



FW FORT WORTH
SO SYMPHONY
ORCHESTRA

program book

GALA Edition

featuring violinist

SARAH CHANG

2/26/22

FWSO FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE
KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE
KEITH CERNY, Ph.D., PRESIDENT AND CEO

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Friends,

I am so grateful to every one of you for joining us tonight at this special Gala concert starring the superb violinist Sarah Chang and your very own Fort Worth Symphony Orchestra conducted by Patrick Summers. This evening's Gala is dedicated in loving memory of Rae and Ed Schollmaier—two longtime supporters of not only the FWSO, but across north Texas. Their contributions to this institution and so many others continue to benefit and inspire us, and we are deeply thankful for their immeasurable service to our community.

The 2021/2022 season continues to bring the joy of live music. We are pleased to reintroduce Concerts in the Garden this summer, and very much hope you will join us for these fun, family friendly performances. Moving forward into the 2022/2023 season, we are thrilled to welcome our new Music Director, Robert Spano, and new Principal Guest Conductor, Kevin John Edusei to the helm of our fabulous orchestra, strengthened by ten new outstanding musicians.

The last two years have been an unthinkable challenge, but our generous donor community has kept the FWSO alive and thriving. Thank you! But we still need your help. If you already support the orchestra with a donation, please consider increasing your gift. If you are a new donor, we are thrilled to welcome you to our family of supporters who believe that Life is Better with Music. Donations of any amount are most meaningful and appreciated, and with your much-needed support, we can sustain our superb level of artistry across north Texas and beyond.

All of us at the Fort Worth Symphony Orchestra—musicians, Board of Directors, and staff—are grateful that you are part of the FWSO family. We look forward to seeing every one of you at upcoming concerts and wish you all the very best.

With my warmest regards,

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! Thank you for joining us for this very special gala concert featuring the world-renowned violinist Sarah Chang under the baton of Maestro Patrick Summers. I hope that you have enjoyed the breadth and depth of our artistic offerings so far this season, and will join us for every one of the concerts we have planned for you this spring.

Tonight, we want to express our gratitude to all of you, our loyal patrons, for your continued support throughout this ongoing pandemic. It is because of you that we have been able to keep the doors open and the music playing during these challenging times. I would especially like to thank our Board Chairman Mrs. Mercedes T. Bass for her tireless leadership in keeping the FWSO financially strong and artistically vibrant.

In 2021, the FWSO made two significant artistic appointments: Robert Spano as Music Director, and Kevin John Edusei as Principal Guest Conductor. I cannot imagine two more gifted conductors to lead the FWSO in the next phase of its artistic development. In January, we announced our ambitious 2022-2023 season, which is full of classics, new works, and Fort Worth audience favorites. It is truly a unique and exciting time for the Fort Worth Symphony Orchestra, and we hope that you will subscribe once again to the dynamic FWSO. Please join us!

Thank you again for all your support and we hope you enjoy this special, celebratory evening.

With gratitude,



Keith Cerny, Ph.D.
President and CEO



FORT WORTH SYMPHONY ORCHESTRA

GALA

2/26/22

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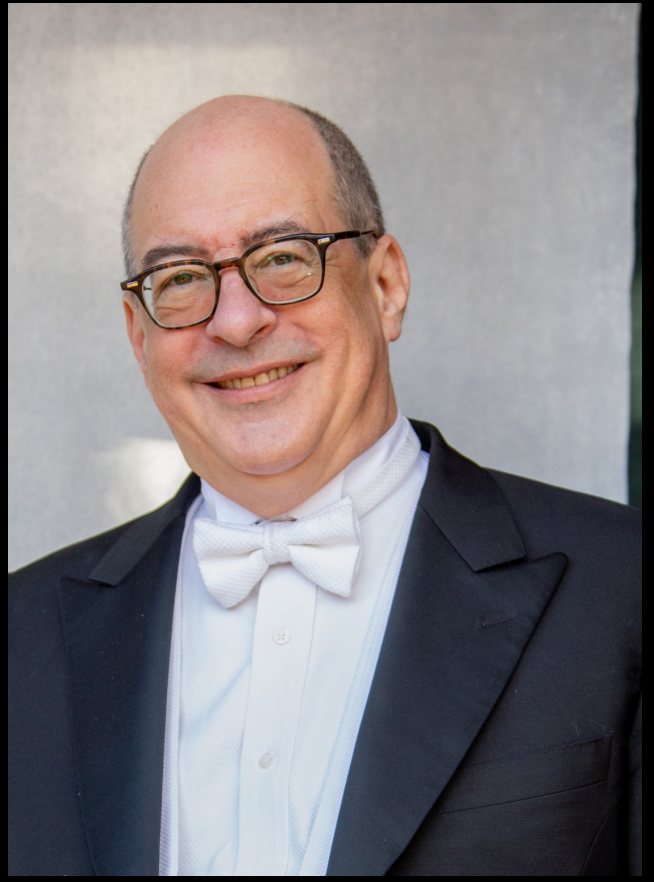
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ABOUT ROBERT SPANO



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 first as Music Director Designate 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 included 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 returned to the Indianapolis Symphony, Singapore Symphony, and BBC Symphony Orchestra. He made conducting debuts with the NHK Symphony Orchestra, Auckland Philharmonia, and Wrocław Philharmonic, and appeared in the Fort Worth Symphony Orchestra's Symphonic Series.

Programs with the Atlanta Symphony Orchestra this season reflected Spano's signature rich pairings of contemporary works with cherished classics. The orchestra's 75th season featured 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 opened 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 were scheduled to 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 was scheduled to conclude with the Atlanta premiere of Wagner's *Tristan und Isolde*.

Recently, 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.

FORT WORTH SYMPHONY ORCHESTRA

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

Kevin John Edusei, Principal Guest Conductor Designate

Miguel Harth-Bedoya, Music Director Laureate

Alex Amsel, Assistant Conductor
Rae and Ed 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
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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
Tatyana Smith
Matt Milewski
Dylan Naroff
Kathryn Perry
Andrea Tullis
Camilla Wojciechowska

VIOLA

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

CELLO

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Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Emileigh Vandiver, Associate Principal
Keira Fullerton, Assistant Principal
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John Belk
Deborah Brooks
Shelley Jessup
Jenny Kwak

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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
Tim Daniels

ENGLISH HORN

Tim Daniels

CLARINET

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

E-FLAT CLARINET

Ivan Petruzzello

BASS CLARINET

Gary Whitman

BASSOON

Joshua Elmore, Principal
Mr. & Mrs. Lee M. Bass Chair
Cara Owens, Assistant Principal

HORN

Gerald Wood, 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

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Bayard H. Friedman Chair

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^o2021/2022 Season Only

⁺Denotes Deceased

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

KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2022 Gala

Saturday, Feb. 26, 2022, at 7 p.m.

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Patrick Summers, Conductor

Sarah Chang, Violin

BRAHMS

Hungarian Dances

No. 4 in F-SHARP MINOR (orch. Juon)

No. 3 in F MAJOR (orch. Brahms)

No. 2 in D MINOR (orch. Hallén)

No. 1 in G MINOR (orch. Brahms)

DVOŘÁK

Violin Concerto in A Minor, Op. 53

I. Allegro ma non troppo

II. Adagio ma non troppo

III. Finale: Allegro giocoso ma non troppo

Sarah Chang, Violin

RAVEL

Boléro

This evening will be performed without an 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 Fort Worth Symphony Orchestra extends its deepest gratitude to Mrs. Mercedes T. Bass, Mr. and Mrs. John Kleinheinz, and the late Rae and Ed Schollmaier for their tremendous generosity to “Keep the Music Playing.” These gifts supported the FWSO during unprecedented challenges and continue to help keep the FWSO as a leader in our nation committed to live performance.

The following individual donors’ gracious gifts significantly support the mission of the FWSO and we send them our heartfelt thanks for their generosity:

Mr. and Mrs. Edward P. and Sasha Bass, Drs. Jeff and Rosemary Detweiler, Mr. and Mrs. J. Luther King, Jr., Anonymous, Mary Potishman Lard Trust, Mr. and Mrs. David M. Porter, Mr. and Mrs. Mark Hart, III, Mr. and Mrs. William S. Davis | Davoil, Inc., and Ms. Althea L. Duersten.

The beautiful music of the FWSO would not be complete without the incomparable sounds of two very special violins: the Antonio Stradivari violin (1710) performed on by Concertmaster Michael Shih, generously on loan to the FWSO by Mr. and Mrs. William S. Davis of Fort Worth, Texas. Associate Concertmaster Swang Lin performs on the exquisite “Eugenie, ex-Mackenzie” Antonio Stradivari violin (1685), generously on loan to the Fort Worth Symphony Orchestra Association from an anonymous patron.

The FWSO Gala
is dedicated
in loving memory of
Rae and Ed Schollmaier.

ABOUT PATRICK SUMMERS



Patrick Summers was named artistic and music director of Houston Grand Opera in 2011 after having served as the company's music director since 1998.

Some highlights of his work at HGO include conducting the company's first-ever complete cycle of Wagner's *Ring* and its first performances of the Verdi *Requiem*; collaborating on the world premieres of Tarik O'Regan's *The Phoenix*, André Previn's *Brief Encounter*, Christopher Theofanidis's *The Refuge*, Jake Heggie's *It's a Wonderful Life*, *The End of the Affair*, and *Three Decembers*, Carlisle Floyd's *Cold Sassy Tree* and *Prince of Players*, and Tod Machover's *Resurrection*; leading the American premiere of Weinberg's Holocaust opera *The Passenger*, both at HGO and on tour to the Lincoln Center Festival.

He has nurtured the careers of such artists as Christine Goerke, Ailyn Perez, Joyce DiDonato, Ana María Martínez, Ryan McKinny, Tamara Wilson, Albina Shagimuratova, Anthony Roth Costanzo, Norman Reinhardt, Jamie Barton, and Dimitri Pittas.

Maestro Summers has enjoyed a long association with San Francisco Opera (SFO) and was honored in 2015 with the San Francisco Opera Medal. His work with SFO includes conducting Jake Heggie's *Moby-Dick*, which was recorded and telecast on PBS's Great Performances. In 2017, he was awarded an honorary Doctor of Music degree by Indiana University.

He was recently named artistic director of the Aspen Music Festival's opera program alongside Renée Fleming. During the 2019–20 season at HGO, he conducted *Saul* and *Aida*. Other recent engagements included *Dead Man Walking* at the Israeli Opera.

ABOUT SARAH CHANG

Recognized as one of the foremost violinists of our time, Sarah Chang has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at the age of eight, Ms. Chang has continued to impress audiences with her technical virtuosity and refined emotional depth.

Highlights from Ms. Chang's recent and upcoming seasons, have included performances with such North



American orchestras as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, National Symphony Orchestra, Boston Symphony, Cleveland Symphony, Montreal Symphony, Houston Symphony, Detroit Symphony, San Francisco Symphony, Toronto Symphony, Vancouver Symphony, Cincinnati Symphony, San Diego Symphony, and New Jersey Symphony. She has also performed at the Hollywood Bowl and at the Tanglewood, Ravinia, and Aspen Music Festivals, among others. With a career that has blossomed internationally, her European engagements have taken her to Austria, France, Germany, Italy, Spain, Switzerland, and the United Kingdom, and her engagements in Asia

have brought her to audiences in China, Japan, Korea, Malaysia, Singapore, Australia, and New Zealand. As an accomplished recital and chamber musician, Ms. Chang regularly travels the world, performing with such artists as Pinchas Zukerman, Yefim Bronfman, Leif Ove Andsnes, Yo-Yo Ma, Isaac Stern, Wolfgang Sawallisch, and members of the Berlin Philharmonic Orchestra.

Ms. Chang's most recent recording for EMI Classics - her 20th for the label - featured the Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie, and was received to excellent critical and popular acclaim. Her recording of Vivaldi's Four Seasons attracted international commendation, with BBC Music Magazine stating: "She has never made a finer recording." She has also recorded Prokofiev Violin Concerto No.1 and Shostakovich Violin Concerto No.1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle; Fire and Ice, an album of popular shorter works for violin and orchestra with Placido Domingo conducting the Berliner Philharmoniker; the Dvořák Violin Concerto with the London Symphony Orchestra and Sir Colin Davis; as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.

Along with Pete Sampras, Wynton Marsalis, and Tom Brady, Ms. Chang has been a featured artist in Movado's global advertising campaign "The Art of Time." In 2006, Ms. Chang was honored as one of 20 Top Women in Newsweek Magazine's "Women and Leadership, 20 Powerful Women Take Charge" issue. In March 2008, Ms. Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society and potential in shaping the future of the world.

In 2012, Sarah Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair in Sprague Hall in her name. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Ms. Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Siena, Italy. Other previous distinctions include the Avery Fisher Career Grant, Gramophone's "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. In 2011, Ms. Chang was named an official Artistic Ambassador by the United States Department of State.

PROGRAM NOTES by Jeremy Reynolds

JOHANNES BRAHMS

SELECTIONS from the
HUNGARIAN DANCES (1869)

No. 4 in F-SHARP MINOR (orch. Juon)

No. 3 in F MAJOR (orch. Brahms)

No. 2 in D MINOR (orch. Hallén)

No. 1 in G MINOR (orch. Brahms)

DURATION: Around 13 minutes

PUBLISHED: 1869

INSTRUMENTATION: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, bass drum, cymbals, triangle, and strings

"[The dances are] genuine gypsy children, which I did not beget, but merely brought up with bread and milk."

— Johannes Brahms
(Born 1833, Germany; died 1897)

ORCHESTRATION: The arrangement or scoring of music for orchestral performance, i.e. assigning melody, harmony and other effects to different instruments to achieve a desired sound or feeling or effect.

RUBATO: the temporary disregarding of strict tempo to allow an expressive quickening or slackening, usually without altering the overall pace. (Oxford Languages)

SUGGESTED READING:

Johannes Brahms: Life and Letters by Johannes Brahms, translated by Styra Avins and Josef Eisinger

Johannes Brahms: A Biography by Jan Swafford

FURTHER LISTENING:

Brahms: Symphony No. 1 in C Minor
Variations on a Theme by Haydn
Hungarian Dances (complete)

Famous people have quirks. Tom Hanks collects typewriters. Neil Young allegedly collects model trains. Janet Jackson collects pig figurines.

What did Johannes Brahms collect, you ask? Hungarian folk tunes, of course. During his childhood he encountered this spirited, heavily ornamented style music during the failed Hungarian Revolution of 1848, as refugees fled through Hamburg on their way to America. One of the refugees, the eminent virtuoso Eduard Hoffmann (also called Reményi), struck up a relationship with the then fifteen-year-old Brahms. Reményi later returned to Germany and launched a tour with Brahms as his accompanist in 1853.

It was during this time that Brahms picked up his rather profitable lifelong passion.

There are two sets of Hungarian Dances totaling twenty-one short dances, one published in 1869 and 1880. Brahms originally wrote these as works for piano four hands and earned quite a pretty penny due to their playability. Brahms was aware of their potential and wrote to his publisher that they were "perhaps the most practical article so unpractical a man as myself can offer."

The dances have since been rearranged for numerous ensembles, including full orchestra, with some of the arrangements tackled by Brahms himself. The Hungarian Dance No. 5 (not programmed) may be the most often performed, but each dance has its own qualities to recommend it. The first, orchestrated by the composer, is a turbulent caper, moody and passionate, beginning with melodies in the strings and bubbling wind accompaniments.

The second (orchestrated by composer Andreas Hallén) captures a similar sense of abandon — one of the characteristics of such music is its elasticity of tempo, something less common to German and Italian and French composition from this era. Brahms takes full advantage, the music is taffy-like, changing in mood and speed at the drop of a traditional fur cap.

The third dance (also orchestrated by Brahms) places a lighter tune in a pair of oboes, all good nature and cheer until the horns take over with a more ominous melody. The fourth (with orchestration by composer Paul Juon) is mournful, even melodramatic, with a tongue-in-cheek middle section featuring winds and pizzicato strings before the dance ends with a flourish in the same mood in which it began.

Brahms believed he was using actual folk tunes from Hungary in these dances, however this may not have been the case. His former collaborator, Reményi, claimed some of the tunes were his own after encountering them fifteen years later. Whether they were or not isn't known, but from accounts of the pair's friendship it seems likely that, if anything, Reményi passed off a few of his own compositions as traditional folk tunes, meaning Brahms was acting in good faith. At any rate, Brahms' treatments immortalized the tunes far more effectively than Reményi could have hoped.

PROGRAM NOTES by Jeremy Reynolds

ANTONIN DVOŘÁK

VIOLIN CONCERTO in A MINOR, Op. 53

- I. Allegro ma non troppo
- II. Adagio ma non troppo
- III. Finale: Allegro giocoso ma non troppo

DURATION: Around 32 minutes

PREMIERED: Prague, 1883

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

"I played the violin concerto with Joachim twice. He liked it very much, and Mr. Keller, who was present as well, was delighted with it. I was very glad that the matter has finally been sorted out. The issue of revision lay at Joachim's door for a full two years! He very kindly revised the violin part himself; I just have to change something in the Finale and refine the instrumentation in a number of places."

— Antonin Dvořák
(Born 1841 in what is now the Czech Republic; died 1904)

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.

SUGGESTED READING:

Antonin Dvořák Letters and Reminiscences
by Otakar Sourek
Dvořák by John Clapham

FURTHER LISTENING:

Dvořák: Cello Concerto in B Minor
Piano Concerto in G Minor
Symphony No. 6 in D Major

A bit of simple math: If a musical bar has six beats, there are three ways that it can be divided evenly so that the rhythmic stresses keep the music flowing. There can be a stress on the first beat of each bar only and then five unstressed beats (*one two three four five six*). There can be two stressed beats subdivided into three (think, *one two three four five six*) or three beats of two subdivisions (*one two three four five six*).

Or, as in the case of the Finale movement of Dvořák's Violin Concerto, the music can alternate between these patterns to create a hair-raising, perpetual motion sort of effect. (The movement is actually divided into bars of three beats, but the changing stresses make it easier to feel in six — for listeners, quietly tapping a toe or finger can help locate these pulses) It's actually a style of dance — Dvořák, fond as he was of making use of folk songs and dance tunes from his native Bohemia, employed the traditional "furiant" to electrifying effect.

Zooming out a bit, Dvořák's concerto is the result of a collaboration with star violinist Joseph Joachim, for whom Johannes Brahms had recently written his own violin concerto. Brahms in fact introduced the pair while helping the younger composer launch his career, though Dvořák's partnership with the violinist proved less fruitful. Joachim worked for a couple years on the violin part and score with Dvořák and even ran through the piece with the composer at the piano a couple of times. Allegedly, however, disagreement about the structure of the piece caused the violinist to walk away from the project before premiering. (It might have just been a scheduling problem.) A few months after Joachim sent Dvořák his final revisions, violinist František Ondříček delivered a capable premiere.

The first movement launches with high drama, a brief orchestral introduction setting the stage for a stormy drama. The violin enters, more plaintive, makes a ringing opening statement, and the orchestra then repeats itself, more insistently. This is largely the pattern of the opening movement, alternating declamatory statements between ensemble and soloist, with occasional simultaneous arguments. At the close, the mood lightens, transitioning directly into the second movement, a la Mendelssohn, who employed the same technique nearly forty years previously in his own violin concerto.

Joachim's objections stemmed largely from this transition, which Dvořák's publisher also tried to talk him out of. He failed to dissuade the composer, and the transition remains intact, a gentle bridge that begins in the winds, with low strings joining to lay tender bed of sound for the soloist. The second movement is lovely, whispering, with plenty of interjections from the orchestra, almost as though violin and ensemble have reconciled.

This sets up the fire of the finale brilliantly. The movement crackles with energy and zest, repeating the initial "furiant" tune often and passing it back and forth from soloist to orchestra with triumphal panache.

PROGRAM NOTES by Jeremy Reynolds

MAURICE RAVEL

BOLERO

DURATION: About 16 minutes

PREMIERED: Paris, 1928

INSTRUMENTATION: Two flutes and piccolo, two oboes with oboe d'amore and English horn, two clarinets with clarinet in E-flat and bass clarinet, two bassoons and contrabassoon, three saxophones (sopranino, soprano, alto), four horns, four trumpets, three trombones, bass tuba, timpani, two snare drums, cymbals, tam-tam, celesta, harp, and strings.

"I am particularly anxious that there should be no misunderstanding as to my Boléro. It is an experiment in a very special and limited direction, and it should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece . . . consisting wholly of orchestral texture without music—of one long, very gradual crescendo."

—Maurice Ravel
(Born 1875, France; died 1937)

BOLERO: A Spanish dance in triple time popular during the 18th and 19th centuries.

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:

A Ravel Reader: Correspondence, Articles, Interviews edited by Orenstein

FURTHER LISTENING:

Ravel: Daphnis et Chloe, Suites 1 and 2
Piano Concerto in G Major
Le tombeau de Couperin

If a composer slowly lost his mind, what would the product sound like?

There's no way to know for certain, but an article in *Nature* magazine from 2002 posited that Ravel's *Bolero* is the result of his progressive dementia, which he began suffering from around 1927. The nature of his illness caused him to slowly lose the ability to speak, to write, to play the piano — all functions typically associated with the left brain hemisphere.

Bolero is very much a right brain piece. It's childishly simple, a pair of melodies that repeat over and over in different instruments, always with the snare drum underpinning the music. Assigning orchestral color, or "timbre," is more of a right brain function, the article in *Nature* argues.

Even Ravel himself seemed shocked at the work's success upon its premiere. He's on record several times, wryly poking fun at the piece: "I've written only one masterpiece — *Bolero*. Unfortunately it has no music in it." The work originated as a ballet score for a famous Russian dancer, with the score inscribed as follows: "Inside a tavern in Spain, people dance beneath the brass lamp hung from the ceiling. In response to the cheers to join in, the female dancer has leapt onto the long table and her steps become more and more animated."

This doesn't line up with Ravel's own take on his music, which suggests a more machine-oriented, musical factory due to the work's repetition. When he came up with the melody, he remarked to a friend: "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." (An obsession with repetition would line up with a dementia diagnosis, but again there's no way to know how much if anything this had to do with the piece.)

As to the work's form, the melody is passed around as follows:

1. solo flute
2. solo clarinet
3. solo bassoon
4. solo E-flat clarinet
5. solo oboe d'amore
6. muted trumpet and flute
7. solo tenor saxophone
8. solo soprano saxophone
9. French horn and celesta
10. Quartet composed of clarinet and three double-reeds
11. Solo trombone
12. high woodwinds
13. Onward: Strings and orchestra

"There are no contrasts, and there is practically no invention except in the plan and the manner of the execution," Ravel wrote. "The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity. . . . I have done exactly what I have set out to do, and it is for listeners to take it or leave it."

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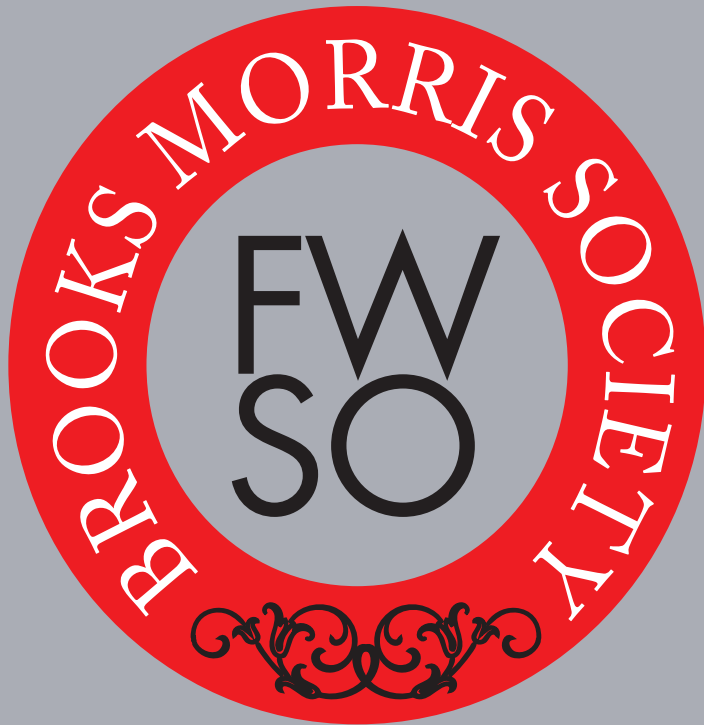
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What to know before you go!

Below you will find important information regarding your 2021/2022 concert experience.

The FWSO and Bass Hall continue to follow strict safety protocols to enable performances to align with social distancing guidelines in common areas and ensure that our patrons and musicians have a safe and healthy experience at all our concerts.

- **Contactless ticketing** - Mobile tickets will be available to patrons to eliminate the close interaction between our ushers and our patrons.
- **No concessions** will be made available. FWSO will inform all our subscribers and patrons when Bass Hall reopens the concessions for live performances.
- **Masks** - Wearing a mask throughout the concert-going experience is required at Bass Hall. Please visit basshall.com/plan-your-visit/security for the venue's most up-to-date requirements.

- **Seating** - All patron seating will resume to 100% capacity.
- **The "Playbill" program** will be distributed electronically prior to your arrival at the venue and may also be found on the concert page on fwsymphony.org. This gives you more opportunity to enhance your concert-going experience by reading our program notes in advance.
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