torke is among America's most active and prominent composers. He studied at the Eastman School of Music, and at Yale University, before launching a successful career as an independent composer. Torke has published nearly 100 works, in nearly all genres. His works tend to bring together influences from Classical and popular music, and many of his pieces have been influenced by visual images, particularly colors. *Ecstatic Orange* (1985), written while he was still a student at Yale, was among his first widely successful orchestra compositions, and later works in this series include *Bright Blue Music*, *Green*, *Purple*, *Black and White*, *Slate*, and *Ash*. Music is usually bright and optimistic in tune. According to Torke: "I try write music that makes people feel good; for me music is not about personal expression or an attempt to describe the horrors of existence."

In 2016 he wrote three short woodwind concertos for the Albany Symphony. *East* was premiered by clarinetist Weixiong Wang and the Albany Symphony, on March 4, 2017. Torke provides the following comments:

"Brevity focused me to be concise. Though rhythm and orchestration were always on my mind, it was melodic development that I thought about most - the ways that melodies and themes open up and combine with themselves. *West*, for the bassoon, reminds me of the western coast of the U.S., especially in Oregon. *South*, for the oboe, reminds me of feelings I've had in the south of France. *East*, for the clarinet, reminds me of morning with a hopeful, fresh sun rising in the eastern sky. Where is *North*, some might ask? It is waiting to be commissioned."

The concerto is in three brief movements, beginning with *Always moving forward* - a relaxed solo clarinet line that spins out above a gentle background. The music grows more rhythmically intense by the end of the movement, but the mood is never agitated. The second movement (*Cantabile e misterioso*) is a loose set of variations on a slightly jazzy theme heard at the outset, with the clarinet sometimes intertwining with other solo lines from the orchestra. *Rhapsodic* begins with quick arpeggios from the clarinet. True to its name, the movement moves relatively freely through a few ideas: a Gershwin-esque orchestral passage, a playful, teasing dance, and a flashy solo passage for the soloist at the end.

Florence Price (1887-1953)

Symphony No. 1 in E minor

Florence Price was born Florence Smith in Little Rock, Arkansas, into a well-respected family. (Her father was the only African American dentist in this strictly segregated city.) She was able to study at the New England Conservatory of Music, graduating in 1906. Though the conservatory apparently did accept Black students at the time, Price initially enrolled as a "Mexican." She taught for several years in Atlanta and Little Rock, but following a lynching in Little Rock in 1927, her family resettled in Chicago, where she would spend the rest of her life. It was in Chicago that Price finally began to have success as a composer. However, she struggled financially, particularly after she divorced her abusive husband in 1931, leaving her single mother to two daughters. Price wrote advertising jingles and popular songs under a pen name and played organ in silent movie theaters to pay the bills, but her classical compositions began to attract attention. This culminated in 1933, when her *Symphony No. 1* was performed by the Chicago Symphony Orchestra - the first composition by a Black woman to be played by a major orchestra. Though her music continued to be played and championed by star performers like Marian Anderson, she struggled to make ends meet throughout her life. In 1943 she wrote to Boston Symphony Orchestra conductor Serge Koussevitsky that: "I have two handicaps. I am a woman and I have some Negro blood in my veins."

Price's music was not entirely forgotten after her death, but much of it was simply lost. This changed in 2009, when 30 boxes of her papers and scores were discovered in a derelict, unoccupied house in St. Anne, Illinois. (This had been Price's summer cottage, but was apparently abandoned after her death.) This collection included some 200 pieces, including many previously lost works. This has helped to spark a tremendous renewal of interest in her music in the last dozen years, with many performances and recordings, and newly-available published editions of her works.

Price composed her landmark *Symphony No. 1* in 1931, and in 1932 she saw an article in the *Chicago Defender*, the city's leading Black newspaper, announcing a contest sponsored jointly by the National Association of Negro Musicians and the Wanamaker department store. Price's symphony not only won the first prize of \$500 - a lot of money in those days - but there were two additional \$250 prizes for a piano sonata and an art song. Frederick Stock, conductor of the Chicago Symphony Orchestra, programmed her *Symphony No. 1* on a concert performed as part of the Chicago World's Fair.

According to her biographer Rae Linda Brown, Price originally subtitled the work "Negro Symphony," but later rejected this as a possible distraction from understanding the work on its own terms. Brown and others have also pointed to the musical and spiritual debt the symphony owed to Antonín Dvořák, who worked in the United States for three years during the 1890s. Not only did she follow his formal model in writing the work, Price and her Black contemporaries also took to heart his advice to American musicians: that they should look to their own homegrown folk styles as way to create a truly "American" music.

The broad first movement (*Allegro ma non troppo*) is set in a traditional sonata form. Price frequently quoted Black spirituals in her works, but the main themes of this movement are original melodies she composed with a nod to traditional spiritual style. The first of these is a simple, syncopated idea heard in the bassoon the beginning. This works its way into a turbulent passage before the horn announces a related but much more tranquil contrasting idea. Price explores both of these in a long, relaxed development, before ending with a shortened and thoroughly re-scored recapitulation.

Another spiritual-style tune is the basis for the second movement (*Largo, maestoso*), heard first as a richly-harmonized brass hymn - accompanied by "African drums" - with responses from the solo clarinet. There is a long section of development before the brass passage returns for a final time, now in alternation with what Price calls "cathedral chimes." (Price, an organist, apparently intended this to be played on a particular stop available on the organ in Chicago's Auditorium Theater, where the premiere took place)

Juba Dance, the title of the third movement, refers to a traditional African American dance with roots extending back to Africa. The Juba is a lively dance usually accompanied by body percussion: claps, stops, and slaps against knees, arms, belly, chest, and cheeks, often known as "hambone." (This music originated at a time when enslaved Africans were forbidden to make or play drums.) Price refers to the Juba in a few of her works, and here it is heard in a set of lively, good-humored, and syncopated dances. The relatively brief *Finale* is a rondo, its main theme a restless idea played by strings. There are a couple of lighter contrasting episodes, though the rhythmic energy never slackens until the end...and then only for a moment, before ratcheting up for an aggressive coda.

Program Notes ©2023 by J. Michael Allsen

Season Thanks

The East Texas Symphony Orchestra wishes to thank our season partners
Holiday Inn Tyler - Conference Center
and the Women's Symphony League of Tyler
for their support of the ETSO Musicians during concert weekends.

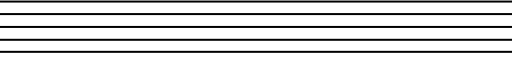
Additional thanks to members of the Junior Symphony League,
who serve as ushers for ETSO concerts.

ETSO 2023/2024 Media Partners



Donor Recognition

The ETSO wishes to thank those who are supporting the orchestra this season.
The following list represents cumulative donations for the
2023/2024 Fiscal Year (June-May) as of the print deadline, 10/25/2023.



The Symphony Society

Cummulative gifts of \$1000 or more

VIRTUOSO BENEFACTOR (\$100,000+)

Women's Symphony League of Tyler

ENCORE BENEFACTOR (\$50,000-\$99,999)

Sheryl Rogers Palmer

ORCHESTRA CIRCLE (\$25,000-\$49,999)

Betty J. Bower

Laura Hyde-Barker and Lin Barker

MAESTRO'S CIRCLE (\$10,000-\$24,999)

Will Hersey

Jim and Diane Lestor

Jim and Margaret Perkins

Laurie Rossman and Brian Young

Harry and Gail Wallace

CONCERTMASTER (\$5,000-\$9,999)

Anonymous

Dr. Ken and Carol Cushman

Steve and Kathleen Davis

Annette Findley

Dr. Jan and Elen Garrett

Dr. and Mrs. Richard Handley

Linda Pesnell

Mr. Richard Lee and Dr. Julie Philley

Nancy Ulrich

Jo Ellan Walley

OVERTURE (\$2,500-\$4,999)

Ashley Bracken
Mr. and Mrs. Allen Burt
Brent Byers
Debbie Finley
Jack and Carol Gibson
Billy Jr. and Tisa Hibbs
Mr. Todd and Dr. Tiffany Hill

Dr. John and Joyce Hudnall
Mr. John Muller
Anita Jones Nourse
Mr. Kevin and Dr. Laura O'Halloran
Anthony and Jamie Rhorer
Larry and Jan Rosenfield
Ron and Mary Ann Safford

SONATA (\$1,000-\$2,499)

Anonymous
Mitch and Joan Andrews
Linda Armstrong
David and Carolyn Bain
Billy and Barbara Bass
Dr. Sunni Boren and
Mr. Nathan Atkinson
Steve and Wendy Bratteli
Mike and Billie Carpenter
Cameron and Kathleen Cooper
Genelle Gann
Jesse George
Mrs. Michael D. Gollob
Val and Robin Hampton
Dan Heldman
Steven and Joanne Idell
Francis and Tana Kay
Randy and Cindy Kidwell
Carole and the late Dr. R. S. Kronenberg
Harry and Dawn Leatherwood
Tracy and Pam Lisner

Leo and Kathie Mack
Peter and Debra McCook
George McMann and
Paula Anthony-McMann
Sherry McCray
Mrs. Jody Philley and Mrs. Leah Philley
Drew Robison
Mr. C. Michael and Dr. Cheryl Rogers
John and Carol Ann Rowland
Linda Sellers
Rebecca Spencer
David and Stella Stein
Mr. and Mrs. Jim Teeter
Octavio and Melissa Téllez
Tack and Diane Thomas
Glen and Ruth VanDyke
Robert and Patricia Wells
Terry Witter
Joseph Woelkers
Joe and Karen Zasik

Join The Symphony Society

You can become a member of The Symphony Society. Simply make a donation of \$1000 or more to the East Texas Symphony Orchestra. You may make a single annual donation or set up monthly installments of \$84 or more. Symphony Society members get access to special ETSO events and other exclusive perks.



For a full list of benefits or to make your donation, call 903-526-3876, visit ETSO.org, or scan the QR code.

Friends of the Symphony

Cummulative gifts of \$250-\$999

Anonymous
Gaylan Braselton
Dr. and Mrs. Roger Burshe
Chuck and Linda Dickens
Dory Hersey
Stratton Hibbs
Spencer and Jennifer Hines
William Hutchins

Larry and Donna Johnson
Bob and Kim Lessner
Diane Martin
Scott and Suzanne Myers
Dr. and Mrs. Lourell Sutliff
Cheryl Threlkeld
Kent and Ginger Walker
Clayton and Beth Whitney

Thank you, as well, to the Friends of the Symphony who have donated this year at the \$1 - \$249 level. Your support is appreciated.



EAST TEXAS
SYMPHONY
ORCHESTRA

Special Thanks

The East Texas Symphony Orchestra offers thanks to the following for their special support this season.

Barbara Bass
BMW of Tyler
Cause Creative
Jill Cobb/KETK
Country Meat Market
D & N Grocery
Garden Style/Wava Ladd
Dr. Kyle Gullings
Hollytree Country Club
Hood Packaging Corp.
Harry and Dawn Leatherwood

MUUK Golf
NextHome Neighbors/
Gonzalo and Amy Egaña
Sheryl Rogers Palmer
Park Central
Jim and Margaret Perkins
Prime 102
Tyler Junior College
Patrick Willis Strategic Consulting
Women's Symphony League
of Tyler
Michael and Laura Young

Ernest attempts were made to ensure the accuracy of the lists included in this donor report. Print deadline for this issue was 10/25/23. If you feel there is an error or wish to update how your recognition is listed, please contact the ETSO Office at 903-526-3876 or email info@etso.org.

Corporate/Foundation/Civic Support

CORPORATE/BUSINESS SUPPORT

West Oak Property Development/Will Hersey, Sheryl Rogers Palmer
Tyler Today Magazine/Jennifer Gaston
Christus Trinity Mother Frances Health System
Tyler Junior College
BMW of Tyler
Chick-fil-A
High Hill Farm
NextHome Neighbors/Gonzalo and Amy Egaña
Office Pride/David Stein
Patrick Willis Strategic Consulting
D & N Grocery/Ebaristo Torres
Regions Bank
Hood Packaging Corp.
MUUK Golf

FOUNDATIONS/ENDOWMENTS

Anonymous (2)
East Texas Symphony Orchestra Foundation
The Rogers Foundation
Braithwaite Performing Arts Program
at the East Texas Communities Foundation
Women's Fund of Smith County
Byers Family Foundation
Watson W. Wise Foundation
A. S. Genecov Foundation
Hibbs Family Foundation
The R. W. Fair Foundation
John Evans Endowment for the Benefit of the ETSO
at the East Texas Communities Foundation
T. B. Butler Foundation

CIVIC/STATE SUPPORT

The City of Tyler
Texas Commission on the Arts



*ETSO is an agency of
United Way of Smith County.*

Honoraria and Memorials

In Honor of Betty Bower
Anonymous

In Honor of Linda Pesnell
Anonymous

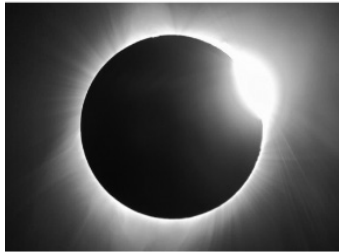
In Memory of Ben Walley
Jesse George

Play Your Part

Ticket sales provide less than 20% of the funds needed to bring you the concerts you enjoy. Play Your Part and add your name to the list of those supporting the ETSO mission to engage and inspire the community through exceptional music education and performance. Donate online at [ETSO.org](https://etso.org), call 903-526-3876, or scan the QR code.



JOIN ETSO IN APRIL FOR A SPECIAL CONCERT EVENT
CELEBRATING THE TOTAL ECLIPSE OF THE SUN



TOTALITY OF THE SUN

SATURDAY, APRIL 6, 2024

4:00 PM & 7:30 PM

ROGERS PALMER PERFORMING ARTS CENTER
TYLER JUNIOR COLLEGE

TICKETS ARE ON SALE NOW
VISIT [ETSO.ORG](https://etso.org) FOR MORE INFORMATION

PRESENTED IN PARTNERSHIP WITH TYLER JUNIOR COLLEGE

Program Update:

East Texas Symphony Orchestra Association is honored to welcome Sheryl Rogers Palmer as a new member its board of directors.