

fWSO

Fort Worth Symphony Orchestra



**Stanislav
Chernyshev,**
Principal
Clarinet
&
Guest
Conductor
**Nicole
Paiement**
Nov 13–15
at
Will Rogers
Memorial
Auditorium



PROGRAM BOOK November/December 2020

Thank you for all your support and patience
during this unusual season.

May the gift of live music brighten your holidays
and throughout the new year!

Happy Holidays!

Fort Worth Symphony Orchestra

Life is Better with Music!



CONTENTS

2	Letter from the Chairman
3	Letter from the President & CEO
4	About Robert Spano
5	Fort Worth Symphony Orchestra Roster
6	Program 1 :: November 13–15, 2020 Artist Profile: Nicole Paiement Stanislav Chernyshev
13	Program 2 :: November 27–29, 2020 Artist Profile: Stuart Chafetz Mela Sarajane Dailey
18	Program 3 :: December 31, 2020 Artist Profile: William Waldrop Madison Claire Parks Shayna Steele Bronson Norris Murphy
24	Executive Committee
25	Board of Directors
37	Arts Council of Fort Worth

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Symphony Friends,

During this time of thankfulness and merriment I know we are all looking forward to the holiday season. I am grateful to each and every one of you who help keep the music playing throughout these very uncertain times.

This is the time that we must ask for your support to “Give the Gift of Music” 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 FWSO above and beyond your generous annual gift and help the orchestra remain financially secure through the devastating losses caused by the pandemic.

If you already support the orchestra with a donation, please consider generously increasing your gift this year. If you are a new donor, we would love to welcome you to our family of supporters who believe that Life Is Better With Music. 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, are most meaningful and appreciated.

The FWSO is truly among the best and one of 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 year-end 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 holiday season!

Happy Holidays,

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,

Welcome to the holiday season and thank you for joining us for live performances in these challenging times! We appreciate your patience with the move to Will Rogers Auditorium, which was required by the continued closure of Bass Performance Hall this fall. We are most grateful to the Will Rogers Memorial Center team for going out of their way to welcome and accommodate us to make our concert performances happen. We hope you are enjoying the experience!

The FWSO remains at the forefront of safe reopening, as has been reported extensively in the media in North Texas and nationally. The administrative staff has worked intensively with our extraordinary musicians and the unions to create a safe environment to perform. For patrons, we have put a number of safety measures in place, including social distancing in the performance chamber, mandatory masks for patrons, temperature checks at the entrance, contactless ticket taking, and no intermission. For the musicians, crew, and staff we have launched drive-through COVID-19 testing before each weekend of performances. Of the nearly 500 tests we have completed this season, all have come back negative. We have also implemented social distancing on stage, masks for our string players, and airflow control measures including vinyl shields on stage between sections of the orchestra.

I hope you enjoy the breadth and depth of our artistic offerings for this season and will join us for every one of the concerts we have planned in the New Year as we keep the music playing. The musicians, staff and I look forward to seeing you often in the spring.

Happy Holidays,



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

Matt Milewski

Kathryn Perry

Tatyana Smith

Andrea Tullis

Camilla Wojciechowska

VIOLA

Anna Kolotylna, Principal^o

HeeSun Yang, Associate Principal^o

Aleksandra Holowka, Assistant Principal^o

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^o

Lesley Cleary, Assistant Principal^o

Burlington Northern Santa Fe

Foundation Chair

Deborah Brooks

Shelley Jessup

Leda Dawn Larson

Craig Leffer^o

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^o

ENGLISH HORN

Roger Roe^o

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^o

Mr. & Mrs. Lee M. Bass Chair

Cara Owens, Assistant Principal

HORN

Nikolette LaBonte, Principal^o

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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*In Memory of Manny Rosenthal

^o2020-2021 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

Nov. 13–15, 2020

Will Rogers Memorial Auditorium

Nicole Paiement, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Stanislav Chernyshev, Clarinet

STRAVINSKY

Suite from *Pulcinella*

- I. Sinfonia
- II. Serenata
- III. Scherzino
- IV. Tarantella
- V. Toccata
- VI. Gavotta
- VII. Duetto
- VIII. Minuetto; Finale

COPLAND

Clarinet Concerto

- I. Slowly and expressively; Cadenza
- II. Rather fast

Stanislav Chernyshev, Clarinet

COPLAND

Suite from *Appalachian Spring*

The performances on November 13–15, 2020 are dedicated to the
Qurumbli Foundation
as heartfelt thanks for their generous support
of the Fort Worth Symphony Orchestra

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 November 13–15, 2020
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Qurumbli Foundation
as heartfelt thanks
for their generous support of the
Fort Worth Symphony Orchestra

PROGRAM NOTES by Jeremy Reynolds

SUITE FROM *PULCINELLA*

- I. Sinfonia
- II. Serenata
- III. Scherzino
- IV. Tarantella
- V. Toccata
- VI. Gavotta
- VII. Duetto
- VIII. Minuetto; Finale

DURATION: Around 22 minutes

PREMIERED: The ballet: Paris, 1920; The suite: Boston, 1922

REVISIONS: The original ballet calls for a small chamber orchestra with soprano, tenor and bass. The suite trims the ballet's 21 sections back to eight and calls for a more traditional orchestra sans voices.

INSTRUMENTATION: Two flutes, piccolo, two oboes, two bassoons, two horns, trumpet, trombone, solo strings, and strings

"Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too."

...

"To listen is an effort, and just to hear is no merit. A duck hears also."

— Igor Stravinsky
(Born 1882, Russia; died 1971)

NEOCLASSICAL MUSIC: A 20th century trend by which composers once again sought to return to aesthetics associated with "classicism," i.e. clarity of form and clean melodic lines, now with new harmonic and structural tricks.

SUGGESTED READING:

Conversations with Igor Stravinsky, by Robert Craft

FURTHER LISTENING:

The Rite of Spring
Suite italienne for cello and piano
Petrushka
Octet for Winds

Pulcinella — a stock character in southern Italian puppetry dating back to the 17th century — takes no prisoners in his comedic attacks. Raised by two fathers in the aristocracy and servant class respectively, the iconic figure embodied and bridged the duality between social divisions as well as nationalities. (In England, he evolved into the unapologetically murderous Mr. Punch of Punch and Judy fame.)

In Stravinsky's hands, the puppet cut his strings and escaped to the subtler, more graceful world of Les Ballets Russes. Impresario Sergio Diaghilev commissioned Stravinsky to adapt music thought to be written by Italian Baroque composer Giovanni Battista Pergolesi (1710-1736), though this attribution was later disproven.

In *Pulcinella*, Stravinsky, still basking in the fame and notoriety of *The Firebird* and *The Rite of Spring*, conceived a compositional style that would shape his output for years to come: the neoclassical. By altering the music of not-Pergolesi, he creates music of arresting simplicity, imbuing tuneful, folk-like strains with 20th century flourishes and gnarlier harmonies than would have been used back in the 18th century.

The suite trims a bit more than 10 minutes of music from the ballet and opens with the same cheery, pompous overture. This gives way to a lilting serenade in the oboe as two men serenade their lady loves in the story, which details the antics of Pulcinella as he flirts with his two friends' paramours, fakes his own death and later arises for a triple marriage. All in a day's work.

Lighthearted dances comprise the bulk of the music, clarion trumpet and snarling trombone adding zest and verve for the zanier bits of action and finale while the oboe and strings taking over for the more heartfelt melodies. Odd instrumental pairings, like trombone and double bass, suggest banter and sliding glissandos suggest the acrobatics of the dancers. Sudden shifts in musical character harken back to the improvisatory elements of "commedia dell'arte," the style of street puppetry that birthed Pulcinella.

Despite a mixed critical response, the premiere proved to be "one of those productions where everything harmonizes, where all the elements subject, music, dancing, and artistic setting form a coherent and homogeneous whole," Stravinsky wrote, and indeed the artistic setting here is of note: Pablo Picasso himself designed the original costumes and sets.

That said, the gestation proved frustrating for those involved, with Stravinsky later recalling: "It often happened that when I was shown certain steps and movements that had been decided upon I saw to my horror that in character and importance they in no way corresponded to the very modest volume of my small chamber orchestra... The choreography had, therefore, to be altered and adapted to the volume of my music, and that caused them no little annoyance though they realized that there was no other solution."

The updated choreography proved more suitable to the instrumental forces, and Stravinsky would later pare down the instrumentation even further for the Suite italienne duet adaptations of the ballet.

PROGRAM NOTES by Jeremy Reynolds

CLARINET CONCERTO

- I. Slowly and expressively
- II. Rather fast

DURATION: Around 17 minutes

PREMIERED: Radio broadcast, 1950

INSTRUMENTATION: Solo clarinet, harp, piano and strings

“For years American music has not been very good, and everyone knew it. Now, however, the situation is different: our composers have craftsmanship, and it is time for critics to drop their prejudice against American music, based on the works of twenty-one years ago, and work with us to improve it.”

— Aaron Copland
(Born 1900, U.S.A.; died 1990)

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 Selected Correspondence of Aaron Copland, edited by Elizabeth B. Crist and Wayne Shirley

FURTHER LISTENING:

Appalachian Spring

Fanfare for the Common Man

Twelve Poems of Emily Dickinson

Bernstein: Sonata for clarinet and piano

Gershwin: Rhapsody in Blue

There are two especially famous glissandos, or pitch slides, in the clarinet repertoire. One comes at the beginning of Gershwin’s ever-popular Rhapsody in Blue. The other is at the end Copland’s Clarinet Concerto, a final, ferocious schmear of manic energy that caps off a movement of dazzlingly virtuosic pyrotechnics.

So fiery was the original finale that the concerto’s commissioner, Benny Goodman, the most famous jazz clarinetist of the 20th century, altered it a smidge to simplify some of the passagework. “I made no demands on what Copland should write,” Goodman later said. “He had completely free rein, except that I should have a two-year exclusivity on playing the work. I paid two thousand dollars and that’s real money. At the time there were not too many American composers to pick from...”

The work is in two movements connected by a cadenza. It opens with a dreamy bed of harp and strings, with the clarinet entering softly and sweetly winding through melodies at once hopeful and melancholic. In that exceptional Copland style, enormous yet smooth leaps demonstrate the instrument’s range and lyrical capabilities.

For the second movement, influences range from a tune Copland kept hearing in Rio to some jazzier elements he decided to toss in for Goodman, the erstwhile “King of Swing.” “The decision to use jazz materials was mine, inspired, of course, by Goodman’s playing,” Copland later wrote. “Although I didn’t mention this to him, I was certain that he would approve. But, contrary to certain commentators, the jazz elements in the Clarinet Concerto have nothing to do with the ‘hot jazz’ improvisation for which Benny Goodman and his sextet were noted.”

The movement jolts between spunky tunes that recline on the back of the beat to full throated yowling, as the clarinet races and dances excitedly before ending with that famously vulgar slide to the final note.

For all its spirit, there are traces of French neoclassicism in the piece, perhaps remnants of Copland’s time studying with Nadia Boulanger, noted teacher of many of the 20th century’s finest composers. Since its premiere, Copland’s concerto has become one of the premiere concertos for the instrument, alongside works by Mozart, Carl Nielsen, Carl Maria von Weber and, arguably, Jean Françaix and John Paul Corigliano. Goodman himself recorded Copland’s concerto with the composer conducting with Columbia Records, and that recording is still available to those hunting the most authentic interpretation available. Copland himself claimed it as the “best record he ever conducted.”

PROGRAM NOTES by Jeremy Reynolds

SUITE FROM *APPALACHIAN SPRING*

DURATION: Around 23 minutes

PREMIERED: Washington, D.C., 1944

REVISIONS: Copland scored the original 1944 work for a 13-member chamber ensemble. Later, he would create an abridged version of the score for the same ensemble and rescore the work for full orchestra. Tonight, you will hear the abridged work for full orchestra.

INSTRUMENTATION: Two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two tenor trombones, timpani, percussion, harp, piano and strings

"Music that is born complex is not inherently better or worse than music that is born simple."

...

"I have often admonished orchestras, professional and otherwise, not to get too sweet or too sentimental with [Appalachian Spring]."

— Aaron Copland
(Born 1900, U.S.; died 1990)

SUITE: An ordered set of individual pieces for instrumental ensemble. In the 18th century these were typically a group of dances, but the term later came to imply a selection of movements from a larger work. For his suite, Copland cut about 10 minutes of music from the full *Appalachian Spring* where the focus was intended to be on the choreography.

SUGGESTED READING:

The Selected Correspondence of Aaron Copland, edited by Elizabeth B. Crist and Wayne Shirley

FURTHER LISTENING:

Violin Sonata
Symphony No. 3
Rodeo
Billy the Kid

The ballet *Appalachian Spring* is, on its face, about soothing wedding jitters.

A young frontier couple in rural Pennsylvania become acquainted with each other and a colorful cast of community members including a preacher and his followers and a pioneer woman. Their wedding day begins and ends with the promise of new beginnings — gentle, rocking strings and wide intervals in the winds — moments of bright dancing music — leaping strings and prayerful brass — and utter serenity interspersed with the shadows of doubts and anxiety.

Martha Graham, one of America's most famous choreographers and Copland's contemporary, often delved into the mythology of America's expansion. In 1944, a nostalgic glance back at the country's sense of promise during that adventurous "Westward Ho!" phase could have helped nudge away the horrors of war as the country collectively began to look to a brighter future.

For his part, Copland titled the project simply *Ballet for Martha* until the scenario developed enough for a more specific handle. *Appalachian Spring* is a phrase in a poem by Harold Hart Crane, "The Bridge:"

"...O Appalachian Spring! I gained the ledge;
Steep, inaccessible smile that eastward bends
And northward reaches in that violet wedge
Of Adirondacks!—wisped of azure wands..."

The "spring" referenced is a source of water, though Graham and Copland settled on using the term for the season in the spirit of rebirth and trepidatious new beginnings.

The folk-like melodies with their spacious intervallic hops are mostly original — such expansive writing became synonymous with an "American" sound during the 20th century thanks to Copland, Bernstein and others — though the ballet's most famous section does quote from a well-known Shaker melody before spinning a set of variations from the tune: "Rhythms and melodies that suggest a certain ambiance, and the use of specific folk themes, are after all not the same thing," Copland said, later adding, "My research evidently was not very thorough, since I did not realize that there have never been Shaker settlements in rural Pennsylvania!"

Copland himself, born in Brooklyn at the turn of the 20th century, demonstrated rare creativity from a young age. Despite later flirtations with communist and socialist ideology, the composer took it upon himself to reflect ruggedly American sensibilities of democracy through his work, bifurcating his career between cutting edge, modernist works and more folk-inspired works of Americana. *Appalachian Spring* earned Copland the Pulitzer Prize for music in 1945.

ABOUT NICOLE PAIEMENT

Nicole Paiement has gained an international reputation as a conductor of contemporary music and opera. Her numerous recordings include many world premiere works.

Maestro Paiement's 2012 Dallas Opera debut conducting Peter Maxwell Davies' 1979 thriller, *The Lighthouse* earned rave reviews. Subsequently, Paiement was appointed Principal Guest Conductor at The Dallas Opera. Paiement has since returned to Dallas to conduct performances of Tod Machover's *Death and the Powers*, as well as the critically acclaimed and highly anticipated world premiere of Joby Talbot's opera *Everest*, Benjamin Britten's *The Turn of the Screw* and Douglas Cuomo's *Arjuna's Dilemma*. In 2018, Paiement conducted the US premiere of Michel Van Der Aa's *Sunken Garden*.

Founder and Artistic Director of San Francisco's Opera Parallèle, Paiement has conducted many new productions, including world premieres of Lou Harrison's final version of *Young Caesar*, Dante De Silva's commissioned opera *Gesualdo, Prince of Madness* (presented as a graphic opera), Luciano Chessa's commissioned opera *A Heavenly Act*, the commissioned chamber version of John Harbison's *The Great Gatsby*, and the premiere of the re-orchestration of Terence Blanchard's *Champion* in collaboration with SFJAZZ Center. American premieres include Adam Gorb's *Anyá 17* and Tarik O'Regan's *Heart of Darkness*; Philip Glass' *Les Enfants Terribles*; and Jonathan Dove's *Flight*. Opera Parallèle made its debut at Phillip Glass' Days & Nights Festival in the 2018/19 season with Glass' *In the Penal Colony*; that season also featured Paiement conducting the world premiere of *Today it Rains*, a commissioned opera by Laura Kaminsky based on the life of Georgia O'Keeffe.

Paiement has served as the Artistic Director of the BluePrint Project at the San Francisco Conservatory of Music (SFCM) where she holds the Jean and Josette Deleage Distinguished Chair in New Music. Paiement previously served as the Director of Ensembles at the University of California, Santa Cruz (UCSC), where she was awarded the UCSC Eminent Professor Award in 2014, and the Edward A. Dickson Emeritus Professorship in 2015.

Ms. Paiement is an active guest conductor. In January 2020, she made her debut at L'Opera de Montreal with the Canadian premier of Benjamin's *Written on Skin*. Ms. Paiement's 20/21 season includes her debut at Houston Grand Opera for Missy Mazzoli's *Breaking the Waves*. In 2019, she debuted at Lyric Opera of Chicago with Heggie's *Dead Man Walking*, as well as performances with the Washington National Opera, The Glimmerglass Festival (2016 – 2018) and a debut at Seattle Opera with Mason Bates' *The (R)evolution of Steve Jobs*. Other prior engagements include Lyric Opera of Kansas City, The Atlanta Opera and Washington National Opera.

In addition to being a leader in the world of contemporary opera, Ms. Paiement is also a specialist in early 20th Century French music and regularly conducts music from the Baroque and Classical repertoire.



ABOUT STANISLAV CHERNYSHEV

An “eloquent” clarinetist with “incredible artistry,” Russian-born Stas Chernyshev has established a versatile career as an orchestral musician, soloist, chamber musician, and educator (Dallas Morning News, Theater Jones). Principal clarinetist of the Fort Worth Symphony Orchestra, Mr. Chernyshev has performed at such prestigious venues as Carnegie Hall in New York, Kimmel Center in Philadelphia, Kennedy Center in Washington, D.C., as well as in Switzerland, Spain, Germany, Russia, South Korea and Japan.

A devoted chamber musician, Mr. Chernyshev has collaborated with Grammy-winning ensembles Eighth Blackbird and Orpheus Chamber Orchestra, as well as Jupiter Chamber Players, Shuffle Concert and Frisson Ensemble. Other chamber music performances include collaborations with world-renowned musicians such as Roberto Diaz, Pamela Frank, Ida Kavafian, Peter Wiley, Jeremy Denk, Michael Rusinek, Daniel Matsukawa, and Richard Woodhams.

Mr. Chernyshev is a prize-winner of the International Competition of Wind Instruments in the Ukraine, the 2nd International Rimsky-Korsakov Competition in Russia, the LISMA Foundation International Competition and the Mary Smart Concerto Competition. At the age of 19, Mr. Chernyshev won Special Prize at the 62nd Geneva International Music Competition in Switzerland. He has been featured on WQXR-New York’s classical music station, online via Instant Encore and WHYY’s television program, On Stage at Curtis.

An advocate of new music, Mr. Chernyshev is honored to have worked with many established composers, including Krzysztof Penderecki, Meredith Monk, Steve Mackey, David Lang, George Crumb, Jennifer Higdon and David Ludwig. Passionate about community engagement and education, Mr. Chernyshev is an alumnus of Ensemble Connect (formerly known as Ensemble ACJW), a program of Carnegie Hall, the Juilliard School and the Weill Music Institute, and ArtistYear, a program of the Curtis Institute of Music. He is the founder of Fort Worth Performances for Autism, an organization providing interactive and sensory-friendly live music performances for young people with autism and their families, and co-directs the Opus Nova Chamber Music Series.

Mr. Chernyshev holds a Bachelor’s degree in music from the Curtis Institute of Music, where he studied with Professor Donald Montanaro, and a Master’s degree from St. Petersburg Conservatory under Professor Nikolay Kiruhin.





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

Nov. 27–29, 2020

Will Rogers Memorial Auditorium

Stuart Chafetz, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Mela Sarajane Dailey, Soprano

Home for the Holidays

TRADITIONAL, Arr. Lopez-Yañez

Deck the Halls

TCHAIKOVSKY, Arr. Havens

Selections from *The Nutcracker*
Suite No.1, Op. 71a

I. Overture

II. Dance of the Sugar Plum Fairy

III. Russian Dance

ADOLPHUS HAILSTORK

Fanfare on Amazing Grace

PIERPONT, Arr. Smith

Jingle Bells Forever

STYNE, Arr. Blank

Let It Snow! Let It Snow! Let It Snow!

MENDELSSOHN, Arr. McKenzie

Hark! The Herald Angels Sing

HERBERT, Arr. Lopez-Yañez

Toyland

WOLF-FERRARI, Arr. Lopez-Yañez

Susanna's Christmas Secret



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, continued

TRADITIONAL, Arr. Healey

Three Chanukah Songs

I. Chanukah

II. Dreidel Song

III. Oh Chanukah

YON, Arr. Ryden

Gesù Bambino

GRUBER, Arr. Davis/Custer

Stille Nacht

TRADITIONAL, Arr. McKenzie

The First Noel

VARIOUS, Arr. Pippin

The Christmas Song and Have
Yourself a Merry Little Christmas

TRADITIONAL, Arr. Healey

A Caroling We Go!

MARIAH CAREY, Arr. Firth

All I Want for Christmas Is You

ANDERSON

Sleigh Ride

**The Home for the Holidays performances are dedicated to the
Ann L. & Carol Green Rhodes Charitable Trust
for their generosity toward the
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ABOUT STUART CHAFETZ

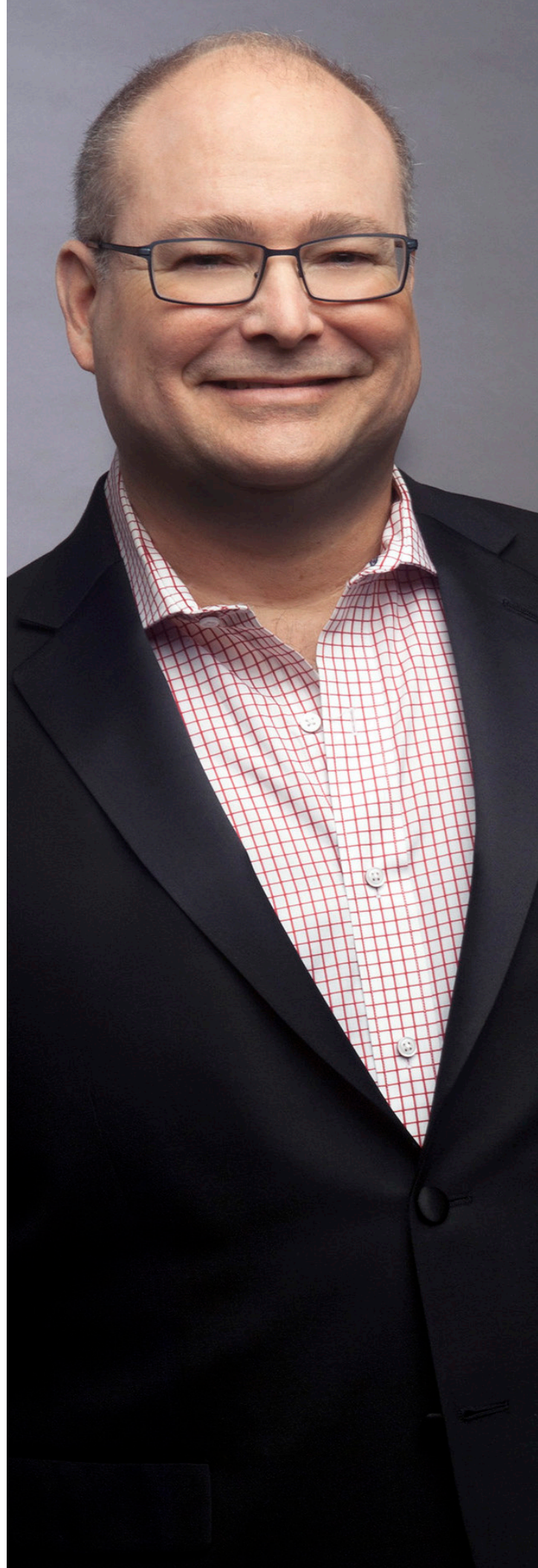
Stuart Chafetz is the Principal Pops Conductor of the Columbus Symphony and the newly appointed Principal Pops Conductor of the Chautauqua and Marin Symphonies. Chafetz, a conductor celebrated for his dynamic and engaging podium presence, is increasingly in demand with orchestras across the continent and this season Chafetz will be on the podium in Detroit, Houston, Milwaukee, Naples, Philly Pops, Cincinnati Pops, Pittsburgh, San Diego, and Winnipeg. He enjoys a special relationship with The Phoenix Symphony where he leads multiple programs annually.

He's had the privilege to work with renowned artists including Chris Botti, 2 Cellos, Hanson, Rick Springfield, Michael Bolton, Kool & The Gang, Jefferson Starship, America, Little River Band, Brian McKnight, Roberta Flack, George Benson, Richard Chamberlain, The Chieftains, Jennifer Holliday, John Denver, Marvin Hamlisch, Thomas Hampson, Wynonna Judd, Jim Nabors, Randy Newman, Jon Kimura Parker and Bernadette Peters.

He previously held posts as resident conductor of the Milwaukee Symphony Orchestra and associate conductor of the Louisville Orchestra. As principal timpanist of the Honolulu Symphony for twenty years, Chafetz would also conduct the annual Nutcracker performances with Ballet Hawaii and principals from the American Ballet Theatre. It was during that time that Chafetz led numerous concerts with the Maui Symphony and Pops. He's led numerous Spring Ballet productions at the world-renowned Jacobs School of Music at Indiana University.

In the summers, Chafetz spends his time at the Chautauqua Institution, where he conducts the annual Fourth of July and Opera Pops concerts with the Chautauqua Symphony Orchestra in addition to his role as that orchestra's timpanist.

When not on the podium, Chafetz makes his home near San Francisco, CA, with his wife Ann Krinitsky. Chafetz holds a bachelor's degree in music performance from the College-Conservatory of Music at the University of Cincinnati and a master's from the Eastman School of Music.





ABOUT MELA SARAJANE DAILEY

Mela Sarajane Dailey is a Grammy-winning international vocal performer with an expanding presence in film, television and radio; a major national arts event producer; radio host; and a philanthropic and community leader in Texas and beyond.

Widely recognized as one of the most dynamic and beloved performers commanding the stage today, Dailey is a classically trained Soprano. As a 2014 Grammy winner and eight-time nominee with choral ensemble *Conspirare*, Dailey has inspired audiences worldwide with her vocal mastery and ability to connect with fans and critics alike.

A true artist and master of interpretation, Dailey is known for seamlessly moving across musical genres including opera, oratorio, art song, musical theater, vocal, jazz, gospel, country, and popular music. She has won competitions sponsored by the National Federation of Music Clubs, Metropolitan Opera, New York University, Gerda Lissner Foundation, *Downbeat Magazine*, and Connecticut Opera Guild.

In recent seasons, she has garnered rave reviews debuting with the Florida and Detroit Symphony Orchestras and as a returning soloist with Austin Opera; Austin, Brazos Valley, Chattanooga, Corinthian, Edmonton, Grand Rapids, Rochester Philharmonic, Spokane, and Vancouver Symphony Orchestras.

Dailey's professional debut was in 2003 at Carnegie Hall with *Conspirare*, *A Company of Voices*, directed by renowned choral composer, conductor, and arranger Craig Hella Johnson. Since then, her voice has graced some of the nation's most iconic venues including Boston Symphony Hall, David Geffen Hall, the Washington National Cathedral, and Ravinia.

Performing with many of the world's best orchestras, highlights of Dailey's career include starring in both roles of Mimi and Musetta in *La Boheme*, as well as performing as the soprano soloist in the Verdi Requiem, Mozart Requiem, Brahms Requiem, and Poulenc Gloria. She has traveled the globe performing throughout Europe, North and South America and Australia.

In addition to vocal performance, Dailey's career includes film, television, and radio, as well as recording two major motion picture soundtracks at Skywalker Ranch Studios. She worked with composer Hanan Townshend on the soundtrack of the major motion picture *Heaven Sent* and can be heard as a featured soloist on Hanan Townshend's score to the feature film *The Vessel* released in Fall 2014. Her discography includes solo CD *Shelter* with cellist Scott Kluksdahl and pianist Rick Rowley on the Pierian label (internationally distributed by Naxos) and available through Amazon.com and iTunes, as well as CD *Steal Away: The African American Concert Spiritual* with Miami-based choral ensemble *Seraphic Fire*. She has performed extensively and recorded *Considering Matthew Shepard* with *Conspirare*, and in Canada for the music of Stephen Paulus.

Dailey hosts the popular radio show *ICONS of Broadway* with Gregory Durham and is Co-Founder and CEO of Merick Strategies, www.merickstrategies.com, a consulting and production agency. In 2018 Merick Strategies produced an epic and unprecedented staging of Leonard Bernstein's *MASS: A Theatre Piece for Singers, Players, and Dancers*. The production was the largest performing arts collaboration in Austin's history. Merick's box office success made it possible for the producers to give grants from the proceeds to 31 nonprofit collaborators.

Dailey devotes her spare time to coaching and mentoring the underserved, promoting the arts through fundraising and public speaking, and advocating for human rights and the LGBTQ community. She is a brand ambassador for Alex Soldier Jewelry and CBoss Coats. She has one son and is married to Peter Bay, Music Director and Conductor of the Austin Symphony Orchestra.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, PRINCIPAL GUEST CONDUCTOR
MIGUEL HARTH-BEDOYA, MUSIC DIRECTOR LAUREATE
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2020–2021 Specials

Dec. 31, 2020

Will Rogers Memorial Auditorium

William Waldrop Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Madison Claire Parks, Vocalist

Shayna Steele, Vocalist

Bronson Norris Murphy, Vocalist

PROHIBITION

a Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

POWERHOUSE

By Raymond Scott

LA VIE EN ROSE

Music by Louis Guglielmi,

Lyrics by Edith Piaf

MY CANARY HAS CIRCLES UNDER HIS EYES

Music by Jack Golden,

Lyrics by Ted Koehler and Eddie Pola

LA CONGA BLICOTI

Music by Jen Charles, André Giot de Badet, and Armando Bega Orefiche

PUT A TAX ON LOVE

Music by Gilbert Wolfe and Harry Warren,

Lyrics by Al Dubin

TWILIGHT IN TURKEY

By Raymond Scott

WHAT'LL I DO

By Irving Berlin

MACK THE KNIFE

from *The Threepenny Opera*

Music by Kurt Weill,

Lyrics by Bertolt Brecht

HALLELUJAH

Music by Vincent Youmans,

Lyrics by Leo Robin and Clifford Grey

DIZZY FINGERS

By Edward Elzear "Zez" Confrey

BEI MIR BIST DU SCHÖN

Music by Sholom Secunda,

Lyrics by Jacob Jacobs;

English version by Saul Chaplin
and Sammy Cahn



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, PRINCIPAL GUEST CONDUCTOR
MIGUEL HARTH-BEDOYA, MUSIC DIRECTOR LAUREATE
KEITH CERNY, Ph.D., PRESIDENT AND CEO

2020–2021 Specials, continued

BLACK BOTTOM STOMP

By Ferdinand Joseph “Jelly Roll” Morton

WE’RE IN THE MONEY

Music by Harry Warren, Lyrics by Al Dubin

DOIN’ THE UPTOWN LOWDOWN

Music by Harry Revel and Mack Gordon

DREAM A LITTLE DREAM OF ME

Music by Fabian Andre and Wilbur Schwandt,
Lyrics by Gus Kahn

ST. LOUIS BLUES

By William Christopher Handy

MIDNIGHT, THE STARS AND YOU

By James Campbell, Reginald Connelly and
Harry M. Woods

AT AN ARABIAN HOUSE PARTY

By Raymond Scott

PUTTIN’ ON THE RITZ

By Irving Berlin

BROTHER, CAN YOU SPARE A DIME

Music by Jay Gorney,
Lyrics by Edgar Yipsel Harburg



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**With heartfelt thanks for their generosity, this program is dedicated to the
Fort Worth Trauma Education and Research Foundation**

**Mark Collins, M.D. Jennifer J. Freeman, M.D. Stephen Rush, M.D.
Mohammad Siadati, M.D. David C. Smith, M.D. William Witham, M.D.**

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.

A high-angle photograph of a grand theater's interior. The ceiling is a large, ornate dome with a central circular skylight. The theater is filled with an orchestra performing on stage, and the audience is seated in the foreground. The text is overlaid in the center of the image.

With heartfelt thanks for their generosity,
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Fort Worth Trauma Education and Research Foundation

Mark Collins, M.D. Jennifer J. Freeman, M.D.

Stephen Rush, M.D.

Mohammad Siadati, M.D. David C. Smith, M.D.

William Witham, M.D.

ABOUT WILLIAM WALDROP

Broadway Music Director, Conductor, and Pianist, William Waldrop, recently finished a highly celebrated run as Music Director and Conductor of the Broadway revival of Andrew Lloyd Webber's *Cats* at the Neil Simon Theatre in New York City. Equally comfortable on the podium with the orchestra on stage or conducting from the pit, Maestro Waldrop has been hailed for his 'dynamic conducting' and has been praised in cities all over the US and abroad. His recent symphonic engagements include concerts with the Fort Worth Symphony Orchestra, The Florida Orchestra, the Tucson Symphony Orchestra, the Long Beach Symphony, the Portland Symphony Orchestra, the Greenville Symphony Orchestra, and the Sarasota Orchestra.

Waldrop has conducted productions of Lloyd Webber's *The Phantom of the Opera* in Las Vegas, Los Angeles and Pittsburgh (National Tour) as well as in Germany where he was the Associate Musical Supervisor for a production in Oberhausen in 2015. Waldrop was Musical Supervisor for a new production in Copenhagen (2018) and also helped launch the brand new international tour in Manila, Philippines (2019). In 2014, Waldrop completed a 30-city tour as the Music Director and Conductor of the revival of *Evita*. Waldrop conducted the Kennedy Center Opera House Orchestra in Washington, D.C. for the tour's final performances. Prior to leading the very successful national tour, he was the Associate Conductor for the Broadway production starring Ricky Martin, Elena Roger and Michael Cerveris.

William has played or conducted in the pits of other Broadway shows including Rodgers and Hammerstein's *Cinderella*, *On The Town* and *Fiddler on The Roof*.

As a music director, conductor and pianist, he has led chamber ensemble productions of *Grey Gardens* (Bay Street Theatre, starring Betty Buckley) *South Pacific* (Asolo Repertory Theatre) and *A Tree Grows In Brooklyn* (Off-Broadway). His recent cabaret engagements as Music Director include concerts with Broadway's Christiane Noll at TheaterWorks Hartford, Feinstein's at the Nikko (San Francisco) and the Folsom Concert Association. As a composer, William recently premiered his brand new solo concert *Still, and Still Moving: The Music of William Waldrop* at New York City's famed Metropolitan Room. William's music has also been heard in other popular NYC venues such as Birdland, The Laurie Beechman Theatre and New World Stages.

An accomplished vocal coach, William accompanies and advises many star clients performing in current Broadway productions such as *The Phantom of the Opera* and *Wicked*. Also an active educator, he leads regular master classes throughout New York City for such groups as The Growing Studio, Broadway Classroom, Broadway in Motion and Broadway Workshop. Waldrop's extensive experience on Broadway as both a conductor and pianist in today's most popular hits and his love of the American Songbook have made him a sought after conductor and one of the best and brightest new faces on the symphonic pops stage today. William received his Master's of Music degree from The Peabody Conservatory of Music and his Bachelor's of Music degree from The University of Mississippi.



ABOUT THE VOCALISTS



Bowling Green, Kentucky native, **Bronson Norris Murphy**, 2008 Summa Cum Laude graduate of Western Kentucky University's program in Music Education, is an active performer on the Broadway, Off-Broadway, Regional and Concert stages. After finishing his Master's Degree, Summa Cum Laude, in Vocal Performance at NYU's Steinhardt School in 2010, Mr. Murphy toured the United States and Canada to critical acclaim in Andrew Lloyd Webber's hit musical *CATS*. In 2014, Murphy made his Broadway debut in *The Phantom of the Opera* and has performed 10 roles in that production to date. He is, perhaps, best known to American audiences for premiering the role of The Phantom in the first North American production of Andrew Lloyd Webber's *Love Never Dies: The Phantom Returns* which toured the United States in 2017/18. Bronson has a continued legacy with the works of Andrew Lloyd Webber including the world premiere of *UNMASKED: The Music of Andrew Lloyd Webber* and *EVITA* with New York City Center. His work in regional theatres include Goodspeed Opera House, Paper Mill Playhouse, North Shore Music Theatre, The Skirball Center, Theatre By The Sea, John W. Engeman Theatre, The Players' Theatre, The Arts Center of Coastal Carolina, West Virginia Public Theatre, Manhattan Theatre Mission, NAMT Festival of New Musicals, York Theatre and two seasons as Stephen Foster in *The Stephen Foster Story* in the US and Japan. New York City developmental productions: *Pablo* (Original Concept Album), *Faustus, the Musical* (MTM's Best Actor Award), *I Hate Holmes*, *Lautrec* at the St. James, *Joan of Arc*, *Catch the Wind*, Alan Menken & Tim Rice's *King David* and *Maybe One Day: A Fable*.

As a concert artist, Bronson's performances have included *I Am Harvey Milk* at Lincoln Center's Avery Fisher Hall with Kristin Chenoweth, Andrew Lipka and the Orchestra of St. Lukes, *The Music Man: In Concert* with Orchestra Kentucky, the world premiere of *Prohibition* with the Rochester Philharmonic, *West Side Story: In Concert* with Norwalk Symphony, *Music City Christmas* with The Nashville Symphony as well as evenings with Springfield Symphony and The Florida Orchestra. 2020 Symphonic debuts include Symphony Nova Scotia, The Oregon Symphony, Spokane Symphony, Detroit Symphony, Southwest Florida Symphony, The National Arts Centre Orchestra, Grant Park Music Festival, New West Symphony, Buffalo Philharmonic, and Fort Worth Symphony.

Educational experience; While at WKU, Mr. Murphy was featured in mainstage productions of *The Gondoliers*, *Sweet Charity*, *Ragtime*, *Street Scene*, *Inherit the Wind* and *Children of Eden* as well as *The Old Maid and the Thief*, *Die Zauberflöte*, *Godspell* and *The Enchanted Attic* and as a soloist for Bach's Cantata No. 140, Ramirez's *Misa Criolla*, Saint-Saens' *Christmas Oratorio*, Vivaldi's *Magnificat* and Dubois' *Seven Last Words of Christ*. He is the four-time recipient of WKU's "Male-Vocalist of the Semester" award and, in his senior year, was awarded the College of Music's "Performer of the Semester." Other WKU honors include being named The Scholar of Potter College, The Jim Fern Music Education Scholarship, The Seymour Spiegelman Award for Vocal Music, Pi Kappa Lambda Inductee and a two-time first-place winner of The NATS Vocal Competition. In 2017 and 2019, respectively, Bronson was inducted into The Western Kentucky University Potter College "Wall of Fame" and the Warren County Public School System's "Hall of Distinguished Alumni" for his achievements in the arts.

In addition to his work on stage, Mr. Murphy served as the Choir & Artistic Ministries Director at St. James United Methodist Church in Bowling Green, Kentucky. As an advocate for music literacy, he serves as an active voice and acting teacher who maintains regular classroom hours in NYC while hosting workshops on vocal production, song interpretation, music theory and musical theatre audition techniques in masterclasses across the country and in-studio at New York University, The New York Film Academy, The Joffrey School of Ballet, Broadway Classroom and The Institute for American Musical Theatre.

ABOUT THE VOCALISTS



Madison Claire Parks is a Musical Theatre actress and singer most well-known for starring as Luisa in *THE FANTASTICKS* Off-Broadway at the Jerry Orbach Theatre in New York, for over 400 performances. Madison most recently completed her run as Lilli Vanessi / Kate in *KISS ME KATE* with The Arts Center of Coastal Carolina. Prior to that Madison starred as Portia in the West Coast regional premiere of *SOMETHING ROTTEN!* with Musical Theatre West directed by Something Rotten Broadway cast member Josh Grisetti. Madison has gained critical acclaim across the country as one of the top classic leading ladies starring in roles such as Laurey Williams in Rodgers & Hammerstein's *OKLAHOMA!* with North Shore Music Theatre and Musical Theatre West, Nellie Forbush in Rodgers & Hammerstein's *SOUTH PACIFIC*, opposite Broadway's Ben Davis as Emile de Becque, with Rubicon Theatre Company and with The Harrisburg Symphony, Sarah Brown in *GUYS & DOLLS* with both Musical Theatre West and Theatre Under The Stars. Madison also starred Off-Broadway as Katherine Talbot in Lerner and Loewe's rarely done musical: *THE DAY BEFORE SPRING* with The York Theatre Company, the first time the complete piece was done in New York since its original run on Broadway in 1943. Other favorite roles include Cosette in *LES MISÉRABLES*, Hedy LaRue in *HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING*, Lady Larken in *ONCE UPON A MATTRESS*, Marsinah in *KISMET*, Precious in *STEEL PIER*, and Daisy Mae in the Los Angeles adaptation of *LI'L ABNER*. Madison also performs as a soloist with numerous orchestras and symphonies across the country, from the Rochester Philharmonic to The Florida Orchestra to The Grant Park Orchestra and Music Festival in Chicago and many more. Madison is a third-generation performer and dedicates all her work to her grandmother Betty Garrett.



There's no need to sugar coat it, since **Shayna Steele's** impressive credits speak for themselves. Her colleagues praise her ability, her dedication and drive to perfecting her craft as a professional singer and knockout performer. On stage and in the studio, New York City based vocalist and songwriter Shayna Steele proves she is a vocal force to be reckoned with.

After appearing on Broadway in *Rent*, *Jesus Christ Superstar* and the original cast of *Hairspray*, Steele started writing music with partner David Cook in 2002. The two quickly developed a creative synergy, collaborating on Steele's eponymous debut EP in 2004. Though self-released, the album's breakout soul-funk single "High Yella" achieved the attention she needed to raise her solo profile. She and/or her band have since shared the stage with luminaries Ledisi, opening for George Clinton and the Sugar Hill Gang, a featured singer with Bjorkestra and Grammy winning conductor/composer/trumpeter Dave Douglas, featured with 2 x Grammy winner Snarky Puppy in 2014 at the Nice Jazz Festival, the Estival Jazz Festival and the North Sea Jazz Festival, Java Jazz Festival and the Singapore Jazz Festival. Shayna is a vocalist with the Grammy-nominated Broadway Inspirational Voices and has worked as a sideman with Lizz Wright, Bette Midler, Natasha Bedingfield, John Legend, Matthew Morrison, Yeah Yeah Yeahs, Queen Latifah, Dolly Parton, Rihanna and Kelly Clarkson.

"Disco Lies", the first single off Moby's 2008 release *Last Night*, reached #1 on the US Billboard Dance charts and went on to be featured in J.J. Abram's summer blockbuster *Cloverfield* and the movie *The Backup Plan* starring Jennifer Lopez. Her voice has remained high in demand with vocals on the *Hairspray* (movie soundtrack), 2012's *The Bourne Legacy*, *Sex and the City 2*, NBC's *Smash*, 2008 Summer Olympic highlights on BBC, The Shanghai Restoration Project and HBO's "The Sopranos". In December, Shayna reprised her role with the "Dynamites" in NBC's *Hairspray Live*.

Shayna's sophomore album, *RISE* (Ropeadope Records) has received rave reviews from both critics and fans alike and reached #4 on the U.S. iTunes jazz charts and #2 on the Italian iTunes Jazz Charts. Shayna is currently in the studio finishing up her 3rd solo album with producer David Cook set to release in early 2018. Please visit www.shaynasteele.com for more information.

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Established in 1984, the Endowment Fund was created to preserve the FWSO's rich artistic tradition and ensure financial security for live symphonic music in our city. Named gift opportunities recognize significant contributions to the Endowment Fund.

Symphony League of Fort Worth

Founded in 1957, the Symphony League of Fort Worth provides the FWSO with vital volunteer and financial support throughout the season. If you are interested in League membership, visit www.slofw.com.

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The Centurion Society salutes extraordinary individuals who have given \$100,000 or more to the Fort Worth Symphony Orchestra in cumulative lifetime gifts. Companies and foundations are welcomed into the Centurion Society beginning at the \$500,000 level.

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

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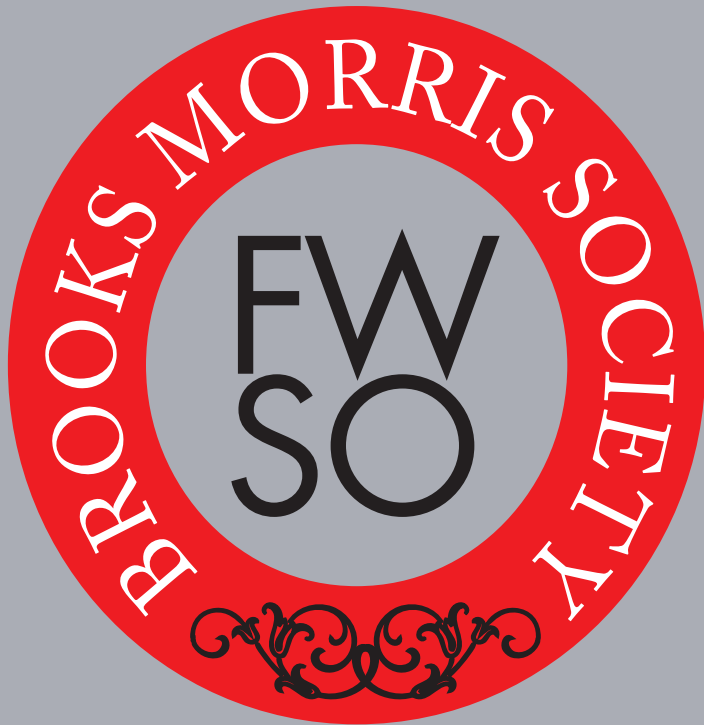
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Below you will find important information regarding your 2020 - 2021 concert experience.

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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