

# FWSO program book

August/September 2022

A new musical  
era begins!

The inaugural season of  
Music Director Robert Spano

National Geographic:  
Symphony for Our World  
Aug. 26–28

Queens of Soul  
Sept. 2–4

Brahms, Beethoven and  
Schubert  
Sept. 9–11

Dancing with the FWSO Stars  
Sept. 17





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# FWSO FORT WORTH SYMPHONY ORCHESTRA

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

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## LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Friends,

Thank you for joining us for the inaugural season with new Music Director Robert Spano and Principal Guest Conductor Kevin John Edusei. The 2022/2023 season has many highlights which you will not want to miss. In addition to an exhilarating Symphonic and Pops lineup, we are pleased to announce that the internationally celebrated cellist Yo-Yo Ma will be the star for the FWSO Gala on February 25, 2023. Mark your calendar and reserve your concert tickets now for this one-night-only event. More information on dinner sponsorships will be released later in the fall.

As you may know, the Fort Worth Symphony Orchestra is a vital resource of music education for Fort Worth and North Texas. Our education programs offer free community concerts that enrich the minds of more than 60,000 students and their families across the region. With your support, we pledge to continue to fulfill our mission to foster early interest in and inspire lifelong enjoyment of music.

The Board of Directors and I thank our donors, patrons, and volunteers for your continued loyalty, enthusiasm, and encouragement. The FWSO continues to be an essential thread in the city's cultural fabric, and I am thrilled you are playing your part and joining us for today's performance.

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 Patron,

We are delighted to welcome you back to Bass Performance Hall for the opening concerts of our 2022-2023 season! This is an especially important year for the FWSO, as Robert Spano officially begins his tenure as Music Director. Later in the season, we welcome our new Principal Guest Conductor Kevin John Edusei with two special concerts. I cannot imagine two more gifted conductors leading this magnificent orchestra, who both possess the artistic vision and broad experience to take the FWSO to new heights.



For the 2022-2023 Symphonic season, Maestro Spano and I have worked intensively to create a season that we know you will find musically inspiring and enjoyable. This season breaks ground in several new ways, as we advance the new artistic vision incorporating more theatrical and visual experiences, and expand our artistic collaborations. The season will include world premieres by Douglas J. Cuomo and Brian Raphael Nabors, and artistic collaborations with Texas Ballet Theater and the acclaimed Miami-based vocal ensemble Seraphic Fire. We will feature four of our exceptional musicians as soloists with the orchestra this season, including our Concertmaster Michael Shih, and launch our three-year program of works by Richard Wagner with a guest appearance by Soprano Christine Brewer. Along the way, we will feature extraordinary guest artists and conductors, including the renowned conductors Edo de Waart and Dame Jane Glover, the incomparable violinist Gil Shaham, versatile projection designer Elaine J. McCarthy, and many others. Headlining our gala will be one of the finest artists performing today, cellist Yo-Yo Ma, in a program conducted by Maestro Spano.

The lineup is just as exciting on the Pops Series, with guest performances by such gifted artists as Byron Stripling and Pink Martini. We will ring in the New Year with an ABBA tribute, and present the FWSO's first-ever Star Wars film in concert, conducted by our Music Director Laureate Miguel Harth-Bedoya. We will also present the second year of our Chamber Music series at the Kimbell Art Museum, featuring Maestro Spano and members of our orchestra.

Please join us for a landmark year at the FWSO, including these and many more special projects. We look forward to seeing you!

Yours sincerely,

A handwritten signature in black ink that reads "Keith Cerny". The signature is fluid and cursive, with a long horizontal flourish extending from the end of the name.

Keith Cerny, Ph.D.  
President and CEO

## ABOUT ROBERT SPANO



Robert Spano, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. After twenty seasons as Music Director, he will continue his association with the Atlanta Symphony Orchestra as Music Director Laureate. An avid mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. As Music Director of the Aspen Music Festival and School since 2011, he oversees the programming of more than 300 events and educational programs for 630 students and young performers. Principal Guest Conductor of the Fort Worth Symphony Orchestra since 2019, Spano became Music Director Designate on April 1, 2021, and begins an initial three-year term as Music Director in August 2022. He will be the tenth Music Director in the orchestra's history, which was founded in 1912. For the 2021-2022 season, Mr. Spano will continue with the Atlanta Symphony Orchestra, sharing the role of artistic advisor with Principal Guest Conductor Donald Runnicles, extending their unique 20-year musical partnership. To celebrate the return to live performances, Maestro Spano will launch the new season on September 9, 10, and 11, 2021, with an Opening Night program of Beethoven's iconic Fifth Symphony and "Emperor" Concerto with Avery Fisher Prize winner Garrick Ohlsson as soloist. The 2018-2019 season featured Mr. Spano's highly-acclaimed Metropolitan Opera debut, leading the US premiere of Marnie, the second opera by American composer Nico Muhly, with Isabel Leonard, Janis Kelly, Denyce Graves, Iestyn Davies, and Christopher

Maltman, and the conclusion of the ASO's two-year "LB/LB" celebration commemorating Leonard Bernstein and Ludwig van Beethoven. This celebration featured six Bernstein works and nine Beethoven Symphonies, and vocal masterpieces including Verdi's Otello, Beethoven's Fidelio, and Bernstein's Candide. Recent concert highlights have included several world premiere performances including Voy a Dormir by Bryce Dessner at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor; George Tsontakis's Violin Concerto No. 3 with the Dallas Symphony Orchestra; Dimitrios Skyllas's Kyrie eleison with the BBC Symphony Orchestra; the Tuba Concerto by Jennifer Higdon, performed by Craig Knox and the Pittsburgh Symphony; Melodia, For Piano and Orchestra, by Canadian composer Matthew Ricketts at the Aspen Music Festival; and Miserere by ASO bassist Michael Kurth.

In addition to his leadership of the ASO, Spano recently returned to his early love of composing. His most recent work is a song cycle on Rilke's Sonnets to Orpheus that he wrote for mezzo-soprano Kelley O'Connor. In 2016, he premiered his Sonata: Four Elements for piano at the Aspen Music Festival, and a song cycle, Hölderlin-Lieder, for soprano Jessica Rivera. Those works were recorded on the ASO Media label and praised by Oberon's Grove: "On this latest release, from ASO, we experience Spano as both an imaginative and evocative composer - with a special gift for writing for the voice - and a poetic pianist."

The Atlanta School of Composers reflects Spano's commitment to American contemporary music. He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah Music Festivals. Guest engagements have included the Cleveland, Philadelphia, and Minnesota Orchestras, New York and Los Angeles Philharmonics, and the San Francisco, Boston, Chicago, Dallas, Houston, New World, San Diego, Oregon, Utah, and Kansas City Symphonies. Internationally, Maestro Spano has led the Orchestra Filarmonica della Scala, BBC Symphony, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, Orquestra Sinfonica Estado Sao Paulo, Wroclaw Philharmonic, the Melbourne and Sydney Symphonies in Australia, and the Saito Kinen Orchestra in Japan. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera productions of Wagner's Ring cycles.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has garnered four Grammy™ Awards and eight nominations with the Atlanta Symphony. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is a recipient of the Georgia Governor's Award For The Arts And Humanities and is one of two classical musicians inducted into the Georgia Music Hall of Fame. He makes his home in Atlanta and Fort Worth.

Kevin John Edusei is praised repeatedly for the drama and tension that he brings to his music-making, for his clear sense of architecture and attention to detail. A suave and elegant figure on the podium, he has conducted widely across Europe, dividing his time equally between the concert hall and opera house. He is Chief Conductor of the Munich Symphony Orchestra.

Highlights of Edusei's 2020/21 season include his debuts with the London Symphony Orchestra, Royal Liverpool Philharmonic, Royal Scottish National Orchestra and the Orchestre de la Suisse Romande, and his return to the Netherlands Radio Philharmonic at the Concertgebouw. Highlights of previous seasons include the Deutsches Symphonie-Orchester Berlin, Bamberg Symphony, BBC Scottish Symphony, Rotterdam Philharmonic, Scottish Chamber orchestras as well as his BBC Proms and Royal Festival Hall debuts with the Chineke! Orchestra.

Edusei was appointed Chief Conductor of the Munich Symphony Orchestra in 2014. He has been applauded for introducing an eclectic range of repertoire into the MSO concert programmes and cultivating a loyal, trusting audience, and in recognition of these achievements the orchestra was awarded the *Excellence Initiative* of the German Federal Government in 2018. In 2019 Edusei will lead the Munich Symphony Orchestra on their first tour of China and Korea.

As Chief Conductor at Bern Opera House, Edusei has led many new productions including *Peter Grimes*, *Salome*, *Bluebeard's Castle*, *Tannhäuser*, *Kátya Kábanová*, a cycle of the Mozart Da Ponte operas - described in the press as "rousing and brilliant" - and *Ariadne auf Naxos* which led the *Neue Zürcher Zeitung* to describe him as "the discovery" of the production. Elsewhere Edusei has conducted at the Semperoper Dresden (Mozart's *Die Entführung aus dem Serail* and Hindemith's

## ABOUT KEVIN JOHN EDUSEI



*Cardillac*) and in 2018 he made his debut at the Hamburg State Opera. He has conducted *Die Zauberflöte* at the Volksoper Wien and *Komische Oper Berlin* where he has also conducted *Don Giovanni*. In 19/20 he makes his debut at the Hannover State Opera in a new production of *Tosca* and at English National Opera in a new production of *The Marriage of Figaro*.

Edusei has a varied discography, which includes recordings with the Bern Symphony Orchestra, Chineke! Orchestra and Tonkünstler Orchestra, and he is currently mid-way through a cycle of the complete Schubert symphonies with the Munich Symphony Orchestra. Edusei was born in Germany. In 2004 he was awarded the fellowship for the American Academy of Conducting at the Aspen Music Festival by David Zinman, in 2007 he was a prize-winner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez and Peter Eötvös, and in 2008 he won the International Dimitris Mitropoulos Competition.

## ABOUT TAICHI FUKUMURA



Taichi Fukumura is a rising Japanese-American conductor known for his dynamic stage presence, resulting in a growing international career. Acclaimed for his musical finesse and passionate interpretations, Fukumura is currently Assistant Conductor of the Chicago Sinfonietta and winner of the Solti Foundation U.S. Career Assistance Award 2021.

Recent and upcoming highlights this season include guest conducting debuts with the Fort Worth Symphony Orchestra and La Orquesta Cámara de Bellas Artes in Mexico City. Among 10 assistant conductor candidates selected by the Berlin Philharmonic, Fukumura conducted in the Siemens Conductors Scholarship Competition. Guest cover conductor for the Pittsburgh Symphony Orchestra, he regularly collaborates with the Chicago Philharmonic as cover conductor, and assisted the Chicago Sinfonietta and Music Director Mei-Ann Chen at the Ravinia Festival. This

summer, he will be a conducting fellow at the Aspen Conducting Academy with Robert Spano.

Past engagements include guest conducting on the Boston Symphony's Community Chamber Concerts, leading members of the BSO in Stravinsky's *L'Histoire du Soldat*. Equally at home in opera, he has led full productions of Britten's *Turn of the Screw* and Mozart's *Don Giovanni* at the Northwestern University Opera Theatre.

Born in Tokyo, Taichi Fukumura grew up in Boston and began music studies at age three on the violin. Professionally trained on the instrument, he received a Bachelor of Music in violin performance from Boston University, studying with Peter Zazofsky. Fukumura received both his Doctoral and Masters degrees in orchestral conducting from Northwestern University, studying with Victor Yampolsky. Additional conducting studies include mentorship in Paris with Pierre-Michel Durand and *l'Orchestre Prométhée*, the Hong Kong International Conducting Workshops with Jorma Panula, Christoph Poppen, and Yip Wing-sie, and the Pierre Monteux School and Festival with Michael Jinbo.

# FORT WORTH SYMPHONY ORCHESTRA

Robert Spano, Music Director

**Nancy Lee and Perry R. Bass Chair**

Kevin John Edusei, Principal Guest Conductor

Miguel Harth-Bedoya, Music Director Laureate

Taichi Fukumura 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*

Jennifer Y. Betz

Ordabek Duissen

Qiong Hulsey

Ivo Ivanov

Izumi Lund

Ke Mai

Rosalyn Story

Kimberly Torgul

Albert Yamamoto

## 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

Sue Jacobson\*

Kathryn Perry

Andrea Tullis

Camilla Wojciechowska

## VIOLA

DJ Cheek, Principal

Linda Numagami, Associate Principal\*

HeeSun Yang, Assistant Principal

Joni Baczewski

Sorin Guttman

Aleksandra Holowka

Dmitry Kustanovich

Daniel Sigale

## CELLO

Allan Steele, Principal

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

Emileigh Vandiver, Associate Principal

Keira Fullerton, Assistant Principal

*Burlington Northern Santa Fe*

*Foundation Chair*

John Belk

Deborah Brooks

Shelley Jessup

Jenny Kwak

## 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

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

Samuel Watson

## CONTRA BASSOON

Samuel Watson

## 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*

Steve Peterson, Principal\*

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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*Ridia Bee O'Bryan Cliburn &*

*Van Cliburn Chair*

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Joseph Dubas

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Eugenie Stradivarius violin.



# FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR

KEVIN JOHN EUSEI, PRINCIPAL GUEST CONDUCTOR

KEITH CERNY, Ph.D., PRESIDENT AND CEO

## 2022/23 Pops Series

Bass Performance Hall

Friday, August 26, 2022, at 7:30 p.m.

Saturday, August 27, 2022, at 7:30 p.m.

Sunday, August 28, 2022, at 2:00 p.m.

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Scott Terrell, conductor

Bleeding Fingers Music



## National Geographic: *Symphony for Our World*

Opening

Seas

Shores

Plains

Deserts

### Intermission

Rivers

Forests

Mountains

Skies

Closing

End Credits

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Patrons arriving late will be seated during the first convenient pause.

Program and artists are subject to change.

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## ABOUT SCOTT TERRELL

Scott Terrell is Associate Professor and Director of Orchestral Studies for the Louisiana State University School of Music. In addition to serving as Guest Conductor and Faculty Instructor at the Aspen Festival, he has served as Cover Conductor for the Philadelphia Orchestra. From 2009–19, Maestro Terrell was music director for the Lexington Philharmonic, where he garnered wide acclaim for diversifying programming, expanding collaborations, and increasing community support. During his tenure, the organization received numerous Copland Awards acknowledging an extraordinary commitment to contemporary American literature, and was broadcast on NPR's Performance Today for the first time. Maestro Terrell was also previously Resident Conductor and Director of Education for the Charleston Symphony Orchestra, and Assistant Conductor of the Minnesota Orchestra.

Maestro Terrell is in great demand as a guest conductor worldwide, and has regularly led prestigious orchestras including the Orquesta Sinfónica Nacional de Columbia, Hong Kong Sinfonietta, Baltimore Symphony, San Diego Symphony, Pittsburgh Symphony, Orquesta Filarmónica de Bogotá (Colombia), Philadelphia Orchestra,



and more. His affinity for vocal and operatic repertoire has also led to numerous operatic engagements and collaborations, including conducting *The Magic Flute* with Arizona Opera, *Trouble in Tahiti* with Kentucky Opera, and a Bernstein gala concert with Opera Hong Kong. In 2000, Terrell was chosen as a fellowship conductor for the inaugural season of the American Academy of Conducting at the Aspen Music Festival and School (now called ACA). At Aspen, he was awarded the prestigious Conducting Prize from David Zinman, an award recognizing exemplary musicianship and promise.



BLEEDING FINGERS MUSIC

Bleeding Fingers Music is a composer collective founded in 2013 by Hans Zimmer and Extreme Music to create original film and television score. In that short time, Bleeding Fingers has become the leading custom scoring company in the industry, earning multiple Emmy and BAFTA nominations. This talented team has scored the music for several National Geographic favorites, including *Diana: In Her Own Words*, *Savage Kingdom*, and *Apollo: Missions to the Moon*.





# FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR

KEVIN JOHN EUSEI, PRINCIPAL GUEST CONDUCTOR

KEITH CERNY, Ph.D., PRESIDENT AND CEO

## 2022/23 Pops Series

### Bass Performance Hall

Friday, September 2, 2022, at 7:30 p.m.

Saturday, September 3, 2022, at 7:30 p.m.

Sunday, September 4, 2022, at 2:00 p.m.

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

**Byron Stripling**, conductor

**Shayna Steele**, vocalist

**Naārai Jacobs**, vocalist

**Brie Cassil**, vocalist

**Douglas Marriner**, drum set

### QUEENS OF SOUL

a Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

**PROUD MARY**, by John Cameron Fogerty

As Recorded by Tina Turner

**AT LAST**, by Mack Gordon and Harry Warren

As Recorded by Etta James

**NEW ATTITUDE**, by Jonathan Gilutin, Bunny Hull, Sharon Robinson

As Recorded by Patti LaBelle

**MIDNIGHT TRAIN TO GEORGIA**, by James Weatherly

As Recorded by Aretha Franklin

**DON'T LEAVE ME THIS WAY**, by Kenneth Gamble, Leon Huff, and Cary Gilbert

As Recorded by Thelma Houston

**ROLLING IN THE DEEP**, by Adele Laurie Blue Adkins and Paul Richard Epworth

As Recorded by Adele

**THE BEST**, by Holly Knight and Mike Chapman

As Recorded by Tina Turner

**FALLIN'**, by Alicia Augello-Cook  
As Recorded by Alicia Keys

**I'M EVERY WOMAN**, by Valerie Simpson and Nick Ashford  
As Recorded by Whitney Houston

## Intermission

**WHAT'S LOVE GOT TO DO WITH IT**, by Terry Britten and Graham Lyle  
As Recorded by Tina Turner

**I WANNA DANCE WITH SOMEBODY**, by George Merrill and  
Shannon Rubicam  
As Recorded by Whitney Houston

**WILL YOU STILL LOVE ME TOMORROW**, by Carole King and Gerald Goffin  
As Recorded by Amy Winehouse

**YOU KNOW I'M NO GOOD**, by Amy Winhouse  
As Recorded by Amy Winehouse

**HELLO**, by Adele Laurie Blue Adkins and Gregory Allen Kurstin  
As Recorded by Adele

**RESPECT**, by Otis Redding  
As Recorded by Aretha Franklin

**I NEVER LOVED A MAN THE WAY I LOVED YOU**, by Ronny Shannon  
As Recorded by Aretha Franklin

**FREEWAY OF LOVE**, by Narada Michael Walden and Jeffrey Cohen  
As Recorded by Aretha Franklin

**YOU MAKE ME FEEL LIKE A NATURAL WOMAN**, by Carole King,  
Gerald Goffin and Gerald Wexler  
As Recorded by Carole King

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Jeff Tyzik, Producer & Arranger  
Jami Greenberg, Producer & Booking Agent  
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Mary Helen Gustafson, Assistant Producer

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Program and artists are subject to change.

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Orchestra dedicates the  
Sept. 2-4 performances to

# ARTS FORT WORTH

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Tickets:  
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## ABOUT BYRON STRIPLING



With a contagious smile and captivating charm, conductor, trumpet virtuoso, singer, and actor BYRON STRIPLING, has ignited audiences across the globe. In 2020, STRIPLING was named Principal Pops conductor of the Pittsburgh Symphony Orchestra and currently serves as Artistic Director and Conductor of the highly acclaimed Columbus Jazz Orchestra. STRIPLING'S baton has led countless orchestras throughout the United States and Canada including the Boston Symphony Orchestra at Tanglewood, Toronto Symphony Orchestra and Fort Worth Symphony to name a few.

As a soloist with the Boston Pops, Stripling has performed frequently under the baton of Keith Lockhart, as well as being the featured soloist on the PBS television special, "Evening at Pops," with conductors John Williams and Mr. Lockhart. Currently, Stripling serves as artistic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, STRIPLING has become a pops orchestra favorite throughout the country, soloing with over 100 orchestras around the world including the Boston Pops, National Symphony, Pittsburgh Symphony, Dallas Symphony, Cincinnati Pops, Seattle Symphony, Baltimore Symphony, Minnesota Orchestra, St. Louis Symphony, Vancouver Symphony, Toronto Symphony, and orchestras throughout Europe and Asia. He has

been a featured soloist at the Hollywood Bowl and performs at festivals around the world.

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

Television viewers have enjoyed his work as soloist on the worldwide telecast of The Grammy Awards. Millions have heard his trumpet and voice on television commercials, TV theme songs including "20/20," CNN, and soundtracks of favorite movies. In addition to multiple recordings with his quintet, work with artists from Tony Bennett to Whitney Houston, his prolific recording career includes hundreds of albums with the greatest pop, Broadway, soul and jazz artists of all time.

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

STRIPLING is devoted to giving back and supports several philanthropic organizations including The United Way and Homelessness advocate and The Community Shelter Board. He also enjoys sharing the power of music through Seminars and Master Classes at colleges, universities, conservatories, and high schools. His informative talks, combined with his incomparable wit and charm, make him a favorite guest speaker to groups of all ages.

STRIPLING was educated at the Eastman School of Music in Rochester, New York and the Interlochen Arts Academy in Interlochen, Michigan. One of his greatest joys is to return, periodically, to Eastman and Interlochen as a special guest lecturer.

A resident of Ohio, STRIPLING lives in the country with his wife Alexis, a former dancer, writer and poet and their beautiful daughters.

## ABOUT FEATURED ARTISTS



**SHAYNA STEELE**



**BRIE CASSIL**



**NAÁRAI JACOBS**



**DOUGLAS MARRINER**

**SHAYNA STEELE** is the kind of singer you wonder why you've never heard of, but once you do, you'll never forget her. "That's probably the number one complaint I get at the merchandise table. How come I've never heard of you?" Steele says.

With a voice that the London Jazz News says "unleashes enough voltage to light up the West End", Steele has made her mark as an in-demand vocalist on stage and in the studio. After spending 8 years as a Broadway ensemble member in shows such as *Rent* and *Hairspray* and 6 years in the background supporting artists like Bette Midler, Rihanna, and Kelly Clarkson, Shayna stepped out on her own with the release of her 3rd studio album *Watch Me Fly (Must Have/Membran)* following the huge success of her album *Rise (Ropeadope Records)* in 2015 which reached #3 on the U.S. iTunes jazz charts. Her self-penned song "Gone Under" from that same album was personally selected by Michael League of Snarky Puppy to be arranged for their *Family Dinner, Volume 1 (Ropeadope Records)*. The song and Shayna's performance was the first single to be released on the Grammy Award-winning band's album, which has now reached over 1.7 million views on YouTube to date.

While promoting her latest album *Watch Me Fly (2019 Musthave/Membran)* throughout Europe and ready to embark on her first tour in China in March 2020, she, like all musicians in her industry was hit hard by Covid-19. While in the middle of a residency in Bern, Switzerland with her band at the famous Marian's Jazz Room, Steele, and her band were woken up at 3 am to panicked calls from family to return home immediately. The border would be shut within 48 hours. "We were devastated. Terrified. I didn't know if I would be able to safely get my band and myself back to our families."

After a year and a half and hundreds of cancelled shows, Shayna returns to the scene to finish what she started as she embarks on her first U.S Tour with her band.

**BRIE CASSIL** is an singer, actress, and composer based out of NYC. She has traveled all over the world for her art. She has lead Musical Theatre Workshops in Brazil, as well as opened for Adler (original drummer for Guns & Roses band) with her original band, Rebel. Brie has had the pleasure of singing in several different genres of music in her career. She has sung everything from Opera to Rock. In the Theatre world she has been seen in many productions such as *Beauty and the Beast* (Belle), *Urinetown* (Little Sally), *RENT* (Mimi), *The Marvelous Wonderettes* (Suzy), and the new rock musical *Chix 6 (Blast)*. Brie is so excited, and honored to a part of Queens of Soul, where she gets to sing the music of some of her biggest influences. You can follow her @briecassil and check out her website for more information at [www.briecassil.com](http://www.briecassil.com).

**NAÁRAI JACOBS** is incredibly grateful for this opportunity! She hails from Sarasota, FL, where she trained at the Westcoast Black Theatre Troupe, under the tutelage of her father, Nate Jacobs. A proud Howard University graduate, she received her BFA in Theatre Arts, magna cum laude. Since moving to Los Angeles in 2015, NAÁRAI has been focused on pursuing her music career. She has provided background vocals for Tori Kelly, Kirk Franklin, Logic, Alessia Cara and Beyonce and Kanye West. Credits: Westcoast Black Theatre Troupe: *Black Nativity*, *Little Shop of Horrors*, *Songbirds of the 70s*, *Jazz Hot Mamas*. Howard University: *For Colored Girls...*, *Breath/Boom* (, *Insurrection*. *The Eve of Jackie* (National Black Theatre Troupe, Adrienne Arsh Center). And *Witness Uganda* at the Wallis Annenberg Center for Performing Arts.

**DOUGLAS MARRINER** is a jazz drummer, composer and educator currently based in New York City.

He has appeared with many of today's prominent artists at venues that include Smalls Jazz Club with Shai Maestro, a residency at The 55 Bar in Greenwich Village as a member of the Doug Wamble Trio, Birdland Jazz Club with Donny McCaslin, Gary Versace and Steve Wilson, and Jazz at Lincoln Center's Dizzy's Club with the Nate Sparks Big Band as part of the Essentially Ellington festival. Both in and out of New York, Douglas has shared the stage with some of the world's most recognized jazz artists, including the GRAMMY® award-winning group Vince Giordano and The Nighthawks, Makoto Ozone, Shai Maestro, Beka Gochiasvili, David Ostwald's Louis Armstrong Eternity Project, Rodney Jones and Cecile McLorin Salvant.

His international work has involved concerts in North and South America, European festivals in Italy, London, Sardinia, and Switzerland and also to Japan to open the Tokyo Jazz Festival with Makoto Ozone.

In the studio, Douglas's recent recording work includes collaborations with Donny McCaslin, Steve Wilson, Patrick Cornelius and Ben Monder as recently featured on Newelle Records' tribute to the late pianist and composer, Frank Kimbrough. In addition to performing and teaching, Douglas is a contributor to BBC Radio, and enjoys interviewing many of his musical heroes, counting Wynton Marsalis, Billy Hart and Andre Previn amongst his mentors.



# FORT WORTH SYMPHONY ORCHESTRA

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KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR

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## 2022/23 Symphonic Series

### Bass Performance Hall

Friday, September 9, 2022, at 7:30 p.m.

Saturday, September 10, 2022, at 7:30 p.m.

Sunday, September 11, 2022, at 2:00 p.m.

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Robert Spano, conductor

Jorge Federico Osorio, piano

#### BRAHMS

#### Variations on a Theme by Haydn, Opus 56a

Chorale St. Antoni: Andante

Variation I: Poco più animato

Variation II: Più vivace

Variation III: Con moto

Variation IV: Andante con moto

Variation V: Vivace

Variation VI: Vivace

Variation VII: Grazioso

Variation VIII: Presto non troppo

Finale: Andante

#### SCHUBERT

#### Symphony No. 8 in B minor, D. 759, "Unfinished"

I. Allegro moderato

II. Andante con moto

#### Intermission

#### BEETHOVEN

#### Piano Concerto No. 5 in E-flat Major, Op. 73, "Emperor"

I. Allegro

II. Adagio un poco moto

III. Rondo: Allegro, ma non troppo

Jorge Federico Osorio, piano

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 dedicates the  
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## ABOUT

# JORGE FEDERICO OSORIO



Recipient of the prestigious Medalla Bellas Artes, the highest honor granted by Mexico's National Institute of Fine Arts, Jorge Federico Osorio has been lauded throughout the world for his superb musicianship, powerful technique, vibrant imagination, and deep passion. He has performed with many of the world's leading ensembles, including the symphony orchestras of Atlanta, Chicago, Cincinnati, Dallas, Detroit, Milwaukee, Philadelphia, Pittsburgh, Seattle, and the National Symphony Orchestra of Mexico; the Israel, Warsaw, and Royal Philharmonics; RTÉ National Symphony Orchestra (Dublin), Sinfonica Nazionale della Rai (Torino), São Paulo Symphony Orchestra (OESP), Moscow State Orchestra, Orchestre Nationale de France, Philharmonia Orchestra, and the Concertgebouw Orchestra. He has collaborated with such distinguished conductors as Rafael Frühbeck de Burgos, James

Conlon, Bernard Haitink, Manfred Honeck, Mariss Jansons, Lorin Maazel, Juanjo Mena, Jorge Mester, Carlos Miguel Prieto, Robert Spano, Klaus Tennstedt, and Jaap van Zweden, among many others. His concert tours have taken him to Asia, North, Central and South America, and Europe, where he has performed in Amsterdam, Berlin, Brussels, Dublin, Düsseldorf, Leipzig, Stuttgart, and Torino.

Osorio has given recitals recently in Los Angeles (The Wallis Annenberg Center for the Performing Arts);

Mexico City and Xalapa, Mexico; Aix en Provence, France; Highland Park, Illinois (Ravinia Festival); San José, Costa Rica; and Rio de Janeiro, Brazil. Other recitals during the past few seasons have taken place in Berkeley, California (Cal Performances), Boston, and Chicago, where he has appeared on Symphony Center's distinguished Piano Series on four separate occasions. He has also given two recitals in New York City at Lincoln Center's Alice Tully Hall, both of which were highly acclaimed by Allan Kozinn of The New York Times. North American festival appearances have included the Hollywood Bowl, Mainly Mozart, Bard, Newport, Grant Park, and Ravinia, where he performed all five Beethoven Concerts with the Chicago Symphony Orchestra under the direction of Maestro Conlon in two consecutive evenings.

A prolific recording artist, Osorio has documented a wide variety of repertoire, including a solo Brahms CD that Gramophone proclaimed "one of the most distinguished discs of Brahms' piano music in recent years." Orchestral recordings include Beethoven's five Piano Concertos and Choral Fantasy; both Brahms Concertos; and concertos by Chávez, Mozart, Ponce, Rachmaninov, Ravel, Rodrigo, Schumann, Tchaikovsky, and Weinberg. Osorio's acclaimed solo recordings on Cedille Records include *Final Thoughts – The Last Piano Works of Schubert & Brahms*; *Russian Recital* with compositions by Mussorgsky, Prokofiev, and Shostakovich; *Salón Mexicano*, comprising music of Mexican composers Manuel M. Ponce, Felipe Villanueva, Ricardo Castro, and José Rolón; an entire disc devoted to music of Ponce; a 2-CD set of Debussy and Liszt; and *Piano Español*, a collection of works by Albéniz, Falla, Granados, and Soler that received glowing reviews internationally and marked Osorio as one of the world's great interpreters of Spanish piano music. In addition to Cedille, Osorio's recorded work may be found on the Artek, ASV, CBS, EMI, IMP, and Naxos labels.

An avid chamber music performer, Osorio has served as artistic director of the Brahms Chamber Music Festival in Mexico; performed in a piano trio with violinist Mayumi Fujikawa and cellist Richard Markson; and collaborated with Yo-Yo Ma, Ani Kavafian, Elmar Oliveira, Henryk Szeryng, and the Pacifica and Moscow Quartets. He began studying the piano at the age of five with his mother, Luz María Puente, and later attended the conservatories of Mexico, Paris, and Moscow, where he worked with Bernard Flavigny, Monique Haas, and Jacob Milstein. He also studied with Nadia Reisenberg and Wilhelm Kempff.

Highly revered in his native Mexico, Osorio resides in the Chicagoland area, where he serves on the faculty at Roosevelt University's Chicago College of Performing Arts.



# PROGRAM NOTES : JOHANNES BRAHMS

by Jeremy Reynolds

## VARIATIONS on a THEME by HAYDN, Op. 56a

(St. Anthony Variations)

**DURATION:** Around 18 minutes

**PREMIERED:** Vienna, 1873

**INSTRUMENTATION:** two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, timpani, triangle, and strings

*"Everyone steals. The important thing is to do it brilliantly.*

...

*"My things really are written with an appalling lack of practicality!"*

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

### 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:

*Johannes Brahms: Life and Letters*, by Johannes Brahms, translated by Styra Avins and Josef Eisinger  
*Johannes Brahms: A Biography*, by Jan Swafford

### FURTHER LISTENING:

*Love Song Waltzes*  
Symphony No. 4 in E Minor  
*Hungarian Dances* (complete)  
Two String Quartets Op. 51

Musicians tend to break music down into "phrases," sort of like melodic sentences, rather than individual measures or bars. Such phrases have a beginning and end typically based on harmony and the music's "feel." In the classical and romantic eras, most of these phrases are typically made up of two or four bars for the sake of symmetry.

Enter Brahms and a rather quirky tune. The theme that forms the basis for his "Variations on a Theme by Haydn" stretches over five bars, giving the already amiable music an endearing, ungainly quality, like a phrase with three left feet. The tune was thought to have been composed by Haydn but that's later been proven unlikely. Brahms may have even attributed it to Haydn to help popularize his own take on the piece in a sort of classical music click bait — ultimately this is one of those cases where the music's origin is less interesting than the adaptation that immortalized it.

What is known for a fact: Brahms encountered the tune, "Chorale St. Antoni," as a wind ensemble composition and crafted a set of eight variations for two pianos. He subsequently orchestrated the work, and this is the version most commonly played.

Each variation highlights a different aspect of the opening theme, exploring the tune's emotional possibilities to great effect. After an opening statement of the melody in the winds, the first variation begins and spins out a more energetic take. Tumbling strings and a tolling base propel the music forward.

The second variation switches into a minor key and is spookier, with lightning quick contrasts in volume and instrumentation. The third is the calm after the storm - an oboe solo smooth as glass winding throughout the instrument's register before a call and response in the strings and flutes. The fourth leaps back to a darker, minor tonality again this time, more pensive, contemplative. Still, Brahms captures the overall feel of the opening theme with its irregular five-bar phrases.

The fifth is off to the races, a gamboling, pirouetting take on the tune that puts the orchestra through its paces to exhilarating effect. Six builds further on this energy with a snappier, more militant take, lots of brass and dotted rhythms marching in lock-step before the seventh's dreamy, pastoral lilt. Finally, eight whispers quickly, a quick chilly wind in the night, contrasted by the warmth and calm of the finale, a grander restatement of the opening theme.

Sharp-eared listeners might hear an actual Haydn quote near the end of the work, a passage taken from Haydn's properly attributed "Clock" Symphony, before the work winds up for an enormous finale.

# PROGRAM NOTES : FRANZ SCHUBERT

by Jeremy Reynolds

**SYMPHONY No. 8 in B MINOR,  
("UNFINISHED") D. 759**

I. Allegro moderato  
II. Andante con moto

**DURATION:** About 24 minutes

**PREMIERED:** Vienna, 1865

**INSTRUMENTATION:** Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings

*"I am composing like a god, as if it simply had to be done as it has been done.*

...

*"The moment is supreme."*

— Franz Schubert  
(Born 1808, Austria; died 1828)

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

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

**SUGGESTED READING:**

*Schubert: The Music and the Man*, by Brian Newbold

**FURTHER LISTENING:**

Symphony No. 9 in C Major ("The Great") D. 944  
String Quartet No. 14 in D Minor ("Death and the Maiden")  
Piano Trio No. 2 in E flat major, D. 929

Schubert's "Unfinished" symphony, one of the composer's best-loved orchestral works, was recently "completed" in 2019, nearly 200 years after its composition in 1822. Schubert's successor? A smart phone running artificial intelligence software to create compatible melodies. A human composer, Lucas Cantor, took those melodies and built two final movements to round out the symphony. While the AI captured some of Schubert's stylistic quirks and Cantor created some lovely moments, the added-on movements sound like one might expect: an approximate imitation of the first two movements and unrelated material.

The "Unfinished" has a complex history. Whether it was truly unfinished or the later movements were merely lost isn't known with certainty (there are partial manuscripts for the third movement). Schubert contracted syphilis around the time of this composition, and even though he lived another six years, he never completed it.

What remains, however, is breathtaking. The opening moments menace with soft malice and nervous strings provide a backdrop for an achingly plaintive melody in the winds. After building to a first climactic cry of anguish, cellos introduce a softer second theme: a languid reflection by a lake. Schubert oscillates between these simple elements and blends them, spinning out a sonata form movement filled with pathos.

The slower second movement is quite colorful, for all its dreamy, poetic qualities. Plucked strings descend beneath a wind chorale to introduce the first fragmentary string melody, sunnier than the first movement's tunes but still wistful. The music quickly begins to modulate and change keys, consistently surprising the ear with unexpected tonalities, introducing a soaring second melody in the clarinet, then taken up by the oboe.

Schubert himself suffered a traditional classical wunderkind's curse. That is, like Mozart and Mendelssohn, his life burned brightly but briefly. In just 31 years he churned out hundreds of songs for voice and piano, symphonies, string quartets, and more. Also like Mendelssohn, his compositional style serves as something of a bridge between the stricter traditions and formalities of the Classical era and the more expressive sublimities of the Romantic sensibility.

Given Schubert's extant sketches of additional material, the "unfinished" moniker seems fair. However, since the symphony's 1865 premiere it's been performed in its two-movement form. It's a piece of music that stands on its own in its current form without need for apology or adaptation. Mixing AI and art offers interesting potential for new kinds of collaboration but compared with the genius and quality of the "Unfinished", it still may be considered something of a publicity stunt at this time."

# PROGRAM NOTES : LUDWIG VAN BEETHOVEN

## PIANO CONCERTO No. 5 in E-FLAT MAJOR, Op. 73

I. Allegro  
II. Adagio un poco mosso  
III. Rondo. Allegro ma non troppo

**DURATION:** About 40 minutes

**PREMIERED:** Leipzig, 1811

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

*"Tones sound, and roar and storm about me until I have set them down in notes.*

...

*"Only the pure in heart can make a good soup."*

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

**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.

**ATTACCA:** Attack at once — proceed from the end of one movement to the next without pausing.

### FURTHER LISTENING:

Beethoven: Symphony No. 6 in F Major ("Pastoral"), Op. 68  
*Fidelio*, Op. 72  
String Quartet No. 10 in E major, Op. 74  
Piano Sonata No. 24 in F-Sharp Major, Op. 78

by Jeremy Reynolds

Beethoven's "Emperor" concerto, perhaps the most famous piano concerto yet written, is misnamed. Historical consensus suggests that his publisher J. B. Cramer coined the title that has stuck for more than 200 years now. True, it's in the same key as the "Eroica" ("Heroic") symphony, the composition initially dedicated to Napoleon Bonaparte before Beethoven changed his mind when Bonaparte named himself emperor of France. Plus, Beethoven wrote the concerto during Bonaparte's bombardment of Vienna, writing at the time: "What a disturbing, wild life around me; nothing but drums, cannons, human misery of every sort."

There isn't a lick of misery in the "Emperor" concerto, however. The piece is grand and heroic and filled with militant dotted rhythmic figures and regal melodies that unfurl like banners in the piano and orchestra alike. It's the apotheosis of gallant, military-style classical writing, and whatever the reason, Cramer's nickname — perhaps a marketing technique, or possibly due to an audience member shouting "C'est l'Empereur!" at the 1813 premiere — held fast.

Historical dickerer aside, the work begins with unparalleled majesty. Three massive chords in the orchestra each give way to whizzing arpeggios and scales and trills and flourishes in the piano. Audiences nowadays are more likely to be mesmerized by the beauty of the writing than its form, but in 1811, beginning a concerto with a cadenza, or a passage played freely and out of time by the soloist, was earth-shattering stuff, contributing to a warm critical reception at the premiere. (Critics still slapped at its length, however, arguing that the work's runtime detracted from its beauty. The first movement alone is about 20 minutes.)

After the cadenza the orchestra launches into a standard sonata form exposition, introducing two of the themes of the piece, each of which undergoes significant development and transforms in key and temperament throughout.

One final note on the opening: This is the only concerto that Beethoven did not premiere himself due to his advancing deafness. Typically, composers allowed or encouraged soloists to add their own flair to a concerto by writing their own cadenza. In the "Emperor," Beethoven demands a note-for-note reproduction - perhaps an attempt to maintain control over performances in which he could no longer take part.

The second movement contrasts the opening's grandeur with intimacy and tenderness. The key should shock the ear slightly as it's in no way related to the sunny E-flat Major of the opening. (Broadway aficionados may catch whiffs of "Somewhere" from Bernstein's *West Side Story*.) Ascending figures and ornamentations give this movement a sense of rising above day-to-day strife and turmoil. Then, at the close, instead of fading to silence, the bottom drops out. The harmony shifts a half-step down to return to the key of the first movement, whispering, daydream like, the tune of the finale, which promptly explodes *attacca* and with *gusto* from the soloist's fingers. Back to the majestic stylings of the first movement it goes, with pomp and pride and stately splendor, the crown jewel of his five concertos.



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**TCHAIKOVSKY**

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**Allegretto grazioso from Symphony No. 8  
in G Major, Op. 88**

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(arr. Klahn)

***Sobre las Olas* ("Over the Waves")**

**PIAZZOLLA**

(adapt. Harth-Bedoya)

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**PRICE**

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- VI. Maruntele (Quick Dance)
- VII. Maruntele (Quick Dance)

**BRAHMS**

(orch. Juon)

**Hungarian Dance No. 4 in F-sharp minor**

**BRAHMS**

(orch. Schmeling)

**Hungarian Dance No. 5 in G minor**

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