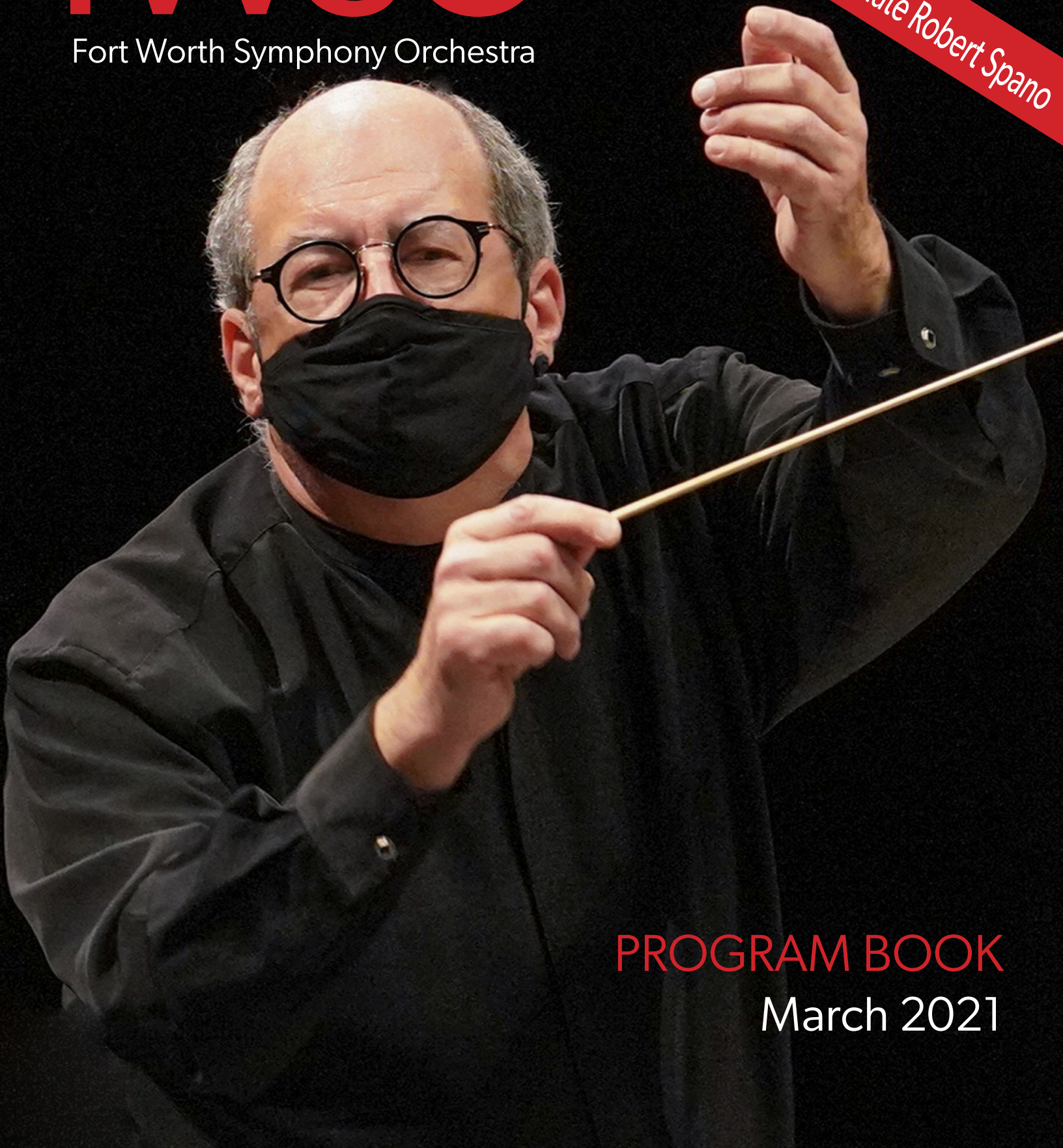


fWSO

Fort Worth Symphony Orchestra

FWSO's Music Director Designate Robert Spano



PROGRAM BOOK

March 2021

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Patrons and Donors,

I am thrilled to share with you the success of our annual Gala, which is the FWSO's most important fundraiser of the season. Despite all the challenges faced during this pandemic, and with the extraordinary hard work of our brilliant staff, I am happy to report that the fundraising goals were successfully met! I thank everyone whole heartedly for donating to and participating in this memorable evening.

These are difficult times for so many, and the economy has suffered, especially the arts. But despite this, the FWSO has persevered with flexibility and innovation. I am grateful to FWSO President & CEO, Keith Cerny, Ph.D., for his leadership, along with the devoted and hard-working staff. I hope you feel confident that the FWSO has proven itself solid and unified during this tragic period. In my experience as a long-term board member of the symphony, we are very lucky to have such an extraordinary group of professionals running the association. Furthermore, I know you will agree that our brilliant musicians never cease to amaze with their

outstanding talent and their never-ending pursuit of excellence. We are truly fortunate to have such a world-class orchestra here in Fort Worth!

We are thrilled to announce the appointment of Robert Spano as Music Director Designate. Building on twenty years of growth lead by Miguel Harth-Bedoya, Maestro Spano will usher the FWSO into its next chapter. Robert is a very accomplished musician and conductor who is respected and admired throughout the musical world.

Please mark your calendars and bring your friends and family to the remaining concerts of this season, and if you have not already purchased a subscription to the 2021/2022 season, I urge you to do so. It will be filled with glorious music that you will not wish to miss, and your presence and applause are most meaningful to our musicians.

I want to thank all of you for the astonishing generosity you have bestowed upon this organization during this tragic period. Your loyal support reflects a huge commitment to our musicians who are thriving and growing. This season, more than ever, we hope we can count on your continuous financial support to help us keep the music playing, as we all know that life is truly better with music!

With much appreciation and gratitude,

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 Patrons,

Welcome back! We are delighted to see you again to enjoy the unique experience of live music performance. As always, we appreciate your patience and support throughout this entire season with our move to Will Rogers Auditorium.

I hope you enjoy the breadth and depth of our artistic offerings and will join us for every one of the concerts we have planned for you this spring as we keep the music playing.

Recently you may have seen in the press, we announced the appointment of Maestro Robert Spano as the FWSO's next Music Director. I am confident that he will build on the outstanding legacy of our much-admired Music Director Miguel Harth-Bedoya. On a personal note, I am greatly looking forward to working with Maestro Spano to support his musical vision, and to further develop the FWSO's reputation on the national and international stage. Miguel will continue conducting the orchestra regularly as Music Director Laureate.

We are also excited to announce the FWSO's return to Bass Hall for the fall of 2021. We have an exceptional line up of conductors and guest artists, including performances lead by Robert Spano and Miguel Harth-Bedoya. Other outstanding soloists in our symphonic series line up include Grammy-nominated classical pianist Joyce Yang, Grammy-winning violinist Augustin Hadelich, Russian classical guitarist Artyom Dervoed and popular bass Kevin Burdette. Our pops series will open with fan favorite Bugs Bunny at the Symphony, 30th Anniversary Edition, and includes an evening with Kenny G, a multimedia presentation of Back to the Future and more.

We hope you will come and enjoy your brilliant Orchestra's new 2021/22 season—and don't forget to subscribe. You can also visit us online at fwsymphony.org or call our box office at 817-665-6000.

Thank you again for all your much-needed support. I look forward to seeing you at many concerts in the months ahead.

Yours sincerely,



Keith Cerny, Ph.D.
President and CEO



ABOUT ROBERT SPANO



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, Iestyn 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.

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.

FORT WORTH SYMPHONY ORCHESTRA

Robert Spano, Music Director Designate
Nancy Lee and Perry R. Bass Chair

Miguel Harth-Bedoya, Music Director Laureate

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
Roselyn Story
Kimberly Torgul

VIOLIN II

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

VIOLA

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

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Mr. Sid R. Bass Chair
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Shelley Jessup
Leda Dawn Larson
Craig Leffer^o

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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
*Roselyn 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, MUSIC DIRECTOR DESIGNATE
KEITH CERNY, Ph.D., PRESIDENT AND CEO

2020–2021 SYMPHONIC SEASON

Tuesday-Thursday, March 16–18
Will Rogers Memorial Auditorium

Robert Spano, Conductor
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Jeremy Denk, Piano

MOZART **Piano Concerto No. 25 in C Major, K. 503**

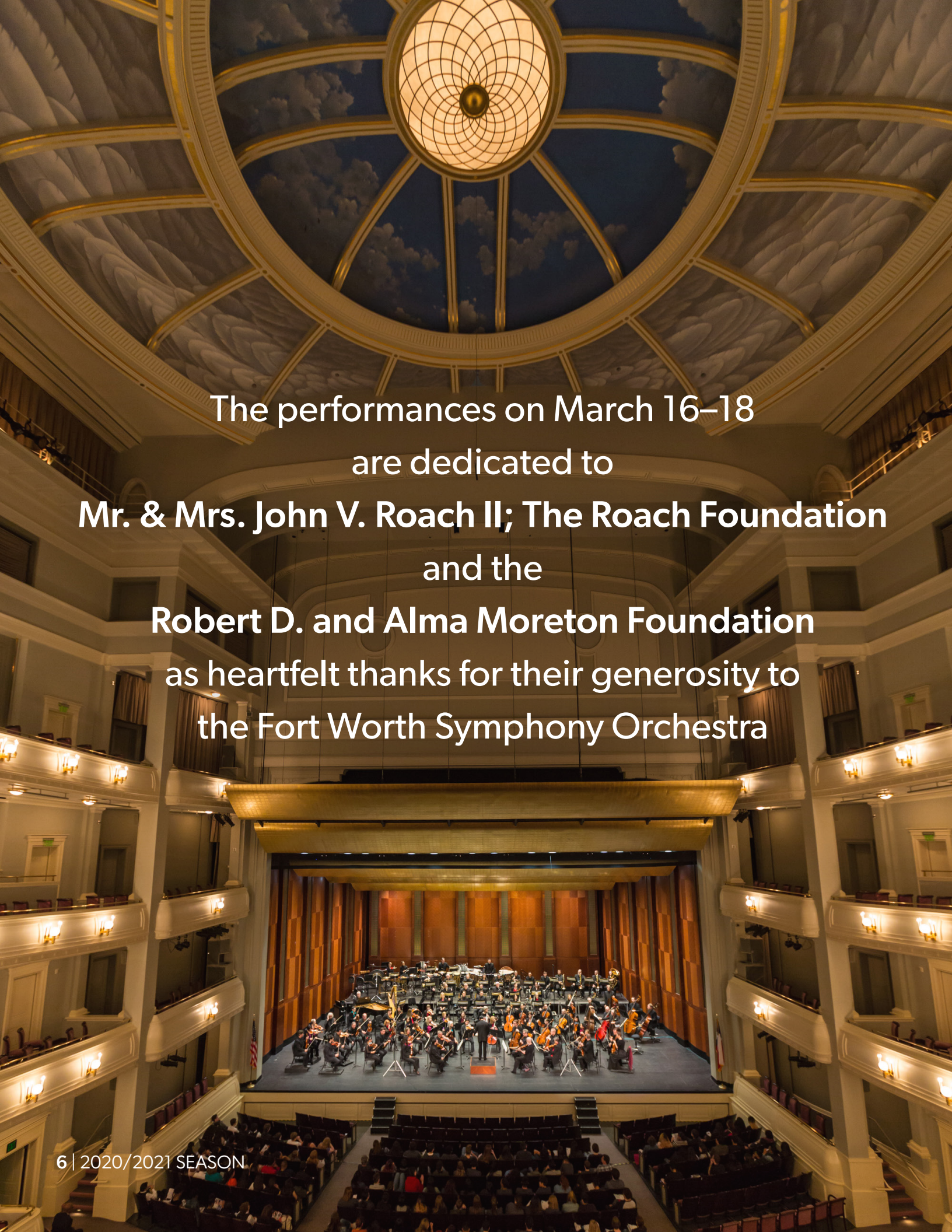
I. Allegro maestoso
II. Andante
III. Allegretto
Jeremy Denk, Piano

BEETHOVEN **Symphony No. 7 in A Major, Op. 92**

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto
IV. Allegro con brio

These performances are dedicated to
Mr. and Mrs. John V. Roach II; The Roach Foundation
and
the **Robert D. and Alma Moreton Foundation**
as heartfelt thanks for
their generosity to 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 March 16–18
are dedicated to
Mr. & Mrs. John V. Roach II; The Roach Foundation
and the
Robert D. and Alma Moreton Foundation
as heartfelt thanks for their generosity to
the Fort Worth Symphony Orchestra

PROGRAM NOTES by Jeremy Reynolds

PIANO CONCERTO No. 25 in C MAJOR, K. 503

- I. Allegro maestoso
- II. Andante
- III. Allegretto

DURATION: Around 32 minutes

COMPLETED: 1786

INSTRUMENTATION: flute, two oboes, two bassoons, two horns, two trumpets, timpani, strings, and solo piano

"I cannot write poetically, for I am no poet. I cannot make fine artistic phrases that cast light and shadow, for I am no painter. I can neither by signs nor by pantomime express my thoughts and feelings, for I am no dancer; but I can by tones, for I am a musician."

— Wolfgang Amadeus Mozart
(Born 1756, Austria; died 1791)

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.

SONATA FORM: A type of composition in three sections (exposition, development, and recapitulation) in which at least two themes or subjects are explored and developed throughout a movement.

SUGGESTED READING:

Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment by Simon P. Keefe
Wolfgang Amadeus Mozart: A Life in Letters (Penguin edition)

FURTHER LISTENING:

Piano Concerto No. 24 in C Minor, K. 491
String Quintet in C Major, K. 515
Symphony No. 41 in C Major, K. 551

Hold this thought: Writing counterpoint involves setting musical melodies or lines against one another according to a set of rules. For those unfamiliar, singing "Frère Jacques" as a round is an example of musical counterpoint and multiple melodies occurring simultaneously. (Specifically, this is a type of counterpoint called canon.)

Now, one of Mozart's more famous utterances is as follows: "Melody is the essence of music. I compare a good melodist to a fine racer, and counterpointists to hack post-horses; therefore be advised, let well alone and remember the old Italian proverb: *Chi sa più, meno sa* — Who knows most, knows least."

In short, an inspired melody is more consequential than studied counterpoint, as the former is born of muses and creativity and the latter is a learned craft. Despite privileging one aspect of composition over the other, Mozart was himself one of the finest melodists in history as well as a masterful contrapuntal writer, and his 25th piano concerto is a prime illustration of his dual proficiencies.

The first movement, in sonata form and marked "maestoso," or "majestic," opens with a militant proclamation of the first theme by the orchestra, transitioning before long into overlapping scales and melodic fragments set against each other in increasingly complex demonstrations of contrapuntal ability. The second theme starts as a softer, more lyrical melody in the strings before winds join to shade and add color. Layers overlap one another before the fanfare-like quality of the opening returns to herald the entrance of the soloist. Hesitant only at first, the piano then picks its way through fragments of the orchestra's introduction before intertwining itself in the familiar material of the exposition, transmuted through various keys and emotional affects.

To contrast, the second movement begins in the winds with a sighing melody of breathtaking longing. Gone is the force and vigor of the opening movement—here is a much gentler, soothing interlude; the piano dances along with plenty of musical ornaments (trills and flourishes and the like), but without sounding ostentatious. It is pure grace.

The finale, a scurrying melody in the fashion of a French gavotte—a style of dance—evidences that charm that has so endeared Mozart's music to listeners across the centuries. For all its quick twists and turns, its sudden louds and softs and contrasting melodies and accompaniments, the music nips along with a sense of rightness, making those genuinely surprising moments all the more exquisite. A middle section introduces a theme of elegant pathos, and the cheery opening theme returns to jounce along to brilliant conclusion.

PROGRAM NOTES by Jeremy Reynolds

SYMPHONY No. 7 in A MAJOR, Op. 92

I. Poco Sostenuto — Vivace

II. Allegretto

III. Presto — Assai meno presto (trio)

IV. Allegro con brio

DURATION: Around 42 minutes

PREMIERED: Vienna, 1813

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

“So he [Napoleon] is no more than a common mortal! Now he, too, will tread underfoot all the rights of man [and] indulge only his ambition; now he will think himself superior to all men [and] become a tyrant!”

—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. In Beethoven’s Symphony No. 7, both the first and last movements are in sonata form.

THEME AND VARIATIONS: A musical form in which the composer introduces a “theme,” or central melodic idea, and then repeats and deconstructs that theme such that each successive restatement, “variation,” emphasizes different moods and elements of the original theme.

SUGGESTED READING:

Beethoven: Anguish and Triumph

by Jan Swafford

Beethoven’s Letters, Dover edition

FURTHER LISTENING:

Symphony No. 8 in F Major

Wellington’s Victory

Piano Sonata No. 27 in E Minor

An die Hoffnung, Op.94

An explosion of tone and color opens Beethoven’s sunny seventh symphony, with slow wind melodies driving the music to subsequent smaller detonations. The slow pace of this minutes-long introduction is maddeningly portentous, hinting at the grandeur to come, before—finally—strings and flutes hover at the same pitch, transforming the rhythm into a skipping beat as the flute introduces a burbly tune, quickly echoed by the full might of the orchestra.

Much has been written about this, one of the composer’s more uplifting works, and at its 1813 premiere Beethoven himself remarked that it was among his finest. Still, another famous composer perhaps captured its ethos best. Of Beethoven’s Symphony No. 7, Richard Wagner wrote:

All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which carries us away with bacchanalian power through the roomy space of nature, through all the streams and seas of life, shouting in glad self-consciousness as we sound throughout the universe the daring strains of this human sphere-dance. The Symphony is the Apotheosis of the Dance itself: it is Dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone.

(Wagner once danced his way through the symphony to prove this point, with none other than his father-in-law Franz Liszt performing a keyboard reduction.)

Wagner’s point is apt—each movement of this symphony has a core rhythmic drive that propels the music forward like a heartbeat. And certainly, the audience at the premiere felt moved. After a lengthy first movement built from that merry flute tune, the second movement’s funeral march-like pathos so excited those at the premiere that the raucous applause demanded an instant encore. A sort of “double” theme and variations form, Beethoven builds the Allegretto movement on two tunes, intertwining the simple rhythmic opening with a sinuous, legato tune throughout and alternating with brief major-key episodes.

For those keeping an ear out, the form is ABABA in terms of its thematic grouping and layout. The third movement follows in the same vein; listening for dramatic shifts in speed and affect can illuminate where new sections begin. More than one historian believed that Beethoven wrote this third movement while intoxicated, and famed 20th century conductor Thomas Beecham likened this segment to “a lot of yaks jumping about.” Therein lies its charm, as Beethoven wields vast orchestral forces and sends them prancing in comically nimble melodies. A slower “trio” section contrasts this light-footed tune with an Austrian pilgrim’s hymn, far more serene and weighty.

As in the opening movement, the finale erupts and stutters before it takes off with a sweeping melody in the strings, punctuated by ferocious winds and percussion. There are two strong beats per bar here, and the composer emphasizes the second of the two throughout as the rhythmic hook for this last movement, adding a driving urgency to the music that doesn’t resolve until the final exultant moments.

Beethoven’s life and work are marked by his relationship with Napoleon Bonaparte. The composer’s initial hope for the French leader’s humanitarianism soured after Napoleon declared himself emperor and dictator rather than embracing a more magnanimous approach to leadership. Famously, Beethoven crossed out his third symphony’s dedication to Napoleon, retitling it the “Eroica” (“Heroic”) symphony. The seventh symphony too, however, embodies this relationship, as it carries a whiff of confrontation and resistance to Napoleon’s 1809 occupation of Vienna and a great hope of European liberation from tyranny.

ABOUT JEREMY DENK



Jeremy Denk is one of America's foremost pianists. Winner of a MacArthur "Genius" Fellowship, and the Avery Fisher Prize, Denk was recently elected to the American Academy of Arts and Sciences. Denk returns frequently to Carnegie Hall and in recent seasons has appeared with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Cleveland Orchestra, as well as on tour with Academy of St Martin in the Fields, and at the Royal Albert Hall as part of the BBC Proms.

In 2019-20, until the COVID-19 pandemic led to the shutdown of all performances, Denk toured Bach's Well-Tempered Klavier Book 1 extensively, and was to have performances culminate with Lincoln Center in New York and the Barbican in London. He returned to Carnegie Hall to perform Beethoven's Choral Fantasy with Orchestra of St. Luke's, and made his solo debut at the Royal Festival Hall with the London Philharmonic performing Beethoven's Piano Concerto No. 4. He also made his solo recital debut at the Boulez Saal in Berlin performing works by Bach, Ligeti, Berg, and Schumann, and returned to the Piano aux Jacobins Festival in France, as well as London's Wigmore Hall. Further performances abroad included his debut with the Bournemouth Symphony, his returns to the City of Birmingham Symphony and the Piano Espoo Festival in Finland, and recitals of the complete Ives Violin Sonatas with Stefan Jackiw.

Highlights of the previous season included a three-week recital tour, culminating in Denk's return to Carnegie Hall; play-directing Mozart Concerti on an extensive tour with Academy of St Martin in the Fields; and a nationwide trio tour with Joshua Bell and Steven Isserlis. He also performed

and curated a series of Mozart Violin Sonatas ('Denk & Friends') at Carnegie Hall.

Denk is also known for his original and insightful writing on music, which Alex Ross praises for its "arresting sensitivity and wit." He wrote the libretto for a comic opera presented by Carnegie Hall, Cal Performances, and the Aspen Festival, and his writing has appeared in the *New Yorker*, the *New Republic*, *The Guardian*, and on the front page of the *New York Times Book Review*. One of his *New Yorker* contributions, "Every Good Boy Does Fine," forms the basis of a book for future publication by Random House in the US, and Macmillan in the UK.

Denk's recording of the Goldberg Variations for Nonesuch Records reached No. 1 on the Billboard Classical Charts. His recording of Beethoven's Piano Sonata No. 32 in C Minor, Op. 111 paired with Ligeti's Études was named one of the best discs of the year by the *New Yorker*, NPR, and the *Washington Post*, and his account of the Beethoven sonata was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives's two piano sonatas also featured in many "best of the year" lists. His recording *c.1300-c.2000* was released in 2018 with music ranging from Guillaume de Machaut, Gilles Binchois and Carlo Gesualdo, to Stockhausen, Ligeti and Glass.

Jeremy Denk graduated from Oberlin College, Indiana University, and the Juilliard School. He lives in New York City, and his web site and blog are at jeremydenk.net.

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Your gift to the annual fund allows the FWSO to bring the joy of music to 200,000 adults and children through the nearly 200 performances each season.

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Elevate your FWSO to VIP with a membership to Patrons of the Symphony. Your generous donation of \$2,000 or more annually, or \$167 a month through our Metronome program, entitles you to extraordinary benefits designed to enhance your FWSO experience.

Tribute Gifts

Honor or memorialize friends or loved ones with a tribute gift to the Symphony. A special acknowledgment is sent to the person or family informing them of your generosity and thoughtfulness.

Brooks Morris Society

Leave a lasting legacy and invest in the future of the Symphony by including the FWSO in your will or estate plans.

Endowment Fund

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.

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

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.
- **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.

2.20.21 GALA

Fort Worth Symphony Orchestra



Thank you to everyone who made the FWSO Annual Gala a success!

The spectacular, socially-distanced evening featured a red carpet reception, a concert with pianist Yuja Wang and your Fort Worth Symphony Orchestra conducted by Miguel Harth-Bedoya, and a seated dinner for 200 guests.

Gala Chairman
Mercedes T. Bass

Gala Co-Chairs
Marianne Auld, Ashli Blumenfeld, Mary Hart Lipscomb,
Fraser Pergande, and Jonathan T. Suder

*Join us to encourage and
appreciate your orchestra.*

*Thank you for
your generous support.*

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