

fWSO

Fort Worth Symphony Orchestra



Stewart Goodyear
at Will Rogers
Memorial Auditorium
Sept. 18-20

PROGRAM BOOK

September 2020

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Friends,

Thank you for joining us as we begin our 2020-2021 season. All of us at the Fort Worth Symphony Orchestra have been working diligently to respond to the challenges of COVID-19. I am thrilled to tell you all that our staff and musicians have been vigilant and therefore we have had no encounters.

As you may know, the Fort Worth Symphony Orchestra is a vital resource of music education for Fort Worth and North Texas. Our education programs and free community concerts enrich the minds of more than 60,000 students and their families across the region. This spring the FWSO launched an expanded online presence, the Music Lab, which attracted a wide following based on its top-quality content. It was a huge success!

Most recently, the FWSO produced the “America Strong” concert to compensate our audiences for the cancellation of Concerts In The Garden and to bring the joy of celebrating Independence Day in their homes. This ground and record breaking concert was pre-recorded with a socially distanced orchestra of 55 in the new Dickies Arena and was broadcasted on WFAA / Channel 8. I hope you had the opportunity to view this wonderful program.

The 2021 FWSO’s Annual Gala on February 20, 2021 will feature internationally acclaimed cellist Yo-Yo Ma performing with the FWSO Symphony. We hope that you will be able to join us this year at the new Dickie’s Arena, for one of the most anticipated cultural events in North Texas. Don’t miss it and order your tickets now!

The Board of Directors and I thank our members, donors, volunteers and audiences – for your continued loyalty, enthusiasm and encouragement. With your generous support, the FWSOA will continue to be an essential thread in the city’s cultural fabric.

With much appreciation and gratitude,

A handwritten signature in black ink that reads "Mercedes Bass".

Mercedes T. Bass
Chairman of the Board of Directors

LETTER FROM PRESIDENT AND CEO KEITH CERNY

Dear Friends,

We are beginning the 2020-2021 season with immense gratitude for the generous support of our community as we faced the many challenges of the COVID-19 pandemic. With the strong leadership of our Chairman and Board of Directors, unwavering support from our donors, and an immense amount of hard work from our staff and musicians, we were able to navigate these unprecedented times together.

While COVID-19 has presented many challenges, the Fort Worth Symphony Orchestra is beginning the 2020-2021 season as a national leader in the symphonic world in more ways than one. At the beginning of the pandemic, the FWSO quickly adapted to a completely digital model through the creation of the online Music Lab, which brought a wealth of performance and Education content to North Texas. We successfully produced our record-setting "America Strong" concert, a July 4th performance which was broadcast on WFAA, with a unique socially distanced model for the orchestra. In the spirit of unity, the FWSO invited fellow Fort Worth arts organizations The Cliburn, Fort Worth Opera, and Texas Ballet Theater to participate in the production. Building on this experience, we continue to employ a socially-distanced layout for the orchestra, and are taking all government mandates and industry best practice into account as we provide a safe live performance experience for our patrons this fall.

Thanks for the generosity of our Board and donors, and support from the Small Business Administration, we have been able to pay our orchestra and staff in full since the country-mandated closure of Bass Hall in mid-March. Your support throughout this trying time has enabled the Fort Worth Symphony Orchestra to remain in a solid financial position for the 2019-2020 fiscal year. We also appreciate your patience, as we have had to adjust performance venues, and make significant changes to seating, to keep everyone safe. I hope you enjoy the breadth and depth of our artistic offerings for this season and will join us many times as we keep the music playing!

Yours sincerely,



Keith Cerny, Ph.D.
President and CEO



ABOUT ROBERT SPANO



Conductor, pianist, composer, and teacher Robert Spano is known worldwide both as an impeccable artist and as a leader who fosters inclusion and warmth among musicians and audiences. This season marks Spano's 19th as Music Director of the Atlanta Symphony Orchestra and his first as Principal Guest Conductor of the Fort Worth Symphony Orchestra. A dedicated mentor, Spano is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. He has served as Music Director of the Aspen Music Festival and School since 2011.

Highlights of Spano's 2019-2020 season include a return to the Dallas Symphony Orchestra to conduct the world premiere of George Tsontakis's Violin Concerto No. 3 and Vaughan Williams's A Sea Symphony. Spano also returns to the Indianapolis Symphony, Singapore Symphony, and BBC Symphony Orchestra. He makes conducting debuts with the NHK Symphony Orchestra, Auckland Philharmonia, and Wrocław Philharmonic, and appears in the Fort Worth Symphony Orchestra's Symphonic Series.

Programs with the Atlanta Symphony Orchestra this season reflect Spano's signature rich pairings of contemporary works with cherished classics.

The orchestra's 75th season features 16 ASO premieres, including works by living American composers Krists Auznieks, Jessie Montgomery, Joby Talbot, and Jennifer Higdon, and world premieres by Richard Prior and Brian Nabors. The season opens as Joshua Bell joins the ASO for Henryk Wieniawski's Violin Concerto No. 2 and Pablo de Sarasate's Zigeunerweisen. In April of 2020, the ASO and Chorus travel to Carnegie Hall to perform *Missa solemnis* with soprano Susanna Phillips, mezzo-soprano Sasha Cooke, tenor Benjamin Bliss, and bass Matthew Rose in celebration of Beethoven's 250th birthday. The season concludes with the Atlanta premiere of Wagner's *Tristan und Isolde*.

Last season, Spano made his highly-acclaimed Metropolitan Opera debut and led the US premiere of *Marnie*, American composer Nico Muhly's second opera, with Isabel Leonard, Janis Kelly, Denyce Graves, Lestyn Davies, and Christopher Maltman. Other recent concert highlights include world premieres of Bryce Dessner's *Voy a Dormir* at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor, and Jennifer Higdon's Tuba Concerto, performed by Craig Knox and the Pittsburgh Symphony.

"An imaginative and evocative composer" (Oberon's Grove), Spano recently penned Sonata: Four Elements for piano, premiered by Spano in August 2016 at the Aspen Music Festival, and a song cycle, Hölderlin-Lieder, for soprano Jessica Rivera, both of which were recorded on the ASO Media label. Eliciting "glowing, spacious performance" from orchestras (*The New York Times*), Spano has enjoyed guest engagements with the Cleveland and Philadelphia Orchestras, the New York and Los Angeles Philharmonics, and the Boston and Chicago Symphonies, among many others. Internationally, he has led the Orchestra Filarmonica della Scala, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, the Melbourne Symphony in Australia, and the Saito Kinen Orchestra in Japan.

Spano has won six Grammy™ Awards with the Atlanta Symphony. He serves on the faculty of Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame, and he makes his home in Atlanta.

FORT WORTH SYMPHONY ORCHESTRA

Robert Spano, Principal Guest Conductor

Miguel Harth-Bedoya, Music Director Laureate
Nancy Lee and Perry R. Bass Chair

Alex Amsel, Conducting Fellow
Stephanie Rhodes Russell, Conducting Fellow
Rae and Ed Schollmaier / Schollmaier Foundation Chair

John Giordano, Conductor Emeritus

VIOLIN I

Michael Shih, Concertmaster
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Swang Lin, Associate Concertmaster
Ann Koonsman Chair
Eugene Cherkasov,
Assistant Concertmaster
Mollie & Garland Lasater Chair
Jennifer Y. Betz
Ordabek Duisen
Qiong Hulsey
Ivo Ivanov
Izumi Lund
Ke Mai
Roselyn Story
Kimberly Torgul

VIOLIN II

Adriana Voirin DeCosta, Principal
Steven Li, Associate Principal
Janine Geisel, Assistant Principal
Symphony League of Fort Worth Chair
Molly Baer
Marilyn d'Auteuil
Tatyana Smith
Matt Milewski
Kathryn Perry
Andrea Tullis
Camilla Wojciechowska

VIOLA

Anna Kolotylna, Principal°
HeeSun Yang, Associate Principal°
Aleksandra Holowka, Assistant Principal°
Joni Baczewski
Sorin Guttman
Dmitry Kustanovich
Daniel Sigale

CELLO

Allan Steele, Principal
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Keira Fullerton, Associate Principal°
Lesley Cleary, Assistant Principal°
Burlington Northern Santa Fe
Foundation Chair
Deborah Brooks
Shelley Jessup
Leda Dawn Larson
Craig Leffer°

BASS

William Clay, Principal
Mr. & Mrs. Edward P. Bass Chair
Paul Unger, Assistant Principal
Jeffery Hall
Julie Vinsant

The seating positions of all string section musicians listed alphabetically change on a regular basis.

FLUTE

Jake Fridkis, Principal
Shirley F. Garvey Chair
Gabriel Fridkis, Assistant Principal
Pam Holland Adams

PICCOLO

Pam Holland Adams

OBOE

Jennifer Corning Lucio, Principal
Nancy L. & William P. Hallman, Jr., Chair
Tamer Edlebi, Assistant Principal

CLARINET

Stanislav Chernyshev, Principal
*Rosalyn G. Rosenthal Chair**
Ivan Petruzzello, Assistant Principal
Gary Whitman

E-FLAT CLARINET

Ivan Petruzzello

BASS CLARINET

Gary Whitman

BASSOON

Jack Peña, Principal°
Mr. & Mrs. Lee M. Bass Chair
Cara Owens, Assistant Principal

HORN

Nikolette LaBonte, Principal°
Elizabeth H. Ledyard Chair
Alton F. Adkins, Associate Principal
Drs. Jeff and Rosemary Detweiler Chair
Kelly Cornell, Associate Principal
Aaron Pino

TRUMPET

Kyle Sherman, Principal
Cody McClarty, Assistant Principal
Dorothy Rhea Chair
Oscar Garcia

TROMBONE

Joseph Dubas, Principal
Mr. & Mrs. John Kleinheinz Chair
John Michael Hayes, Assistant Principal
Dennis Bubert

BASS TROMBONE

Dennis Bubert
Mr. & Mrs. Lee M. Bass Chair

TUBA

Edward Jones, Principal

TIMPANI

Seth McConnell, Principal
Madilyn Bass Chair
Nicholas Sakakeeny, Assistant Principal

PERCUSSION

Keith Williams, Principal
Shirley F. Garvey Chair
Nicholas Sakakeeny, Assistant Principal
Adele Hart Chair
Deborah Mashburn
Brad Wagner

HARP

Position vacant
Bayard H. Friedman Chair

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Shields-Collins Bray, Principal
Rildia Bee O'Bryan Cliburn & Van Cliburn Chair

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Brenda Tullos

ORCHESTRA LIBRARIANS

Douglas Adams
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*In Memory of Manny Rosenthal
°2020-2021 Season Only

The Concertmaster performs on the
1710 Davis Stradivarius violin.

The Associate Concertmaster performs
on the 1685 Eugenie Stradivarius violin.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, PRINCIPAL GUEST CONDUCTOR

MIGUEL HARTH BEDOYA, MUSIC DIRECTOR LAUREATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2020-2021 **POPS SERIES**

Friday–Sunday, Sept. 11-13, 2020

Will Rogers Memorial Auditorium

Michael Buttermann, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Asleep at the Wheel

The Quebe Sisters

Asleep at the Wheel

featuring special guests


The Quebe Sisters

Selections to be Announced from the Stage

These performances are dedicated to **Mr. and Mrs. Ed and Sasha Bass** with heartfelt gratitude for their generous support of the FWSO.

These performances are funded in part by the **Texas Commission on the Arts**.

This concert will be performed without intermission. Video or audio recording of this performance is strictly prohibited. Patrons arriving late will be seated during the first convenient pause. Program and artists are subject to change.



The performances
on September 11, 12, and 13, 2020
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Mr. and Mrs. Ed and Sasha Bass

With heartfelt gratitude
for their generous support
of the
Fort Worth Symphony Orchestra

Making his mark as a model for today's conductors, Michael Buttermann is recognized for his commitment to creative artistry, innovative programming, and to audience and community engagement. He serves as Music Director for the Boulder Philharmonic Orchestra, whom he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural SHIFT Festival of American Orchestras in 2017. He is also the Music Director of the Shreveport Symphony Orchestra and the Pennsylvania Philharmonic, an orchestra uniquely focused on music education. He has recently completed a 19-year association with the Rochester Philharmonic Orchestra as their Principal Conductor for Education and Community Engagement, and a 15-year tenure with the Jacksonville Symphony, first as Associate, and then as Resident Conductor.

As a guest conductor, Mr. Buttermann has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony and Houston Symphony. In the 2019/20 season, he returns to the National Symphony on several occasions for performances at the Kennedy Center, and leads the North Carolina School of the Arts Symphony in a program featuring a new work by Grammy-nominated composer Chris Brubeck. Other recent appearances include performances with the Colorado Symphony, Oregon Symphony, Phoenix Symphony, Kansas City Symphony, Charleston Symphony, Hartford Symphony, San Antonio Symphony, Syracuse Symphony, New Mexico Symphony, Santa Fe Symphony, California Symphony, Louisiana Philharmonic, Spokane Symphony, El Paso Symphony, Mobile Symphony, Winston-Salem Symphony, Pensacola Opera, Asheville Lyric Opera and Victoria Symphony (British Columbia). Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival, Colorado Music Festival, and the Wintergreen Music Festival in Virginia.



ABOUT MICHAEL BUTTERMAN

Mr. Buttermann gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, with whom he shared the podium to lead the season's opening concert. Earlier, Mr. Buttermann was sponsored by UNESCO to lead the National Philharmonic Orchestra of Moldova in a concert of music by great American masters.

For six seasons, Mr. Buttermann served as Music Director of Opera Southwest in Albuquerque, NM. During much of that time, he was also Director of Orchestral Studies at the LSU School of Music and was Principal Conductor of the LSU Opera Theater. Previously, he held the post of Associate Conductor of the Columbus Pro Musica Orchestra, and served as Music Director of the Chamber Opera, Studio Opera, and Opera

Workshop at the Indiana University School of Music. As its Associate Music Director, he led the Ohio Light Opera through two festivals, conducting over 35 performances each summer.

At Indiana University, Mr. Buttermann conducted a highly acclaimed production of Leonard Bernstein's little-known 1600 Pennsylvania Avenue in a series of performances at the Kennedy Center in Washington, DC, receiving unanimous praise from such publications as The New York Times, Washington Post, Variety, and USA Today. He was subsequently invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Michael Buttermann's work has been featured in six nationwide broadcasts on American Public Media's Performance Today. He can be heard on two CDs recorded for the Newport Classics label and on a new disc in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow.



ABOUT

Asleep at the Wheel

The number of individual artists and bands who have sustained a thriving career for a half-century is infinitesimally small. Against all odds, Asleep at the Wheel is one of these. The stars aligned in 1970 when three friends Ray Benson, Lucky Oceans and Leroy Preston moved to Paw Paw, West Virginia (it's not a made-up place, you can look it up). It was there that their dream of forming a band began after a mutual friend gave them access to his uncle's cabin on an apple orchard just outside of town. The three friends began to—quite literally—woodshed and found others who would join them in their mission to play old-style Roots/Americana music. This was long before the genre/movement even had a name. After a trip to the outhouse, Lucky lived up to his name and suggested the band be called Asleep at the Wheel and so it was to be for the next 50 years.

Not long after that fateful move to Paw Paw, Asleep at the Wheel landed a gig opening for Alice Cooper and Hot Tuna in Washington DC, where they met and played with Commander Cody and his Lost Planet Airmen. Just a year later, they were coaxed into moving to California's San Francisco Bay Area by that selfsame Commander Cody. They created a name for themselves out west playing clubs like The Longbranch, Freight and Salvage, Inn of the Beginning and Mandrakes. The band's big break came in 1973 when they signed their first record deal after Van Morrison mentioned them in a *Rolling Stone* interview, commenting, "There's some relatively unknown groups that I dig. Asleep at the Wheel plays great country music."

Comin' Right At Ya, their album debut was released that same year by United Artists. Soon thereafter, Willie Nelson and Doug Sahm recommended they band move to Austin, Texas and so they did. After playing their first show there at the legendary Armadillo World Headquarters, the band never left and has made Austin their home for more than 45 years. The release

of Texas Gold in 1975 brought the band national recognition, with the top-ten country hit single "The Letter That Johnny Walker Read." The band was also showcased on the very first ever episode of Austin City Limits. To date, they've appeared on a total of eleven episodes of the show.

The musicianship of Asleep at the Wheel has come to be the stuff of legends. They were pegged by Reuters as "one of the best live acts in the business." Throughout its history, the band has become a national touring phenomenon. They show up at gigs around the country with anywhere between 7 and 15 of the finest musicians that Ray Benson, the band's constant, might convince to hopping on a bus and traverse the continent. The band's roster of alumni number over 100 and includes an impressive list of musicians who have gone on to perform with artists such as Bob Dylan, George Strait, Van Morrison, Lyle Lovett, Merle Haggard, and many more.

Asleep at the Wheel and Ray Benson have been the chief practitioners, conspirators, and caretakers of Western swing, carrying the torch lit by Bob Wills and his Texas Playboys well into the 21st century, influencing their contemporaries as well as the next generation of artists inspired by the great bandleader. Their bearing of the western swing torch has yielded three Bob Wills tribute albums: "A Tribute to the Music of Bob Wills" "Ride with Bob" and "Still the King." These records have won multiple Grammy awards and have featured a wide range of musical guests including such veterans as George Strait, Willie Nelson, Dolly Parton, The Manhattan Transfer, Merle Haggard, Huey Lewis, and Garth Brooks as well as young roots artists like The Avett Brothers, Old Crow Medicine Show and Amos Lee.

Since inception, Asleep at the Wheel has been received 10 GRAMMY® Awards, was cited by the Country Music Association as 1976 Touring Band of the Year and were given a Lifetime Achievement Award by the American Music Association in 2009. They have released 31 albums, charted more than 20 singles on the country charts. *Billboard* commented on the band's catalog most succinctly: "Everything this act has ever released is simply spectacular."

Most recently, Asleep at the Wheel has been invigorated by a fresh new lineup and the release of *New Routes*, their latest album that is a bracing blend of original songs and vibrant cover material along with some unanticipated new musical tangents. Asleep At the Wheel have demonstrated convincingly, that they are more relevant, enjoyable and musically nimble than at any time in its 50-year history. The 6'7" Ray Benson has been the one constant in Asleep At the Wheel since 1970. He notes, "I've been told that I'm relentless, so I guess I am.... I'm just doing what I believe I'm meant to do—I'm singing and playing and writing better than I ever have. My role and concept of leading a band has never changed, It's gathering the best musicians I can find or convince to play to the best of their ability, and I just try and make the best decisions possible and kick some ass every night onstage. I've made it this far and don't feel like I or the band will be slowing down anytime soon."



ABOUT The Quebe Sisters

With over fifteen years of touring to date, The Quebe Sisters have delivered their authentic triple fiddle and three-part harmony sound to the concert halls and festivals of North America, Europe, and Russia. Grace, Sophia, and Hulda Quebe front an innovative Progressive Western Swing band of archtop guitar, upright bass, fiddles and sibling harmony. The Dallas-based five-piece presents a unique Americana blend of Western Swing, Jazz-influenced Swing, Country, Texas-Style Fiddling, and Western music.

"We differentiate our music as 'Progressive Western Swing' from simply 'Western Swing' because we aren't trying to sound just like Bob Wills," Grace Quebe explains. "Instead, we continue his vision, playing the style he pioneered in an authentic way by incorporating new genres and songs, interpreting them using our own unique voice through Country instrumentation."

The band's stripped-down acoustic instrumentation breathes new life into seasoned sounds once found in Texas dance halls and honky-tonks. Grace continues, "To us, preserving the tradition of Western Swing isn't about keeping something alive like a relic. Western Swing has always been about innovation."

Innovation has led the sisters to channel the musical connection between danceability and emotiveness, combining old sounds with new feelings and old feelings with new sounds. It's not nostalgia that drives the band as purveyors of Western Swing, but the aspiration to take the music back to its roots and sustain the spirit of Swing.

Combine the musical stylings of The Mills Brothers, Ray Price, Count Basie, Willie Nelson, and you have none other than The Quebe Sisters.



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ROBERT SPANO, PRINCIPAL GUEST CONDUCTOR

MIGUEL HARTH BEDOYA, MUSIC DIRECTOR LAUREATE

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2020-2021 Symphonic Series

Friday–Sunday, Sept. 18 – 20, 2020

Will Rogers Memorial Auditorium

Patrick Summers, Conductor

Mrs. Mercedes T. Bass

Mr. Sid R. Bass Chair

Stewart Goodyear, Piano

ROSSINI

*Overture to **The Barber of Seville***

SAINT-SAËNS

Piano Concerto No. 2 in G Minor, Op. 22

I. Andante sostenuto

II. Allegro scherzando

III. Presto

Stewart Goodyear, Piano

MENDELSSOHN *Symphony No. 4 in A Major, Op. 90, "Italian"*

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

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PROGRAM NOTES by Jeremy Reynolds

Overture to "The Barber of Seville"
("Il barbiere di Siviglia")

DURATION: 7 minutes

Instrumentation: Flute, Piccolo, 2
Oboes, 2 Clarinets, 2 Bassoons, 2
Horns, 2 Trumpets, Timpani, Bass
Drum, Cymbals, and Strings

PREMIERE: Rome, 1816

*"Nothing primes inspiration more than
necessity, whether it be the presence of
a copyist waiting for your work or the
prodding of an impresario tearing his
hair."*

...

*"How wonderful opera would be
if there were no singers!"*

— Gioachino Rossini
(Born 1792, Italy; died 1868)

OVERTURE: An introduction to a large
dramatic work, such as a ballet or
opera, that demands listeners ears and
sets the tone of the evening.

OPERA BUFFA: A style of Italian come-
dic opera characterized by simple vo-
cal writing, local dialects and common,
every day settings in the 18th and 19th
centuries.

SUGGESTED READING:

Rossini, by Gaia Servadio

FURTHER LISTENING:

Rossini: Overture to "Semiramide"

Rossini: "Largo al factotum" from "The
Barber of Seville"

Mozart: Overture to "The Marriage of
Figaro"

Classical music continues to permeate pop culture like a particularly stubborn earworm. Operatic staples often feature as a way to symbolize — and often mock — elitism and high society in commercials, television, movies, video games and more. Cartoons, which often juxtapose melodrama and slapstick, are responsible for introducing generations of children to classical favorites. Bugs Bunny himself is responsible for millions of youngsters' introduction to Rossini's Overture to "The Barber of Seville," as the wascally wabbit gives Elmer Fudd a haircut synchronized to Rossini's music.

The music flickers between grandiose, gorgeous melodic writing and quicker, urgent passages that crackle with tension and manic energy. A slow introduction punctuated with fanfare-like woodwind chords precedes a whimsical tune in the violins and flutes. This builds to a pair of final blasting chords before the overture takes off, a storm of familiar scything strings and rapid-fire melody. A gentle mid-section with an oboe and then French horn solo recalls the atmosphere of the opening, then it's off to the races once more.

Many operatic overtures borrow tunes from the works they precede, but in Rossini's case a bit of self-plagiarism prohibited this possibility. A savvy businessman, he recycled an overture from an earlier opera to herald "The Barber of Seville," though the music is now firmly and only associated with "Seville."

Rossini was indeed legendary for his laziness and ability to procrastinate. (One famous anecdote describes how he dropped a sheet of music from a bed while composing — rather than getting up to pick it up he simply rewrote the page.) Then again, how lethargic can someone who wrote 39 operas throughout an illustrious career be, whether he recycled the odd overture or not?

Born to musical parents, Rossini's musical education and early life included forays into works by Mozart and Haydn, not especially well known in Italy at the time. Indeed, a certain Mozartian sprightliness and character are evident in much of his work, including "The Barber of Seville," which shares its source material and characters with Mozart's "The Marriage of Figaro," composed 30 years previously.

Unlike the successful premiere of "The Marriage of Figaro," however, Rossini's opera buffa experienced a disastrous — dare I say, cartoonish — opening night. A rival composer had already set the tale to music and sent followers to disrupt the performance, a main character tripped and broke his nose, someone accidentally fell through a trap door, and a cat walked across the stage during the climax, cracking up the cast and audience alike.

Rossini, who conducted the first performances himself, snubbed the unruly audience by keeping his back to the audience during the first act bows and departing before curtain calls at the finale. The second performance bore no such foul play or ill luck.

PROGRAM NOTES by Jeremy Reynolds

Piano Concerto No. 2 in G Minor,
Op. 22

I. Andante sostenuto
II. Allegro scherzando
III. Presto

DURATION: Around 24 minutes

Instrumentation: 2 Flutes, 2 Oboes,
2 Clarinets, 2 Bassoons, 2 Horns, 2
Trumpets, Timpani, and Strings

PREMIERE: Paris, 1868

"Nothing is more difficult than talking about music: if it is a prickly business for musicians, it is almost impossible for anyone else—the strongest, subtlest minds go astray."

— Camille Saint-Saëns
(Born 1835, France; died 1921)

CONCERTO: A composition that features one or more "solo" instruments with orchestral accompaniment. The form of the concerto has developed and evolved over the course of music history.

CADENZA: A virtuoso passage in a concerto movement or aria, typically near the end and often played without strict adherence to meter or time.

SUGGESTED READING:

The Correspondence of Camille Saint-Saëns and Gabriel Fauré: Sixty Years of Friendship, by Jean-Michel Nectoux

FURTHER LISTENING:

Introduction and Rondo Capriccioso for Violin and Orchestra, Op. 28
Symphony No. 3 in C Minor, Op. 78, "Organ Symphony"

How long does it take to compose a masterpiece? It depends, really — Johannes Brahms, for example, spent 14 years on his first symphony as he was preoccupied with the specter of Beethoven's compositional prowess. By contrast, Saint-Saëns spent 17 days on his spirited second piano concerto. He delivered the premiere performance himself, lackluster due to lack of time to practice the new work. Still, the concerto has since gained enduring popularity due to its vivacity and quirks.

The first movement begins with an improvisatory quality, often compared to a Bach fantasia but in sonata form. A tempestuous cadenza from the piano heralds stern commentary from the orchestra before they begin sinuously entwining melodic lines.

The second movement is pure champagne froth. An ebullient piano melody skips merrily over light orchestral accompaniment, trading witticisms and tunes with the orchestra with waggish abandon. The mood darkens once more for the finale, where the Sturm und Drang of the opening movement returns with a vengeance. Here the pianist and orchestra tumble along at top speed in a blazing saltarella, or a zesty Italian dance famous for its leaping steps. (Mendelssohn's "Italian" symphony also includes a movement based on this dance.) This sense of abandon carries the concerto to a thrilling close.

Formally, the concerto eschews the more traditional "fast-slow-fast" movement pattern, and the assorted styles and themes give the music a bright, colorful feel throughout. Discussing musical color might seem obtuse, but musicians often casually refer to sounds in terms of warmth and fullness and clarity, all of which are quantifiable, measurable acoustic qualities. Such variables, along with timbre and blend and balance combine to give a work a sense of "color."

As for the composer, Saint-Saëns enjoyed a fairly colorful life himself. Franz Liszt, the most famous pianist of his day, declared Saint-Saëns the greatest organist in the world. (His third symphony, the "Organ" Symphony, remains one of his most popular works.) Recognized as a prodigy at a young age, Saint-Saëns later developed a reputation for musical conservatism, setting him at odds with much of 20th century musical modernism.

"There is no longer any question of adding to the old rules new principles which are the natural expression of time and experience, but simply of casting aside all rules and every restraint," he once wrote. "'Everyone ought to make his own rules. Music is free and unlimited in its liberty of expression. There are no perfect chords, dissonant chords or false chords. All aggregations of notes are legitimate.' That is called, and they believe it, the development of taste."

PROGRAM NOTES by Jeremy Reynolds

Symphony No. 4 in A Major, Op. 90, "Italian"

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

DURATION: 26 minutes

Instrumentation: Symphony:
2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2
Horns, 2 Trumpets, Timpani, and Strings

PREMIERE: London, 1833

While the "Italian" symphony remains one of Mendelssohn's most oft-performed works, the composer himself didn't consider the symphony finished and sketched numerous revisions. As he didn't complete them before his early death, the symphony is still performed in its original form.

"People usually complain that music is so ambiguous, and what they are supposed to think when they hear it is so unclear, while words are understood by everyone. But for me it is exactly the opposite...what the music I love expresses to me are thoughts not too indefinite for words, but rather too definite."

— Felix Mendelssohn
(Born 1809, Germany; died 1847)

SYMPHONY: An elaborate orchestral composition typically broken into contrasting movements, at least one of which is in sonata form. In the case of the "Italian," it's the first movement.

SONATA FORM: A type of composition in three sections (exposition, development, and recapitulation) in which at least two themes or subjects are explored according to set key relationships.

RECOMMENDED READING:
Mendelssohn, A Life in Letters

FURTHER LISTENING:
Overture to "The Hebrides"
Symphony No. 3 in a minor, "Scottish"

To call Mendelssohn's "Italian" symphony "summery" would be like calling Antarctica "a bit nippy." The music exudes warmth, energy and good humor from start to finish, beginning with an exuberant tune in the violins over a chattering accompaniment in the winds and wrapping up with an intense, whirling "Saltarello" in the fourth movement, an Italian dance with a leaping step.

At the tender age of 21, Mendelssohn embarked on a grand tour through Venice, Florence, Rome, Naples, Genoa and Milan, writing fondly of his travels in letters to his loved ones: "The whole country had such a festive air that I felt as if I were a young prince making his entry." Indeed, the first movement of the "Italian" carouses wholesomely, only the slightest of clouds covering the middle sections with in some plaintive clarinet and oboe riffs and a short, sparkling countermelody that repeats and builds into a chest-thumping proclamation in the full orchestra before subsiding into a brief respite. And then the movement takes off again, recapitulating the opening tune and pressing on into its bright finale.

Mendelssohn himself enjoyed a sunny upbringing as the son of a wealthy banker with access to educational resources and a rotating cast of intellectuals and artists appearing at his family's weekly salons in Berlin. The word "precocious" barely begins to describe his talent, which manifested early and matured with astonishing rapidity in works like his Overture to "The Hebrides" and his Symphony No. 3 in A minor, "Scottish," also inspired by extensive travels.

This maturity and sophistication is particularly evident in the second movement of his "Italian" symphony, a noble processional with a walking baseline, suggestive of church rites. (Mendelssohn's personal feelings on religion are somewhat ambiguous in his writings.) The third movement invokes a standard classical form, the Minuet and Trio, which like the finale movement grew out of a style of dance, typically in $\frac{3}{4}$ time.

The form is simple: There's an "A" section that evokes a certain style or mood — in Mendelssohn's case, amiable, lyrical pastorality in this third movement. A contrasting "B" section follows, showcasing noble, serene horn calls, before the movement transitions back to the "A" section that winds to a graceful conclusion.

And then, the finale. An explosion of color and jauntiness with just a bit of a bite, as first winds then strings then brass leap nimbly through a tune over a perpetually rushing accompaniment. The "Saltarello" dates back to the 14th century at least and takes its cue from the Italian verb "saltare" ("to jump"). It's a thrilling cap to the symphony, showcasing each section of the orchestra in quick, highly technical passagework as the tunes are based from instrument to instrument. The music seems to wind down as the finale approaches, only to rear back to its early levels of vim and vinegar for its closing bars, a tumultuous homage to a young man's time in the Italian countryside.



ABOUT PATRICK SUMMERS

Patrick Summers is the Artistic & Music Director of the Houston Grand Opera. Last season, he conducted the West Coast premiere of Jake Hoggie's *It's A Wonderful Life* at San Francisco Opera and led the Renée Fleming 25th Anniversary Concert & Gala at Lyric Opera of Chicago. He was recently appointed as co-artistic director of Aspen Music School's redesigned opera program, Aspen Opera Theater and Vocal Arts, alongside Renee Fleming, after years of appearing in concert with the Aspen Festival Orchestra and Aspen Philharmonic.

Highlights of his 2019-20 season include the Israeli premiere of Jake Hoggie/Terrence McNally's *Dead Man Walking* with the Israeli Opera, and Calixto Bieito's production of *Carmen* at the Gran Teatre del Liceu in Barcelona, Spain.

A leading proponent for contemporary American opera and music generally, Maestro Summers

has fostered and given more than twenty world premieres, collaborating with many of today's most prominent and performed composers, among them Carlisle Floyd, Christopher Theofanidis, and Philip Glass.

Summers conducts a wide range of repertoire from Baroque to bel canto to German Romantic, and he has appeared with the Metropolitan Opera, Los Angeles Opera, Lyric Opera of Chicago, Dallas Opera, Deutsche Oper Berlin, Gran Teatre del Liceu, Rome Opera, Welsh National Opera, Norwegian Opera, the Bregenz Festival, Teatro Nacional de São Carlos, Opéra National de Bordeaux, Opéra national du Rhin, and Opera Australia.

Patrick Summers served as Principal Guest Conductor of the San Francisco Opera from 2009-2016.



ABOUT STEWART GOODYEAR

Proclaimed "a phenomenon" by the Los Angeles Times and "one of the best pianists of his generation" by the Philadelphia Inquirer, Stewart Goodyear is an accomplished young pianist as a concerto soloist, chamber musician, recitalist and composer.

Mr. Goodyear has performed with major orchestras of the world, including the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Academy of St Martin in the Fields, Bournemouth Symphony, Frankfurt Radio Symphony, MDR Symphony Orchestra (Leipzig), Montreal Symphony, Toronto Symphony Orchestra, Dallas Symphony, Atlanta Symphony, Baltimore Symphony, Detroit Symphony, Seattle Symphony, Mostly Mozart Festival Orchestra, Royal Liverpool Philharmonic, and NHK Symphony Orchestra.

Mr. Goodyear began his training at The Royal Conservatory in Toronto, received his bachelor's degree from Curtis Institute of Music, and completed his master's at The Juilliard School. Known as an improviser and composer, he has been commissioned by orchestras and chamber music organizations, and performs his own solo works. Last year, Mr. Goodyear premiered his suite for piano and orchestra, "Callaloo", with Kristjan Jarvi and MDR Symphony Orchestra in Leipzig, and last summer, the Clarosa Quartet premiered his Piano Quartet commissioned by the Kingston Chamber Music Festival. Mr. Goodyear performed all 32 Beethoven Piano Sonatas in one day at Koerner Hall, McCarter Theatre, the Mondavi Center, and the AT&T Performing Arts Center in Dallas.

Mr. Goodyear's discography includes Beethoven's Complete Piano Sonatas (which received a Juno nomination for Best Classical Solo Recording in 2014) and Diabelli Variations for the Marquis Classics label, Tchaikovsky's First Piano Concerto and Grieg's Piano Concerto, and Rachmaninov's Piano Concertos No. 2 and 3, both released to critical acclaim on the Steinway and Sons label. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Also for Steinway and Sons is Mr. Goodyear's recording of his own transcription of Tchaikovsky's "The Nutcracker (Complete Ballet)", which was released October 2015 and was chosen by the *New York Times* as one of the best classical music recordings of 2015. For Sono Luminus, he recorded an album, entitled "For Glenn Gould", which combines repertoire from Mr. Gould's US and Montreal debuts. His recordings for Orchid Classics include an album of Ravel piano works, and an album of Mr. Goodyear's "Callaloo" Suite, his Piano Sonata, and Gershwin's Rhapsody in Blue. His newest recording are the complete Beethoven piano concertos, which will be released on Orchid Classics in the spring 2020.

Highlights of the 2020 season are a US tour with Chineke!, his debut at the Cabrillo Festival of Contemporary Music, performances with the Aalborg and Phoenix Symphonies, and the world premieres of his cello concerto and piano quintet by the National Arts Centre Orchestra and Penderecki String Quartet respectively.

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ARTS COUNCIL OF FORT WORTH

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Thank you for your unyielding commitment. The Arts Council extends its gratitude to the many other contributors whom we are unable to list due to space limitations. Please visit artsfortworth.org for a full list of donors who supported the Arts Council between October 1, 2018 and September 30, 2019.

1300 Gendy Street | Fort Worth, TX 76107 | 817.732.2360 | artsfortworth.org

Playing it Safe!

What to Know Before You Go

Below you will find important information regarding your 2020 - 2021 concert experience.

These new protocols enable performances to align with social distancing guidelines and government mandates and ensure that our patrons and musicians have a safe and healthy experience at all our concerts. As guidelines evolve, we will continue to update our website with more detailed venue protocols and more.

- **Contactless ticketing** - Mobile tickets will eliminate the close interaction between our ushers and our patrons.
- **No intermissions** - All of our fall concerts will be performed without an intermission. The running time has been adjusted to just over an hour depending on the concert.
- **No concessions** will be made available. Complimentary water bottles will be provided upon entry into the concert chamber.
- **Masks** - Wearing a mask is mandatory and must be worn throughout the concert-going experience.
- **Seating** - Patrons will be seated according to the social distancing venue guidelines.

- **Dedicated entry times** will eliminate crowding in the lobbies and ensure social distancing of 6 feet between patrons or groups.

- **The "Playbill" program** will be distributed electronically prior to your arrival at the venue. This gives you more opportunity to enhance your concert-going experience by reading our program notes in advance.

- **Pre-concert lecture** - This will now be a video series and podcast called "*Bachtales with Buddy*." This will be pre-recorded and sent to all Symphonic Series patrons prior to your concert.

- **Automated hand sanitizing stations** will be available throughout the venue.

- **Robust cleaning and sanitizing protocols** for all occupied areas will occur between performances with CDC recommended cleaning products.

- **Health Screening** - Upon your arrival to the venue, all patrons' temperatures will be taken via contactless machines to ensure the safety of all our patrons on site.

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