

# fWSO

Fort Worth Symphony Orchestra



Pictured:  
Michael Shih,  
Concertmaster

PROGRAM BOOK

October 2020

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# LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Symphony Friends,

This fall, we look forward to another fantastic season of great music. I am grateful to each and every one of you who continue to support the FWSO. We can all agree that 2020 has been a very tragic and unpredictable year, however, I am so proud of our musicians and staff for leading the way and signifying hope during these challenging times for everyone.

This is the time that we must ask for your support of our world-class orchestra as we continue to face financial challenges due to the impact of COVID-19. Together we must honor the legacy of the beautiful music making and ensure that we preserve the highest quality of our musicians, performances, repertoire, guest artists and guest conductors. Therefore, I urge you to support the orchestra above and beyond your generous annual gift so that we can keep the music playing. If you already support the orchestra with a donation please consider increasing your gift this year. Until February 1, 2021, the Mercedes T. Bass Make A Difference Annual Matching Grant will match

each new and increased dollar raised up to \$250,000. I hope you will be among the group of supporters whose names will be acknowledged in the program book. Donations of any amount, no matter how small, will be most meaningful and appreciated.

The FWSO is truly the best and the most important cultural institution in our city. We have been and continue to be innovative and forward-thinking as we navigate this pandemic. With your much needed support we can sustain our superb level of artistry and continue to achieve the highest standard as a leading orchestra in Fort Worth and North Texas and hopefully, in time, across the nation.

The musicians, Board of Directors, staff and I are grateful for your devotion to and love of our orchestra. We look forward to seeing every one of you at the upcoming concerts and wish you a healthy and happy fall.

Your sincerely,

A handwritten signature in black ink that reads "Mercedes Bass". The signature is written in a cursive, flowing style.

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 Duissen  
Qiong Hulsey  
Ivo Ivanov  
Izumi Lund  
Ke Mai  
Rosalyn 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  
Roger Roe°

## ENGLISH HORN

Roger Roe°

## 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*

## KEYBOARD

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

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Lisa Stallings  
Jacob Pope

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Brenda Tullos  
Victoria Paarup

## ORCHESTRA LIBRARIANS

Douglas Adams  
James Andrewes

\*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 Symphonic Series

Friday–Sunday, Oct. 16–18, 2020

Will Rogers Memorial Auditorium

**Roderick Cox**, Conductor

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

**Jason Vieaux**, Guitar

### PROKOFIEV

#### **Symphony No. 1 in D Major, Op. 25, “Classical Symphony”**

I. Allegro con brio

II. Larghetto

III. Gavotte: Non troppo allegro

IV. Finale: Molto vivace

### JOAQUÍN RODRIGO

#### **Concierto de Aranjuez**

I. Allegro con spirito

II. Adagio

III. Allegro gentile

Jason Vieaux, Guitar

### BEETHOVEN

#### **Symphony No. 6 in F Major, Op. 68, “Pastoral”**

I. Awakening of cheerful feelings on arriving  
in the country: Allegro ma non troppo

II. Scene by the brook: Andante molto mosso

III. Merry assembly of country folk: Allegro


IV. Thunderstorm: Allegro

V. Shepherd’s Song; Happy, grateful feelings after  
the storm: Allegretto

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 October 16, 17, and 18, 2020  
are dedicated to  
**Mr. and Mrs. Craig Kelly**  
as heartfelt thanks  
for their generous support of the  
Fort Worth Symphony Orchestra



# PROGRAM NOTES by Jeremy Reynolds

SYMPHONY NO. 1 IN D MAJOR, OP. 25,  
"CLASSICAL SYMPHONY"

I. Allegro  
II. Larghetto  
III. Gavotte: Non troppo allegro  
IV. Finale: Vivace

DURATION: Around 14 minutes

PREMIERED: Petrograd, 1918

INSTRUMENTATION: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings

*"It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. That was the kind of symphony I wanted to write: a symphony in the classical style. And when I saw that my idea was beginning to work, I called it the Classical Symphony."*

—Sergei Prokofiev

(Born 1891, Russian Empire; died 1953)

**CLASSICAL MUSIC:** While the term "classical" music typically refers to all Western art music, the Classical period is more narrowly defined as stretching from about 1730-1820. The "Classical" style harkens back to clarity of structural form and emphasizes clean melodic lines and consonant harmonies.

**NEOCLASSICAL MUSIC:** A 20th century trend by which composers once again sought to return to aesthetics associated with "classicism," now with new harmonic and structural tricks and techniques.

## SUGGESTED READING:

Sergei Prokofiev: Autobiography, Articles, Reminiscences, by Sergei Prokofiev

## FURTHER LISTENING:

Violin Concerto No. 1 in D Major  
Lieutenant Kijé (Suite)

See also: Igor Stravinsky: Octet for Wind Instruments

Prokofiev always did have a bit of a chip on his shoulder. His various diary entries dating to the "Classical Symphony's" composition evidence a prideful insouciance, a gleeful anticipation at exasperating his professors at the St. Petersburg Conservatory with the work's style:

"When our classically inclined musicians and professors (to my mind faux-classical) hear this symphony, they will be bound to scream in protest at this new example of Prokofiev's insolence, look how he will not let Mozart lie quiet in his grave but must come prodding at him with his grubby hands, contaminating the pure classical pearls with horrible Prokofievish dissonances," he scribbled.

What makes the music sound "classical?" A variety of idioms leap to mind. Quick shifts in dynamics from very loud to very soft. An emphasis on clear melody and countermelody that balance against sparse textures. Clean articulation throughout, as each instrumental entrance punctures easily through the texture. And, compared to Prokofiev's music generally, a stark lack of dissonance in favor of harmonic consonance.

The first movement opens with a burst of energy before the bottom drops out—the bass instruments literally stop playing—and the violins careen along with a gleeful tune, the orchestra interjecting with rude, good-natured blasts. The primary difference between this neoclassical offering and an actual symphony by Mozart or Haydn has to do with the speed and variety of Prokofiev's modulations. In addition to contrasting orchestral exclamations and whispers, the composer also moves through different keys with frenetic rapidity, sometimes into unexpected territory.

This gives the music a sense of unpredictability and color, apparent in the slower second movement. Here, the orchestra ticks along with a metronome like pulse throughout as violins or winds soar above with a graceful tune. In the third movement, the Gavotte—a medium-paced French dance from the 18th century—the music leaps and twirls quite literally with huge interval jumps in the melody and recurring trills. Prokofiev began sketching the symphony on walks through the countryside while traveling to escape some of the turmoil of the 1917 Russian Revolution—a hint of that ungainly, rustic environment permeates the Gavotte in the form of soft drones in the bass instrument, customary in country dances of old.

(A quick aside, during this period composing at a piano was considered passé—the mark of the master was to compose purely in one's head as Prokofiev attempted with this symphony.)

As for the finale: pure, radiant joy. The composer took pains to avoid including the shadow of a single minor key triad, and as the music bubbles and burbles along it maintains a sense of gaiety and good humor straight through to the final notes. Prokofiev concluded the diary entry referenced above as follows: "But my true friends will see that the style of my symphony is precisely Mozartian classicism and will value it accordingly, while the public will no doubt just be content to hear happy and uncomplicated music which it will, of course, applaud."

A touch arrogant, perhaps, but history has proven him correct indeed.

# PROGRAM NOTES by Jeremy Reynolds

## CONCIERTO de ARANJUEZ

I. Allegro con spirito  
II. Adagio  
III. Allegro gentile

DURATION: Around 22 minutes

PREMIERED: Barcelona, 1940

INSTRUMENTATION: Solo guitar, piccolo, two flutes, two oboes, English horn, two clarinets in B, two bassoons, two horns, two trumpets, and strings

*"Claude Debussy defined the guitar as an expressive harpsichord. I believe that is the best definition ever given of the Spanish guitar. This phrase is the starting point for my Concierto de Aranjuez. Our guitar is the only survivor of the rich and anarchic instrumental wildlife of the Middle Ages."*

—Joaquín Rodrigo  
(Born 1901, Spain; died 1999)

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, but typically follows a three-movement, fast-slow-fast structure.

### SUGGESTED READING:

*Hand in Hand with Joaquín Rodrigo: My Life at the Maestro's Side*  
by Victoria Kamhi de Rodrigo

### FURTHER LISTENING:

Tres Canciones Españolas  
Concierto en modo galante  
"Ave Maria" for unaccompanied choir  
Manuel de Falla:  
Suites from The Three Cornered Hat

A pair of sunny, sprightly movements flank a middle section of incredible pathos of mysterious inspiration—such is the scaffolding of Rodrigo's Concierto de Aranjuez.

The music opens with perky, strummed chords in the guitar, introducing listeners to a bright world of perpetual rhythmic propulsion and whirling motion. The guitar is a notoriously idiomatic instrument to compose for, yet Rodrigo's attempt became perhaps the most popular Spanish work for orchestra of the 20th century, save perhaps some of the suites by his contemporary Manuel de Falla, who helped Rodrigo earn a scholarship to Paris to escape the Spanish Civil War.

As to the genesis of the piece, Rodrigo and his wife were at dinner in France with fellow Spaniard and guitarist Regino Sainz, who implored Rodrigo to write a concerto for his instrument and modern orchestra. Thus charged, the composer took his inspiration from the gardens at the Palacio Real de Aranjuez, creating an evocative, nostalgia-tinged homage to a courtier time.

Beyond nostalgia, the second movement, which dwarfs the outer sections in both length and variety, is fully melancholy. Here, the English horn—the plaintive swan to the oboe's duck—introduces a wistful tune over strummed chords in the guitar and a soft bed of held string notes. The guitar takes over and begins embellishing the tune, passing it back to the English horn before the entire orchestra takes up the cry, at once desolate and zealous.

Rodrigo remained silent about the precise muse for this movement, but his wife and oftentimes scribe, Victoria, explained in her biography of her husband after his passing. She revealed that the tune is a plaintive yearning for the happy days of the couple's honeymoon, as well as a musical response to the composer's devastation over the miscarriage of their first pregnancy. Regardless, the movement captured the musical minds of the 20th century. Even jazz musician Miles Davis took a pass at reinterpreting the work, remarking, "That melody is so strong that the softer you play it, the stronger it gets, and the stronger you play it, the weaker it gets."

The concerto's finale, in brilliant contrast to that heady second movement, is precious. In the opening the guitar is in completely the wrong key, and the orchestra steps in to assert the correct key, intentionally jarring to the unsuspecting ear. Furthermore the tune changes meters and rhythmic patterns such that it never quite ends where it's expected to, a technique the composer uses to build suspense and heighten the drama of the music even though the tune itself is delightfully lighthearted.

Rodrigo became completely blind at the age of three due to diphtheria, but his teachers still recognized his musical acumen when he was quite young. He became a virtuoso pianist and composed largely in braille throughout his career. This concerto remains his most oft-performed work, and the composer and his wife are buried at a cemetery in Aranjuez.



# PROGRAM NOTES by Jeremy Reynolds

SYMPHONY NO. 6 IN F MAJOR, OP. 68,  
("PASTORAL")

I. Allegro ma non troppo  
II. Andante molto mosso  
III. Allegro  
IV. Allegro  
V. Allegretto

DURATION: Around 38 minutes

PREMIERED: Vienna, 1808

INSTRUMENTATION: Piccolo, two flutes,  
two oboes, two clarinets, two bassoons two  
horns, two trumpets, two trombones, timpani  
and strings

*"How glad I am to be able to roam in wood  
and thicket, among the trees and flowers and  
rocks. No one can love the country as  
I do. ... In the country every tree seems to speak  
to me, saying, 'Holy! Holy!' In the woods there  
is enchantment which expresses all things!"*

...

*"Beethoven can write music, thank God, but he  
can do nothing else on earth."*

—Ludwig van Beethoven  
(Born 1770, Germany; died 1827)

SYMPHONY: An elaborate orchestral  
composition typically broken into contrasting  
movements, at least one of which is in sonata  
form. The "Pastoral" is a rare example of  
Beethoven's programmatic music.

PROGRAM MUSIC: Music of a narrative or  
descriptive kind; the term is often extended to  
all music that attempts to represent  
extra-musical concepts without resort to sung  
words.  
(Grove Dictionary of Music)

## SUGGESTED READING:

*Beethoven: Anguish and Triumph*,  
by Jan Swafford  
Beethoven's Letters, Dover edition

## FURTHER LISTENING:

Symphony No. 7 in A Major  
Piano Concerto No. 4 in G Major  
String Quartet No. 7 in F Major, "Razumovsky"

Urban life didn't agree with Beethoven. In his posthumously declared "middle period" of composition (1802-1812), frequent walks throughout the countryside provided space for spiritual reflection and solitude, as the composer's growing deafness and well-documented irascibility made interaction with city folk in Vienna quite vexing.

The "Pastoral" symphony was of course inspired by his various rambles and trudges through the hinterlands, and the first movement bears the moniker "Awakening of cheerful feelings on arrival in the countryside." The symphony opens with the low drone of shepherds' pipes in the bass and an equable tune in the strings that immediately begins to iterate and splinter off into different branches of thematic creativity. The composer represented the infinite repetition and patterns of nature through simple musical concepts in this first movement, from the tunes to the harmonies to the rhythmic cells of the various sections. They combine together to form a balanced, even whole that stumps along genially, much as the work's author did himself.

Beethoven shied away from declaring too specific a program for the symphony, even adding an epigraph to the score: "All tone painting in instrumental music loses its value if pushed too far." Put another way, if music too literally depicts its programmatic subject, it loses its emotive impact. Rather than exhaustively attempting to recreate the sounds of nature as became particularly popular in the 20th century, Beethoven sought to evoke the feelings he experienced in nature through music.

Indeed, the gentle undulation of the second movement "Scene by the brook" courses smoothly along. There is a famous passage near the end where wind instruments approximate various bird calls; Beethoven told a student this was his idea of a joke. The same student, Anton Schindler, described the third movement, "Merry gathering of country folk" as Beethoven's depiction of sleepy country musicians playing at dances. The music gambols and chugs along until an oboe solo enters on the wrong beat and struggles to catch up. The clarinet rudely interrupts a measure early and literally stumbles over itself in a falling arpeggio before the horn jumps into the melee and the orchestra builds to a rowdy dance.

The "Thunder, Storm" movement begins with quiet, shuddering cellos and basses and pointed violins playing the first drops of the coming storm before the orchestra cuts loose in a mighty tempest, rain and thunder sounding in equal measure before giving way without pause to the final movement: "Shepherd's song; Cheerful and thankful feelings after the storm." The clarinet introduces a pattern, taken over once more by the horn—and then strings introduce the tune of the movement, a simple folkish tune passed among different instruments, hints of the opening movement and the ripples of the second movement peppered in for seasoning.

The Disney movie *Fantasia* brought the "Pastoral" to the world's children in 1940, with its frolicking centaurs and intoxicated Bacchus wobbling his jowls to the third movement's oboe and clarinet exchange. Whether this is an homage to one of Beethoven's famous sayings is unknown, but it's plausible that the composer himself has a cameo: "Music is the wine which inspires one to new generative processes," Beethoven wrote, "and I am Bacchus who presses out this glorious wine for mankind and makes them spiritually drunken."



# ABOUT RODERICK COX

Winner of the 2018 Sir Georg Solti Conducting Award by the U.S Solti Foundation, German-based American conductor, Roderick Cox, has been praised as a conductor who is “paving the way” (NBC News) and recognized as a “trailblazer...a conductor who will be amongst the vanguard” (Minnesota StarTribune). Cox has gained international attention for recent appearances with the Los Angeles Philharmonic, Cleveland Orchestra, Houston Grand Opera, and Philharmonia Orchestra (London).

Highlights and debuts in the 2019/20 season include concerts with Orchestre de Paris, Dresdner Philharmonie, Kristiansand Symfoniorkester, Mannheim Staatsorchester, and Iceland Symphony Orchestra. In the US, Roderick will debut with the New York Philharmonic for the New York Philharmonic’s Young Peoples Concerts Series, the Aspen Music Festival Chamber Orchestra, Richmond Symphony, Phoenix Symphony, Louisville Orchestra, the Sphinx Symphony Orchestra, New Jersey Symphony and San Antonio Symphony.

Highlights among recent engagements as a guest conductor include debut subscription concerts with the Los Angeles Philharmonic Orchestra, his opera debut with Houston Grand Opera (Bizet’s *Pêcheurs de Perles*) as well as further debuts with BBC Symphony, Sinfonia Varsovia (Warsaw), BBC Scottish Symphony and with Philharmonia Orchestra (London) at the Brighton Festival. Further US Summer performances included a debut with the Houston Symphony and re-invitations to The Cleveland Orchestra (Blossom Music Festival) and the Minnesota Orchestra.

Through his passion for education and diversity and inclusion in the arts, Cox started the Roderick Cox Music Initiative (RCMI) in 2018 a project to help provide scholarship funds to young musicians of colour from unrepresented communities, allowing them to pay for instruments, music lessons and summer camps. Cox and his new initiative be featured in an upcoming PBS/FilmNorth documentary called *Conducting Life*, premiering May 2020.

Born in Macon, Georgia, Cox attended the Schwob School of Music at Columbus State University, and then later attended Northwestern University graduating with a master’s degree in 2011. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013 and has held Fellowships with the Chicago Sinfonietta as part of their Project Inclusion program and at the Chautauqua Music Festival, where he was a David Effron Conducting Fellow. Roderick Cox was appointed as Associate Conductor of the Minnesota Orchestra under conductor Osmo Vänskä in 2016 for three seasons having previously served as assistant conductor for a year.







## ABOUT JASON VIEAUX

Grammy-winner Jason Vieaux, “among the elite of today’s classical guitarists” (Gramophone), is the guitarist that goes beyond the classical. NPR describes Vieaux as “perhaps the most precise and soulful classical guitarist of his generation.” Among his extensive discography is the 2015 Grammy Award winning album for Best Classical Instrumental Solo, *Play*.

Vieaux has earned a reputation for putting his expressiveness and virtuosity at the service of a remarkably wide range of music, and his schedule of performing, and recording commitments is distinguished throughout the U.S. and abroad.

Jason Vieaux has performed as concerto soloist with over 100 orchestras, including Cleveland, Toronto, Houston, Nashville, San Diego, Buffalo, Auckland Philharmonia, and Orchestra of St. Luke’s. Recent and upcoming highlights include performances at Caramoor Festival as Artist-in-Residence, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Curtis Presents, Phillips Collection, National Gallery of Art, San Francisco’s Herbst Theatre, Buenos Aires’ Teatro Colon, Amsterdam’s

Concertgebouw, New York’s 92Y, Domaine Forget International Festival, Carmel Bach Festival, and Ravinia Festival.

He has forged his reputation as a first-rate chamber musician and programmer through performances with the Chamber Music Society of Lincoln Center, Bard Music Festival, Music@Menlo, San Francisco Performances, Cleveland Chamber Music Society, Strings Music Festival, Grand Teton, and many others. Chamber music collaborators include the Escher Quartet; Grammy-winning mezzo-soprano Sasha Cooke; violinists Anne Akiko Meyers, Kristin Lee, and Tessa Lark; acclaimed harpist Yolanda Kondonassis; and accordion/bandoneon virtuoso Julien Labro.

Vieaux’s passion for new music has fostered premieres of works by Jonathan Leshnoff, Avner Dorman, Jeff Beal, Dan Visconti, David Ludwig, Vivian Fung, José Luis Merlin, Mark Mancina, and more. Jason recently premiered Visconti’s “Living Language” Guitar Concerto with the California Symphony and has performed the work over a dozen times since.

Vieaux’s latest CD release, *Dance* (Azica) with the Escher Quartet, includes works by Boccherini, Castelnuovo-Tedesco, and Aaron Jay Kernis. His premiere recording of Jonathan Leshnoff’s *Guitar Concerto* with the Nashville Symphony (Naxos) was also released in 2019. Later this season, he will release a new solo Bach album on Azica. In addition to his Grammy-winning solo release *Play*, his previous albums include Jeff Beal’s “Six Sixteen” *Guitar Concerto* with the Norrköping Symphony Orchestra (BIS); *Infusion* (Azica) with accordionist/bandoneonist Julien Labro; Ginastera’s *Guitar Sonata*, on Ginastera: *One Hundred* (Oberlin Music) produced by harpist Yolanda Kondonassis; *Together* (Azica), a duo album with Kondonassis; a recording of Astor Piazzolla’s music with Julien Labro and A Far Cry Chamber Orchestra; *Bach: Works for Lute, Vol. 1*; *Images of Metheny*; and *Sevilla: The Music of Isaac Albeniz*. Vieaux was the first classical musician to be featured on NPR’s popular “Tiny Desk” series.

In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an unprecedented technological interface that provides one-on-one online study with Vieaux for guitar students around the world. In 2011, he co-founded the guitar department at the Curtis Institute of Music, and in 2015 was invited to inaugurate the guitar program at the Eastern Music Festival. Vieaux has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001.

Vieaux is affiliated with Philadelphia’s Astral Artists. In 1992 he was awarded the prestigious GFA International Guitar Competition First Prize, the event’s youngest winner ever. He is also honored with a Naumburg Foundation top prize, a Cleveland Institute of Music Distinguished Alumni Award, and a Salon di Virtuosi Career Grant. In 1995, Vieaux was an Artistic Ambassador of the U.S. to Southeast Asia. His primary teachers were Jeremy Sparks and John Holmquist.

Jason Vieaux is represented by Jonathan Wentworth Associates, Ltd and plays a 2013 Gernot Wagner guitar with Augustine strings.

For more information, visit [www.jasonvieaux.com](http://www.jasonvieaux.com).





## 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, Oct. 23–25, 2020

Will Rogers Memorial Auditorium

**Byron Stripling**, Conductor

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

**Chester Gregory**, Vocalist

**Michael Lynche**, Vocalist

**Darren Lorenzo**, Vocalist

**Jacob Navarro**, Drums

**Shubh Saran**, Guitar

**Paul Unger**, Bass

**Shields-Collins Bray**, Keyboard

Soul Men

a Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

LOVE'S THEME, by Barry White

As Recorded by Barry White

SOUL MAN, by Isaac Hayes and David Porter

As Recorded by Sam & Dave

BACK STABBERS, by Leon Huff, Gene McFadden and John Whitehead

As Recorded by the O'Jays

MOVE ON UP, by Curtis Mayfield

As Recorded by Curtis Mayfield

YOU'LL NEVER FIND, by Kenneth Gamble and Leon Huff

As Recorded by Lou Rawls

LONELY TEARDROPS, by Roquel Davis, Berry Gordy and Gwen Fuqua

As Recorded by Jackie Wilson

MAN'S WORLD, by James Brown and Betty Jean Newsome

As Recorded by James Brown

STAND BY ME, by Ben E. King, Jerry Leiber and Mike Stoller  
As Recorded by Ben E. King

JUST MY IMAGINATION, by Norman Whitfield and Barrett Strong  
As Recorded by The Temptations

CLOSE THE DOOR, by Kenneth Gamble and Leon Huff,  
As Recorded by Terry Pendergrass

LET'S GET IT ON, by Marvin Gaye and Edward Townsend  
As Recorded by Marvin Gaye

SIMPLY BEAUTIFUL, by Al Green  
As Recorded by Al Green

REET PETITE, by Berry Gordy and Roquel Davis  
As Recorded by Jackie Wilson

ME AND MRS. JONES, by Kenneth Gamble, Leon Huff and Cary Gilbert  
As Recorded by Billy Paul

ROCK WITH YOU, by Rodney Lynn Temperton  
As Recorded by Michael Jackson

YOUR LOVE KEEPS LIFTING ME HIGHER, by Gary Jackson, Carl Smith and Raynard Miner  
As Recorded by Jackie Wilson

ALL ARRANGEMENTS LICENSED BY SCHIRMER THEATRICAL, LLC

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Alyssa Foster, Producer  
Sophie Frankle, Associate Producer

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Sophie Frankle, Associate Producer

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.



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The performances on  
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# ABOUT BYRON STRIPLING



A powerhouse trumpeter, gifted with a soulful voice and a charismatic onstage swagger, Byron Stripling has delighted audiences internationally. As soloist with the Boston Pops Orchestra, Stripling has performed frequently under the baton of Keith Lockhart, as well as being featured soloist on the PBS television special, "Evening at Pops," with conductors John Williams and Mr. Lockhart. Currently, Stripling serves as artistic director and conductor of the highly acclaimed, award-winning Columbus Jazz Orchestra.

Since his Carnegie Hall debut with the New York Pops, Stripling has emerged as one of America's most popular symphony pops guest artists, having performed with over 100 orchestras around the world including the Boston Pops, National Symphony, Pittsburgh Symphony, Detroit Symphony, Seattle Symphony, Baltimore Symphony, Dallas Symphony, Minnesota Orchestra, Detroit Symphony, Vancouver Symphony, Toronto Symphony, and Dallas Symphony, to name a few. He has been a featured soloist at the Hollywood Bowl and performs at jazz festivals throughout the world.

An accomplished actor and singer, Stripling was chosen, following a worldwide search, to star in the lead role of the Broadway-bound musical, "Satchmo." Many will remember his featured cameo performance in the television movie, "The Young Indiana Jones Chronicles," and his critically acclaimed virtuoso trumpet and riotous comedic performance in the 42nd

Street production of "From Second Avenue to Broadway."

Television viewers have enjoyed his work as soloist on the worldwide telecast of The Grammy Awards. Millions have heard his trumpet and voice on television commercials, TV theme songs including "20/20," CNN, and soundtracks of favorite movies.

Stripling earned his stripes as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson, and Buck Clayton in addition to The Lincoln Center Jazz Orchestra, The Carnegie Hall Jazz Band, and The GRP All-Star Big Band.

Stripling enjoys conducting Seminars and Master Classes at colleges, universities, conservatories, and high schools. His informative talks, combined with his incomparable wit and charm, make him a favorite guest speaker to groups of all ages. STRIPLING was educated at the Eastman School of Music in Rochester, New York and the Interlochen Arts Academy in Interlochen, Michigan. One of his greatest joys is to return, periodically, to Eastman and Interlochen as a special guest lecturer. A resident of Ohio, STRIPLING lives in the country with his wife, former dancer, writer and poet, Alexis and their beautiful daughters.

# ABOUT THE ARTISTS

**Chester Gregory** is an award-winning Broadway veteran and recording artist. *The New York Times* calls him, "jaw-dropping...overflowingly charismatic," stating "Gregory has the audience eating out of the palm of his hand." His Broadway credits include starring in *Motown: The Musical* (Berry Gordy), *Hairspray* (Seaweed), *Sister Act* (Eddie), *Tarzan* (Terk, Original Cast), and *Cry-Baby* (Dupree, Original Cast). National tours include *Motown: The Musical* (Berry Gordy), *Sister Act* (Eddie), *Dreamgirls* (James "Thunder" Early).

Mr. Gregory's breakthrough role came with his outstanding portrayal of Jackie Wilson in *The Jackie Wilson Story*, launched at Chicago's Black Ensemble Theatre and culminated at New York's renowned Apollo Theatre. Regional theatre credits include *Shrek* (Donkey), *Fences* (Lyons), and *Two Trains Running* (Sterling). Television appearances include performances on *The Daily Show*, *The View*, and *The Tony Awards*.

As a recording artist, Gregory, also known as CHESS, has collaborated with industry greats including Phil Collins, Marc Shaiman, Ledisi, and Chance The Rapper. Studio recordings include multiple singles, Original Broadway Cast recordings, and his album *In Search of High Love*. He is the recipient of Chicago's Jeff Award, the NAACP Theatre Award, the key to the city of his hometown of Gary, Indiana, as well as an honorary Doctorate Degree from Columbia College Chicago. Concerts include *Higher and Higher with Artists Lounge Live* and his original concert *The Eve of Jackie*.



**Darren Lorenzo** is a veteran performer, hailing straight from Atlanta, Georgia. Lorenzo has appeared in numerous productions both nationally and internationally. He received his B.A. in Mass Communications at Clark Atlanta University and further trained with Broadway Theatre Project at the University of South Florida, University of Tampa and with Theatre Emory of Emory University.

He has wowed audiences with roles on cruise ships; headlining in Vegas; multiple regional, off Broadway, Broadway, national, and international touring productions of *After Midnight*, *Vegas the Show*, *Legally Blonde*, *Saturday Night Fever*, *Madagascar*, *Smokey Joe's Cafe*, *No Strings*, *Fosse*, *Hair*, *Tony and Tina's Wedding*, *Once on This Island*, *What The World Needs Now*, and several gospel and Motown tribute tours throughout Europe.

In addition to acting and singing, he also works as a writer, producer, teacher, director and performs with various club date and corporate Top 40, R&B/Soul and jazz bands.



# ABOUT THE ARTISTS



American Idol **Michael Lynche** is a new breed of soul singer with completely classic influences. Traces of Donny Hathaway, Al Green, Luther Vandross, Sam Cooke, and James Brown all seem to flash in this uniquely talented performer. Undeniable charisma, well-crafted song arrangements, and a voice soaked in soul give the big man class all his own. “Big Mike”—as he was known while winning over the hearts of a nation during his stint on American Idol—has talent so versatile, he’s played intimate jazz & blues clubs, 20,000 seat arenas and opera halls with 100 piece orchestras backing him. Through it all “Big Mike” has always had one singular goal to spread a message of love wherever he goes.

A New York City resident for the last 10 years, this Florida native rose from obscurity as a finalist on season 9 of the hit phenomenon -- American Idol. After wowing millions of fans on American Idol with his comforting and powerful voice and performing throughout the United States as part of the

American Idol LIVE! Tour, Big Mike has released 2 studio albums, toured as an opening act for Boyz II Men, Lalah Hathaway, Faith Evans, and Lyfe Jennings and recently took his show overseas for the first time to headline a tour of the Mediterranean.

Since 2012, Big Mike has been a frequently featured guest vocalist with Maestro Jeff Tyzik and his hit show -- “Let’s Dance!”. With the perfect repertoire to showcase his dynamic song range, “Let’s Dance!” has been performed with orchestras all over the US and Canada, including the Dallas Symphony, Utah Symphony, Calgary Philharmonic, Toronto Symphony, and the Detroit Symphony Orchestra -- where Lynche also was the 2016 New Year’s Eve Special featured vocalist. Tyzik has been an incredible mentor for Michael over the years, recognizing a passion and drive in the big man that has made his own career successful. The two have spent the last 2 ½ years collaborating on a new, sensational soul revue entitled -- “R&B Legends”. Truly a lifetime in the making, “R&B Legends” follows “Big Mike’s” journey and coming of age through soul music with songs of some of the most iconic R&B/Soul singers of all time.

“Big Mike” comes with an inspirational story and a searing, soulful, one-of-a-kind voice. He leaves you breathless and wanting more when the night is over. This extraordinary vocal talent seamlessly fuses classic R&B, thoroughly modern urban grooves, and swoon-worthy vintage soul into a fresh, unique sound. Big, yes—and beautiful, too; Michael Lynche makes music that’s unforgettable.





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MIGUEL HARTH-BEDOYA, MUSIC DIRECTOR LAUREATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

# 2020–2021 Symphonic Series

Friday–Sunday, Oct. 30–Nov. 1, 2020

Will Rogers Memorial Auditorium

**Brett Mitchell**, Conductor

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

**Karen Gomyo**, Violin

### BERNSTEIN

#### **Serenade, after Plato's Symposium**

I. Phaedrus: Pausanias (Lento; Allegro)

II. Aristophanes (Allegretto)

III. Eryximachus (Presto)

IV. Agathon (Adagio)

V. Socrates: Alcibiades (Molto tenuto;  
Allegro molto vivace)

Karen Gomyo, Violin

### MOZART

#### **Symphony No. 41, K. 551, "Jupiter"**

I. Allegro vivace

II. Andante cantabile


III. Menuetto: Allegretto

IV. Finale: Molto allegro

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 October 30, 31 and November 1, 2020  
are dedicated to  
**Mr. and Mrs. Lee Bass**  
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# PROGRAM NOTES by Jeremy Reynolds

## SERENADE, AFTER PLATO'S SYMPOSIUM

- I. Phaedrus: Pausanias (Lento; Allegro)
- II. Aristophanes (Allegretto)
- III. Eryximachus (Presto)
- IV. Agathon (Adagio)
- V. Socrates: Alcibiades (Molto tenuto; Allegro molto vivace)

DURATION: Around 33 minutes

PREMIERED: VENICE, 1952

INSTRUMENTATION: Solo violin, strings, harp and percussion (timpani, side drum, tenor drum, bass drum, triangle, suspended cymbal, xylophone, glockenspiel, chimes, Chinese blocks, and tambourine)

"[Though the piece was] originally called Symposium, I was dissuaded from that title because people said it sounded so academic. I now regret that. I wish I had retained the title so people would know what it is based on... It's one of Plato's shortest dialogues and it's on the subject of love. It's seven speeches, at a banquet, after-dinner speeches so to speak. By Aristophanes, by Agathon, by Socrates and himself... it's really a love piece."

— Leonard Bernstein  
(Born 1918, U.S.; died 1990)

SERENADE: The serenade was once a form associated with evening courtship and open windows, but in the 18th century it came to mean light instrumental work suitable for evening performance.

### SUGGESTED READING:

*The Bernstein Letters*, edited by Nigel Simeone  
*Famous Father Girl: A Memoir of Growing Up Bernstein*, by Jamie Bernstein

### FURTHER LISTENING:

Chichester Psalms  
Violin Sonata  
Edward Elgar: Enigma Variations

Bernstein claimed that he composed his Serenade after Plato's Symposium as a musical celebration of Eros: "The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet."

His biographer calls balderdash, alleging that Bernstein superimposed the idea of the symposium on the piece after the fact. Others have implied that the music was Bernstein's way of working out his own feelings on love and desire — he reread the Symposium shortly before his marriage to Felicia Montealegre, though his continued dalliances with other men are well-documented.

Let's take Bernstein at his word for now. To recap a bit of Ancient Greek history, the philosopher Plato wrote the Symposium around 385-370 B.C., describing a contest among friends at a banquet to extol the virtues of Eros, the god of love and desire. (In this setting, Eros means both lust and romantic love.)

Each of the work's five movements presents musical arguments and ideas representing the various characters' oratorical sallies in the Symposium in a manner not unlike Edward Elgar's Enigma Variations, led often by the violin, which is featured as a solo instrument in a manner similar to a concerto. Whether in earnest or in an attempt to gloss the text back over his music, the composer himself wrote in vivid detail about the musical themes and characters within the music, abbreviated here:

I. Phaedrus; Pausanias: Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. Aristophanes: Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

III. Eryximachus: The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato-scherzo, born of a blend of mystery and humor.

IV. Agathon: Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms and functions. This movement is a simple three-part song.

V. Socrates; Alcibiades: Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a daemon is Socrates' image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the Agathon movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.



# PROGRAM NOTES by Jeremy Reynolds

## SYMPHONY NO. 41, K.551, "JUPITER"

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto: Allegretto
- IV. Molto allegro

DURATION: Around 40 minutes

PREMIERED: Completed 1788,  
premiere date unknown

INSTRUMENTATION: Flute, two oboes, two  
bassoons, two horns, two trumpets, timpani,  
and strings

"Forgive me, Majesty. I am a vulgar man! But I  
assure you, my music is not."

...

"What's even worse than a flute? Two flutes!"  
— Wolfgang Amadeus Mozart  
(Born 1756, Austria; died 1791)

**SYMPHONY:** An elaborate orchestral  
composition typically broken into contrasting  
movements, at least one of which is in sonata  
form.

**TEMPO MARKINGS:** A brief note on tempo  
markings — movement titles like "Molto  
allegro" and "Andante cantabile" are  
commonly used Italian phrases in music used  
to denote the speed and character of the  
movement. Some key terms to know:

ANDANTE: Walking pace, relaxed  
ALLEGRO: Briskly, quickly  
VIVACE: Lively! Spirited  
ALLEGRETTO: A bit slower than allegro,  
typically quite graceful  
MOLTO: Very, for emphasis  
CANTABILE: Singing in quality

### SUGGESTED READING:

*Wolfgang Amadeus Mozart: A Life in Letters*  
(Penguin edition)  
*Mozart: A Life*, by Paul Johnson

### FURTHER LISTENING:

Symphony No. 40 in G Minor, K. 550  
Così fan Tutte, K. 588  
String Quintet No. 6 in Eb Major, K. 614  
Clarinet Concerto, K. 622

Magnificent, proclamatory eruptions on the tonic tone open Mozart's "Jupiter" symphony. They give way to a gentle, more sympathetic response. Then strident statements again on the dominant this time, the response — and the movement takes off in earnest with a majestic fanfare. Such quick contrasts permeate the symphony as a whole, juxtapositions of style and volume and speed granting the "Jupiter" a unique sublimity of equilibrium.

The composer wrote his final three symphonies, 39-41, over about a nine-week period in 1788. As the last of these, "Jupiter" reigns supreme as the close to a career cut short, a symphony with a dignified air even in its quicker tempos and immense in its emotional scope.

Baptized Johannes Chrysostomus Wolfgangus Theophilus, Mozart's later years were plagued with financial woes, though his fortunes were just beginning to look up the year before he died. Those that knew him described him as a man small in stature, thin and pale with a marked vainness about his hair and clothes. A childhood bout with smallpox left his face slightly scarred, and his eyes were large and intense. His musical legacy remains supreme as an archetype of the classical style, though his personal life revealed through surviving correspondence reveals nuggets of personality delightfully at odds with the wholesomeness of his music.

That opening movement of the "Jupiter" churns insistently before giving way to a subtler, softer palate in the second movement. Here, violinists install mutes, devices to dampen the ring of the strings to change the sound. The result is a warmer timbre with less ring and spark — the sound literally relaxes as the melodies float with an effortless quality, phrase after phrase gently propelling the music forward.

The Menuetto: Allegretto imitates a popular Austrian dance from the turn of the 19th century, known for its stomping, hopping steps. Mozart's music indeed stresses the first beat of each measure with a weighty emphasis. Such symphonic forms typically follow an ABA pattern, with a contrasting middle section before the opening material returns in force. Here, one can almost hear footsteps lightening, tiptoeing, a mischievous quality in the woodwinds with heftier interjections by the orchestra.

Mozart's use of counterpoint, or a compositional technique that aligns two or more melodies, is typically inspired, but in the finale to the "Jupiter" it becomes a window to something mathematical and mysterious. After a joyous romp in sonata form, the composer sets — and count them — five different melodies against one another in elegant, precise balance to close the symphony. The "Jupiter" moniker wasn't Mozart's own doing, but there's something celestial, even orbital about the final throes of passion and charisma in this his final symphony.

# ABOUT BRETT MITCHELL



Hailed for delivering compelling performances of innovative, eclectic programs, Brett Mitchell was named the fourth Music Director of the Colorado Symphony in September 2016. He served as the orchestra's Music Director Designate during the 16/17 season and began his four-year appointment in September 2017.

Mr. Mitchell concluded his tenure as the Associate Conductor of The Cleveland Orchestra in August 2017. He joined the orchestra as Assistant Conductor in 2013 and was promoted to Associate in 2015, becoming the orchestra's first Associate Conductor in over three decades and only the fifth in its 98-year history. In this role, he led the orchestra in several dozen concerts each season at Severance Hall, Blossom Music Center, and on tour. Mr. Mitchell also served as the Music Director of the Cleveland Orchestra Youth Orchestra (COYO), which he recently led on a four-city tour of China, marking the ensemble's second international tour and its first to Asia.

In addition to his work in Cleveland and Denver, Brett Mitchell is in consistent demand as a guest conductor. Recent and upcoming guest engagements include subscription debuts with the Minnesota Orchestra and the Dallas, San Antonio, Vancouver and New Zealand symphonies and the Orquesta Sinfonica del Principado de Asturias in Spain, as well as debuts with the Grant Park Music Festival in

downtown Chicago and the Indianapolis Symphony during the orchestra's summer festival at Conner Prairie. He has also appeared with the Detroit, National, Houston, Milwaukee and Oregon symphonies, the Rochester Philharmonic, and the Saint Paul Chamber Orchestra among others.

From 2007 to 2011, Brett Mitchell led over one hundred performances as Assistant Conductor of the Houston Symphony, to which he frequently returns as a guest conductor. He also held Assistant Conductor posts with the Orchestre National de France, where he worked under Kurt Masur from 2006 to 2009, and the Castleton Festival, where he worked under Lorin Maazel in 2009 and 2010. In 2015, Mr. Mitchell completed a highly successful five-year tenure as Music Director of the Saginaw Bay Symphony Orchestra, where an increased focus on locally relevant programming and community collaborations resulted in record attendance throughout his tenure.

As an opera conductor, Brett Mitchell has conducted nearly a dozen productions, principally during his tenure as Music Director of the Moores Opera Center in Houston, where he led eight productions from 2010 to 2013. His repertoire spans the core works of Mozart (*The Marriage of Figaro* and *The Magic Flute*), Verdi (*Rigoletto* and *Falstaff*), and Stravinsky (*The Rake's Progress*), to contemporary works by Adamo (*Little Women*), Aldridge (*Elmer Gantry*), Catán (*Il Postino* and *Salsipuedes*), and Hagen (*Amelia*).

In addition to his work with professional orchestras, Mr. Mitchell is also well-known for his affinity for working with and mentoring highly talented young musicians aspiring to be professional orchestral players. His work with COYO during his Cleveland Orchestra tenure was highly praised and he is regularly invited to work with the orchestra at the Cleveland Institute of Music as well as at summer orchestral training programs such as the Texas Music Festival, National repertory Orchestra, Interlochen and Sarasota Music Festival.

Born in Seattle in 1979, Brett Mitchell holds degrees in conducting from the University of Texas in Austin and composition from Western Washington University, which selected him as its 2014 Young Alumnus of the Year. He studied at the National Conducting Institute, and was selected by Kurt Masur as a recipient of the inaugural American Friends of the Mendelssohn Foundation Scholarship. Mr. Mitchell was also one of five recipients of the League of American Orchestras' American Conducting Fellowship Program from 2007 to 2010.



# ABOUT KAREN GOMYO

Praised by the Chicago Tribune as “a first-rate artist of real musical command, vitality, brilliance and intensity,” Karen Gomyo has captivated audiences in North America, Europe and Australasia with her musical integrity, technical assurance and compelling interpretations.

Ms. Gomyo has worked with the New York Philharmonic, the Cleveland, Philadelphia and Minnesota Orchestras, and the Chicago, San Francisco, Dallas, Atlanta, Cincinnati, Houston, Vancouver, Indianapolis, Milwaukee and Oregon symphonies, among many others. Highlights of her 19/20 season in North America include a tour with the Toronto Symphony to Montreal and Ottawa and re-engagements with the St. Louis, Detroit, Utah, Nashville and Puerto Rico symphonies.

Internationally, Ms. Gomyo has appeared with the Philharmonia in London, City of Birmingham Symphony Orchestra, WDR Symphony Orchestra Cologne, Bamberg Symphony, Danish National Symphony, Orchestre Symphonique de Radio France, Stuttgart Radio Symphony, Vienna Chamber Orchestra, and the Polish National Radio Orchestra in Europe; and in Australasia with the Hong Kong Philharmonic, the Sydney, Melbourne, Tasmania and West Australia (Perth) symphonies as well as on tour with the New Zealand Symphony. She has had the pleasure of working with such eminent conductors as Sir Andrew Davis, Jaap van Zweden, Esa-Pekka Salonen, Leonard Slatkin, Neeme Järvi, David Robertson, David Zinman, Yannick Nézet-Séguin, Louis Langrée, Thomas Dausgaard, James Gaffigan, Jakub Hrusa, Pinchas Zukerman, Mirga Gražinyte-Tyla, Hannu Lintu and Thomas Søndergård.

Strongly committed to contemporary works, in May, 2018 Ms. Gomyo performed the world premiere of Samuel Adams’ new Chamber Concerto with the Chicago Symphony Orchestra and Esa-Pekka Salonen to great critical acclaim. The work was written for her and commissioned by the CSO to celebrate the 20th anniversary of its MusicNow series. She also performed the North American premiere of Matthias Pintscher’s Concerto No. 2 “Mar’eh” with the composer conducting the National Symphony Orchestra, as well as Peteris Vasks’ “Vox Amoris” with the Lapland Chamber Orchestra conducted by John Storgårds. She has collaborated in chamber music performances with composers Jörg Widmann, Olli Mustonen, and Sofia Gubaidulina.

Karen Gomyo is also deeply interested in the Nuevo Tango music of Astor Piazzolla, and collaborates with Piazzolla’s longtime pianist and tango legend Pablo Ziegler. She also performs regularly with the Finnish guitarist Ismo Eskelinen, with whom she has appeared at the Dresden and Mainz Festivals in Germany, and in recitals in Helsinki and New York. Future plans include new piano trio collaboration with pianist Olli Mustonen and cellist Julian Steckel.

Born in Tokyo, Ms. Gomyo studied in Montreal and in New York at The Juilliard School with famed violin pedagogue Dorothy DeLay. She plays on the “Aurora, exFoulis” Stradivarius violin of 1703 that was bought for her exclusive use by a private sponsor.





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***If you are interested in supporting the FWSO please contact our Vice President of Development, Julie Baker at 817-665-6500 ext 126 or [jbaker@fwsymphony.org](mailto:jbaker@fwsymphony.org)***



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The Board of Directors extends sincere gratitude to the following donors who have demonstrated exceptional generosity and commitment to the FWSO by endowing the following chairs and programs.

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<b>Principal Flute</b>	Rosalyn G. Rosenthal Chair <i>In Memory of Manny Rosenthal</i>
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# 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.





**September  
2020:  
Live music  
returns to  
Fort Worth!**





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[fwsymphony.org](http://fwsymphony.org)