

# FWSO program book

October 2022



Rachmaninoff's Thirds  
Oct. 7-9

A Trip to Harlem: Bernstein, Ellington,  
Gershwin, and Douglas J. Cuomo  
Oct. 14-16

Rodgers and Hammerstein Celebration  
Oct. 21-23

A Trip to St. Petersburg:  
Glinka, Glazunov, and Tchaikovsky  
Oct. 28-30



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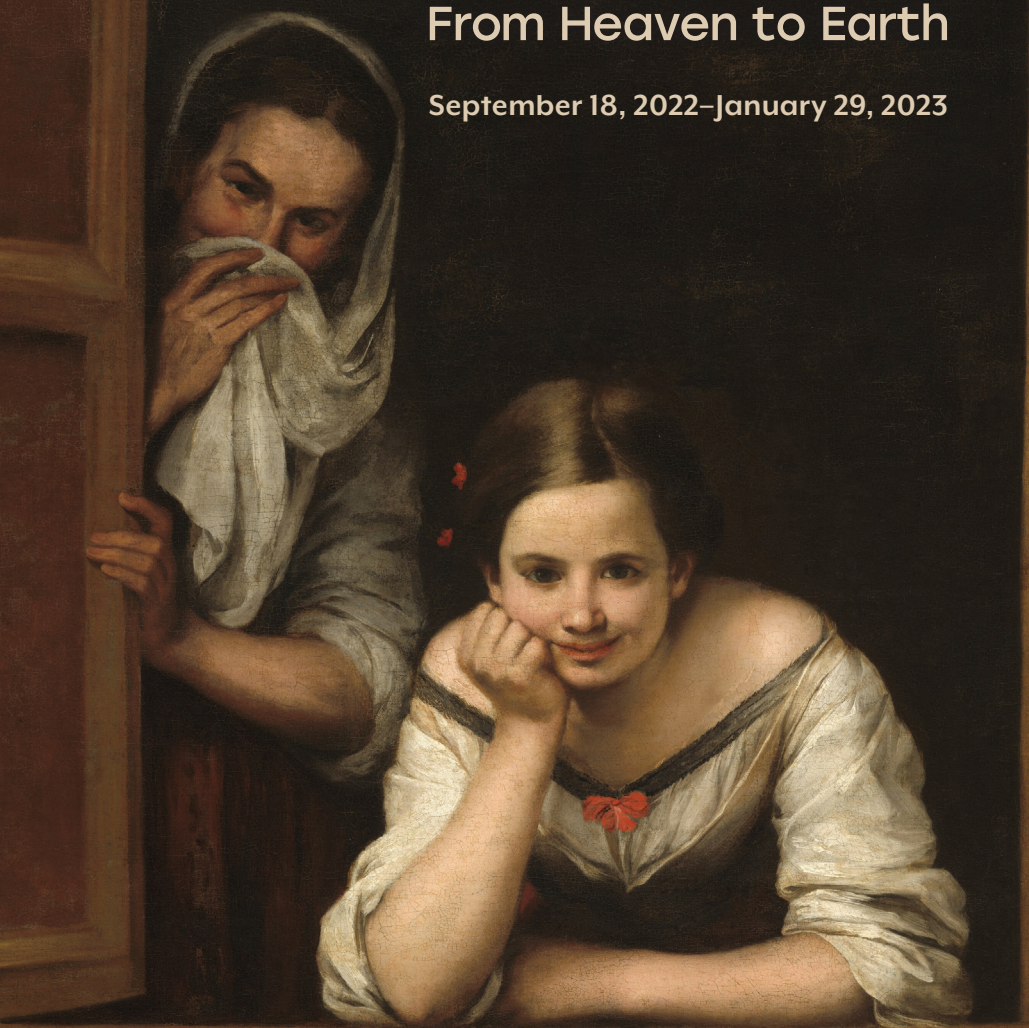
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# Murillo

From Heaven to Earth

September 18, 2022–January 29, 2023



This exhibition is organized by the Kimbell Art Museum.

The Kimbell Art Museum is supported in part by Arts Fort Worth, the Texas Commission on the Arts, and the National Endowment for the Arts. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Bartolomé Esteban Murillo, *Two Women at a Window*, c. 1655–60, oil on canvas, National Gallery of Art, Washington, Widener Collection, 1942.9.46

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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,

The 2022-2023 season is an especially important one artistically for the FWSO. In September, we welcomed Robert Spano in his new role as Music Director, to audience and critical acclaim. In February, we showcase our new Principal Guest Conductor Kevin John Edusei with the first of 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.



This month, virtuoso pianist Natasha Paremski will perform Rachmaninoff's third piano concerto, a gorgeous but grueling test of a soloist's mettle. Then Maestro Spano returns for an energetic evening of jazz featuring some of America's greatest music and a world premiere by Douglas J. Cuomo. This season, we will also feature four of our own exceptional musicians as soloists with the orchestra, including our beloved Concertmaster Michael Shih, and launch our three-year program of works by Richard Wagner.

Please join us for a landmark year at the FWSO, including these and many more special performances. 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 is the tenth Music Director in the orchestra's history, which was founded in 1912.

Spano leads the Fort Worth Symphony in six symphonic programs, three chamber music programs, and a gala concert with Yo-Yo Ma, in addition to overseeing the orchestra and

music staff and shaping the artistic direction of the orchestra and driving its continued growth. Additional engagements in the 2022-23 season include a return to Houston Grand Opera to conduct Werther.

Maestro Spano made his highly-acclaimed Metropolitan Opera debut in 2019, leading the US premiere of *Marnie*, the second opera by American composer Nico Muhly. 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.

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. 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

## 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

Ordebek 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 Wojciewowska

## 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, Assistant 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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**FORT WORTH SYMPHONY ORCHESTRA**  
ROBERT SPANO, MUSIC DIRECTOR  
KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR  
KEITH CERNY, Ph.D., PRESIDENT AND CEO

Friday, October 7, 2022, at 7:30 p.m.  
Saturday, October 8, 2022, at 7:30 p.m.  
Sunday, October 9, 2022, at 2:00 p.m.  
Bass Performance Hall  
Fort Worth, TX

Fort Worth Symphony Orchestra  
Edo de Waart, conductor  
Natasha Paremski, piano

**RACHMANINOFF    Symphony No. 3 in A minor, Op. 44**

- I. Lento; Piu vivo
- II. Adagio ma non troppo; Allegro vivace
- III. Allegro

**Intermission**

**RACHMANINOFF    Piano Concerto No. 3 in D minor, Op. 30**

- I. Allegro ma non tanto
  - II. Intermezzo: Adagio
  - III. Finale: Alla breve
- Natasha Paremski, 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.

## ABOUT EDO DE WAART



Throughout his long and illustrious career, and alongside his existing posts, renowned Dutch conductor, Edo de Waart, has held a multitude of posts with orchestras around the world including Music Directorships with San Francisco Symphony and San Francisco Opera, the Minnesota Orchestra, New Zealand Symphony Orchestra, Hong Kong Philharmonic, Rotterdam Philharmonic Orchestra and Sydney Symphony Orchestra, and a Chief Conductorship with De Nederlandse Opera. He has also held posts with the Saint Paul Chamber Orchestra and the Santa Fe Opera. He celebrated his 80th birthday at the end of the 2020/21 season with a series of special concerts with the Netherlands Radio Philharmonic Orchestra, with whom he holds the position of Conductor Laureate.

In the 2021/22 season, he celebrated his third year as Principal Guest Conductor of the San Diego Symphony Orchestra and continues his role as Conductor Laureate of the Antwerp Symphony Orchestra. He also returned to the Chicago Symphony Orchestra to conduct an all-Tchaikovsky programme, and to Rotterdam Philharmonic Orchestra to conduct Dvořák's Symphony No.9.

Additionally, de Waart made returns to the Minnesota Orchestra, Netherlands Radio Philharmonic Orchestra, and Milwaukee Symphony Orchestra, with whom he also holds the position of Music Director Laureate.

As an opera conductor, de Waart has enjoyed success in a large and varied repertoire in many of the world's greatest opera houses. He has conducted at Bayreuth, Royal Opera House, Covent Garden, Grand Théâtre de Genève, Opéra Bastille, Santa Fe Opera, and The Metropolitan Opera. With the aim of bringing opera to broader audiences where concert halls prevent full staging, he has, as Music Director in Milwaukee, Antwerp and Hong Kong, often conducted semi-staged and opera in concert performances.

A renowned orchestral trainer, he has been involved with projects working with talented young players at the Juilliard and Colburn schools, and the Music Academy of the West in Santa Barbara.

De Waart's extensive catalogue encompasses releases for Philips, Virgin, EMI, Telarc and RCA. Recent recordings include Henderickx's Symphony No.1 and Oboe Concerto, Mahler's Symphony No.1 and Elgar's *Dream of Gerontius*, all with the Royal Flemish Philharmonic.

Beginning his career as an Assistant Conductor to Leonard Bernstein at the New York Philharmonic, de Waart then returned to Holland where he was appointed Assistant Conductor to Bernard Haitink at the Royal Concertgebouw Orchestra.

Edo de Waart has received a number of awards for his musical achievements, including becoming a Knight in the Order of the Netherlands Lion and an Honorary Officer in the General Division of the Order of Australia. He is also an Honorary Fellow of the Hong Kong Academy for Performing Arts.



## ABOUT NATASHA PAREMSKI

With her consistently striking and dynamic performances, pianist Natasha Paremski reveals astounding virtuosity and voracious interpretive abilities. She continues to generate excitement as she wins over audiences with her musical sensibility and powerful, flawless virtuosity.

Natasha is a regular guest of many major orchestras, including Minnesota Orchestra, San Francisco Symphony, Grant Park Festival, and Royal Philharmonic Orchestra. She has performed with major orchestras in North America including Dallas Symphony Orchestra, Los Angeles Philharmonic Orchestra, San Diego Symphony, Toronto Symphony, Baltimore Symphony, and the Houston Symphony. She has toured extensively in Europe with such orchestras as Bournemouth Symphony Orchestra, Vienna's Tonkünstler Orchester, Royal Scottish National Orchestra, Orchestre de Bretagne, the Orchestre de Nancy, Royal Liverpool Philharmonic Orchestra, Tonhalle Orchester in Zurich, and the Moscow Philharmonic.

Natasha is a regular recital partner of Grammy winning cellist Zuill Bailey. Their Britten album on Telarc debuted at No. 1 on the Billboard Classical Chart, remaining there for several weeks, in addition to being featured on *The New York Times* Playlist. She has been a guest of many chamber music festivals such as Jeffrey Kahane's Green Music Center ChamberFest, the Lockenhaus, Toronto, Sitka Summer Music, and Cape Cod Chamber Music festivals to name a few.

Natasha was awarded several prestigious prizes, including the Gilmore Young Artists prize in 2006 at the age of eighteen, the Prix Montblanc in 2007, the Orpheum Stiftung Prize in Switzerland. In September 2010, she was awarded the Classical Recording Foundation's Young Artist of the Year. Her first recital album was released in 2011, topping the Billboard Classical Charts, and was re-released on the Steinway & Sons label in September 2016, recorded on Steinway's revolutionary new Spirio technology. In 2012 she recorded Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's Paganini Rhapsody with Royal Philharmonic Orchestra and Fabien Gabel on the orchestra's label distributed by Naxos.



She continues to extend her performance activity and range beyond the traditional concert hall. In December 2008, she was the featured pianist in choreographer Benjamin Millepied's *Dances Concertantes* at New York's Joyce Theater. She was featured in a major two-part film for BBC Television on the life and work of Tchaikovsky, performing excerpts from Tchaikovsky's First Piano Concerto and other works. In the winter of 2007, Natasha participated in the filming of *Twin Spirits*, a project starring Sting and Trudie Styler that explores the music and writing of Robert and Clara Schumann, which was released on DVD. She has performed in the project live several times with the co-creators in New York and the U.K.

Natasha began her piano studies at the age of four with Nina Malikova at Moscow's Andreyev School of Music. She then studied at San Francisco Conservatory of Music before moving to New York to study at Mannes College of Music, until she graduated in 2007. Natasha made her professional debut at age nine with El Camino Youth Symphony in California. At fifteen she debuted with Los Angeles Philharmonic and recorded two discs with Moscow Philharmonic Orchestra.

Born in Moscow, Natasha moved to the United States at the age of eight and is now based in New York where she is Artistic Director of the New York Piano Society, a non-profit organization that supports pianists whose professions lie outside of music.

# PROGRAM NOTES : SERGEI RACHMANINOFF

by Jeremy Reynolds

## SYMPHONY No. 3 in A MINOR, Op. 44

- I. Lento – Allegro moderato – Allegro
- II. Adagio ma non troppo –  
Allegro vivace
- III. Allegro – Allegro vivace – Allegro  
(Tempo primo) – Allegretto –  
Allegro vivace

DURATION: Around 42 minutes

PREMIERED: Philadelphia, 1936

INSTRUMENTATION: three flutes and piccolo, three oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets and contralto trumpet, three trombones, timpani, cymbals, bass drum, snare drum, triangle, tambourine, tam-tam, two harps, xylophone, celesta, and strings.

*"Yesterday morning I finished my work, of which you are the first to be informed. It is a symphony. Its first performance is promised to Stokowski—probably in November. With all my thoughts I thank God that I was able to do it!"*

—Sergei Rachmaninoff  
(Born 1873, Russia; died 1943)

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

### SUGGESTED READING:

*Rachmaninoff's Recollections as Told To Oskar Von Risemann*, by author name

### FURTHER LISTENING:

Piano Concerto No. 3 in D Minor  
Symphony No. 1 in D Minor  
"All By Myself" (by Erik Carmen)  
"Full Moon and Empty Arms"  
(Frank Sinatra)

Who is the best judge of a new piece of music? Surely not critics, who often condemned works that would later become wildly popular and essential to the canon. Perhaps not the public, which can need time to familiarize itself with an original work. Even composers aren't always the best arbiters of their own work. Take Rachmaninoff for example. In a letter to a friend after the premiere of his third symphony, he wrote:

It was played in New York, Philadelphia, Chicago, etc. At the first two performances I was present. It was played wonderfully. Its reception by both the public and critics was sour. One review sticks painfully in my mind: that I didn't have a Third Symphony in me anymore. Personally, I am firmly convinced that this is a good work. But—sometimes composers are mistaken too! Be that as it may, I am holding to my opinion so far.

The trouble seemed to lay with the composition's style. It was more modern than most listeners expected from a composer whose romantic writing had lulled them into a contented atmosphere of appreciation. It wasn't modern enough for critics who had consigned Rachmaninoff's milieu to the way of the dinosaur.

In any case, the work wasn't taken up much after its premiere, though that began to change in the 1960s. The symphony begins simply, softly, with a unison melody in the clarinets, horns and cellos, before the entire orchestra enters with a crashing response. There's tension in the first few bars - a clear drama between the austerity of the opening tune and the histrionics of the orchestra's outburst. A later theme sounds purely Rachmaninoffian, all warmth and lyricism in the cellos, and these two melodies develop throughout the movement.

The slow second movement begins like the first, with a slow tune in the horns, actually an inverted (upside down) take on the very beginning, clearly linking the two sections of the symphony. Symphonies are traditionally in four movements. The first is in sonata allegro form. The second is slow and in binary or sonata form. The third is a quick dance, often a minuet or scherzo, and is sometimes swapped with the second movement. The fourth is often quick and builds to a grand finale. In this symphony, the second movement and scherzo movement are combined into one, so that the adagio flows seamlessly into the more frenetic scherzo, with a brief restatement of the opening tune in the harp and pizzicato strings to close.

The finale begins with abandon, a racing scale and trill and explosion in the entire orchestra, and trudges along with pluck. There's strong rhythmic drive throughout, and the end presses forward to wrap up the work with a grand flourish, leaving audiences to decide for themselves if they are convinced by the composer's maturing style.

# PROGRAM NOTES : SERGEI RACHMANINOFF

## PIANO CONCERTO No. 3 in D MINOR, Op. 30

I. Allegro ma non tonto  
II. Intermezzo: Adagio  
III. Finale: Alla breve

DURATION: Around 33 minutes

PREMIERED: New York City, 1909

INSTRUMENTATION: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, strings, and solo piano

*"At that time Mahler was the only conductor whom I considered ... He devoted himself to the concerto until the accompaniment, which is rather complicated, had been practiced to perfection... The orchestra played the first movement with a keen or perhaps even closer appreciation than the previous time."*

— Sergei Rachmaninoff  
(Born 1873, Russia; died 1943)

**CONCERTO:** A composition that features one or more "solo" instruments with orchestral accompaniment. The form of the concerto has developed and evolved over the course of music history.

**CADENZA:** A virtuoso passage in a concerto movement or aria, typically near the end and often played without strict adherence to meter or time.

### SUGGESTED READING:

*Rachmaninoff's Recollections as Told To Oskar Von Risemann*

### FURTHER LISTENING:

Piano Concerto No. 1 in F# Minor  
Symphony No. 1 in D Minor  
*Isle of the Dead*  
*Rhapsody on a Theme of Paganini*

by Jeremy Reynolds

There are concertos in the classical repertoire that strike terror into the hearts of performers. Rachmaninoff's third piano concerto is one such concerto.

Written in 1909 just prior to a successful American tour by the composer, the concerto's technical demands so alarmed its initial dedicatee, virtuoso pianist Joseph Hofmann, that he refused to perform it. Instead, Rachmaninoff himself gave the premiere in New York. Not until the advocacy of the doughty Vladimir Horowitz did this work - now a concert favorite - begin to appear regularly in orchestra halls.

Onerous technical requirements aside, it's a masterpiece of melody and development. "If I had any plan in composing this theme, I was thinking only of sound," Rachmaninoff wrote at the time to a friend. "I wanted to 'sing' the melody on the piano, as a singer would sing it." To that end, the opening is a plain tune played on the piano that hovers just above a pale orchestral texture, at once plaintive and poignant. But almost immediately, the tune repeats, now in the cellos, with the piano weaving dexterous arpeggios and countermelodies above, as though the composer could barely repress his enthusiasm for those first few simple bars.

Still, the opening statement of the melody is instructive — its straightforwardness signals to listeners that this is a sort of "main" theme and makes it easier to recognize the melody when as it transforms. Later, during the first movement's cadenza, it returns in the piano alone, remade into a massive, furious passage, a true test of a pianist's mettle.

The second movement is lighter in character, a sonorous introduction in the orchestra rudely interrupted by cascading piano notes that lead into another simple, song-like melody. Later, a lilting waltz in the clarinet and bassoon appears, of the first movement's melody apparent once more with careful listening.

The skill required for this movement is evident. It's all perpetual, furious motion in both orchestra and solo, dramatic brass, and whizzing piano figures conjuring enormous momentum and energy. A slower second theme blunts that momentum, the piano dancing nervously above a simple orchestral accompaniment, reminiscent of the concerto's very beginning. (Indeed, the first movement's melody appears yet again in the violas and cellos as the third develops.) At last, it builds in volume and speed to a dizzying, triumphant finale: a fitting end to a work of such grandiose proportions.



# FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR

KEVIN JOHN EUSEI, PRINCIPAL GUEST CONDUCTOR

KEITH CERNY, Ph.D., PRESIDENT AND CEO

Friday, October 14, 2022, at 7:30 p.m.  
Saturday, October 15, 2022, at 7:30 p.m.  
Sunday, October 16, 2022, at 2:00 p.m.  
Bass Performance Hall  
Fort Worth, TX

Fort Worth Symphony Orchestra  
Robert Spano, conductor  
Joe Lovano, saxophone

## **BERNSTEIN**

### **Three Dance Episodes from *On the Town***

- I. The Great Lover Displays Himself  
(Allegro pesante)
- II. Lonely Town: Pas de deux (Andante)
- III. Times Square: 1944 (Allegro)

## **CUOMO**

### **a raft, the sky, the wild sea**

- I.
- II.
- III.

Joe Lovano, saxophone

### **Intermission**

## **ELLINGTON**

(arr. Luther Henderson)

### ***Harlem***

## **GERSHWIN**

(arr. Robert Russell Bennett)

### **Selections from *Porgy and Bess***

- Clara  
A Woman is a Sometime Thing  
Summertime  
I Got Plenty O' Nuttin'  
Bess, You is My Woman  
Oh, I Can't Sit Down  
There's a Boat Dat's Leavin' Soon for New York  
Oh Lord, I'm on My Way

Video or audio recording of this performance is strictly prohibited.  
Patrons arriving late will be seated during the first convenient pause.  
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## ABOUT JOE LOVANO

Grammy-winning saxophonist, composer and producer Joe Lovano is fearless in finding new modes of artistic expression. With a Grammy Win for his *52nd Street Themes* and 14 other nominations, he has won *DownBeat* Magazine's Critics and Readers Polls countless times as Tenor Saxophonist, Musician of the Year, Jazz Album of the Year and Triple Crowns from *DownBeat*. He has also received numerous awards from *Jazz Times* and the *Jazz Journalists Association* for Tenor Saxophone, Album of the Year and Musician of the Year.

Born in Cleveland, Ohio on December 29, 1952 he attended the famed Berklee College of Music in Boston where years later he was awarded an Honorary Doctorate. Since 2001 he has held the Gary Burton Chair in Jazz Performance and is a founding faculty member since 2009 of the Global Jazz Institute at Berklee directed by Danilo Pérez. He is a guest lecturer at New York University's Jazz Program, Juilliard and Manhattan School of Music as well as Clinician at Universities around the globe.

From 1991 through 2016, Lovano released an unprecedented 25 records as a leader for the historic Blue Note Records. *Joe Lovano Quartet: Classic! Live at Newport* featuring Hank Jones was recorded in 2005 and released in 2016 to critical acclaim. In 2019, Lovano released his debut album as a bandleader on ECM Records, *Trio Tapestry*, with Marilyn Crispell and Carmen Castaldi. Over the next few years, Lovano saw the release of three additional ECM Records albums: *ROMA*, a collaboration with Enrico Rava; *Arctic Riff*, a special guest appearance with the Marcin Wasilewski Trio; and the sophomore release from Lovano's Trio Tapestry, *Gardens of Expression*. Most recently, Joe released his third album with Sound Prints, a quintet he co-leads with trumpeter Dave Douglas.



In addition, composer Mark Anthony Turnage wrote a Concerto for Saxophone and Chamber Orchestra for Joe called "A Man Descending" which has been performed globally and Maestro Michael Abene orchestrated an album of all-Lovano originals called "Symphonica" for the WDR Symphonic Orchestra and Big Band, which was released on Blue Note and received a Grammy nomination.

Joe has performed and recorded with a long list of jazz greats including Woody Herman, Dr. Lonnie Smith, Mel Lewis, Bob Brookmeyer, Paul Motian, Bill Frisell, Tony Bennett, Abbey Lincoln, Charlie Haden, John Scofield, Gunther Schuller, Elvin Jones, McCoy Tyner, Ed Blackwell, Herbie Hancock, Dave Holland, Hank Jones, Dave Liebman, Michael Brecker, Dave Douglas, Judi Silvano, Ravi Coltrane, Chucho Valdés, Ornette Coleman, Diana Krall, and many others. Joe has created an extensive body of work for his own ensembles including strings, woodwinds, his horn-rich Nonet, the Classic Quartet, Trio Tapestry, and more.

Joe Lovano continues to explore new horizons within the world of music as a soloist, bandleader and composer.



## ABOUT DOUGLAS J. CUOMO

Douglas J. Cuomo has composed for the concert, operatic and theatrical stage, as well as for television and film. His expressive musical language, with its arresting juxtapositions of sound and style, is a natural outgrowth of his wide-ranging background and training. A professional guitarist while still in his teens, he alternated years of college – studying jazz, world music and ethnomusicology at Wesleyan University in Connecticut and University of Miami – with years on the road playing in jazz, pop and funk bands.

His chamber and orchestra works include: *Seven Limbs* for the Aizuri String Quartet and guitarist Nels Cline, premiered as live streams for UCLA Center for Performing Arts, Moss Arts Center and Aperio Music for the Americas; *Black Diamond Express Train to Hell*, a double concerto for cello and sampler, commissioned by the American Composers Orchestra and The Orchestra of the Swan, premiered at Carnegie Hall; *Objects in Mirror* for the Orchestra of the Swan; *The Fate of His Ashes*; *A Requiem for Victims of Power* for the chorus Seraphic Fire and organ; *Only Breath*, commissioned and performed by Maya Beiser, at The International Festival of Arts and

Ideas, Ravinia, Carnegie Hall and others; *Tree of Pearls, Torio and No Fear of Silence*, a set of chamber works for shakuhachi flute and western instruments; as well as pieces for Chanticleer, Christine Brewer, Young People's Chorus of NYC, Ashley Bathgate and more. Upcoming works include, a concerto for saxophonist Joe Lovano for a major London orchestra, and *La Cita*, a suite of Spanish love poems for the Romero Guitar Quartet and Isabel Leonard, both premiering in 2022, and evening length pieces for cellist Jeffrey Ziegler and for Sandbox Percussion.

His operatic works include: *Savage Winter*, produced by American Opera Projects, premiered at Pittsburgh Opera and at BAM's Next Wave Festival (2018); *Doubt*, with libretto by John Patrick Shanley, commissioned by Minnesota Opera (2013) with a cast that included Denyce Graves and Christine Brewer; and *Arjuna's Dilemma*, produced by The Music-Theatre Group and premiered at the BAM Next Wave Festival (2008), which became the first opera performed in Nepal with 12 performances in Kathmandu in 2016.

Work for television and film includes themes for *Sex and The City* (HBO); *NOW* with Bill Moyers and *Wide Angle* (PBS); music for *Homicide: Life On The Street* (NBC) and others, more than 20 documentary and feature films, and music for over a dozen Broadway plays.

He has lectured widely on music, collaboration and creativity at numerous universities including New York University, Wesleyan University (CT), The Henry Mancini Institute at the University of Miami (FL), University of California at San Diego, Hunter College and others, as well as at The Asia Society, the Rubin Museum and Guggenheim Museums, Opera America, the Carnegie Hall Choral Institute and The US Navy CNO Strategic Studies Group.

Cuomo co-leads the band *Turquoise Lake* with the Afghan singer Humayun Khan, and has performed as a guitarist at venues including The Kennedy Center, BAM, The Beacon Theatre, National Sawdust, Roulette, Birdland, and the Knitting Factory.

## PROGRAM NOTES : LEONARD BERNSTEIN

### THREE DANCE EPISODES from ON THE TOWN

- I. The Great Lover Displays Himself
- II. Pas de Deux
- III. Times Square: 1944

DURATION: About 10 minutes

PREMIERED: New York, 1945

**INSTRUMENTATION:** Flute and piccolo, oboe and English horn, three clarinets and E-flat clarinet and bass clarinet, alto saxophone, two horns, three trumpets, three trombones, timpani, percussion, piano, and strings.

*"It seems only natural that dance should play a leading role in the show On the Town, since the idea of writing it arose from the success of the ballet Fancy Free. The story of On the Town is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted."*

— Leonard Bernstein  
(Born 1918, USA; died 1990)

**SUITE:** An ordered set of individual pieces for instrumental ensemble. In the 18th century these were typically a group of dances, but the term later came to imply a selection of movements from a larger work.

#### SUGGESTED READING:

*The Leonard Bernstein Letters*, edited by Nigel Simeone

#### FURTHER LISTENING:

*Bernstein: Candide* complete  
*West Side Story*  
Sonata for Clarinet and Piano  
*On the Town*

by Jeremy Reynolds

It's a 24-hour shore leave for three lonely sailors in 1944. As the trio searches for adventure and companionship in the Big Apple, mischief abounds, set to ritzy music by none other than Leonard Bernstein. This initial 1944 production of the Broadway musical *On the Town* ran an impressive 462 performances and has experienced several revivals over the decades.

The setting for Bernstein's 1944 Broadway musical *On the Town* is loosely adapted from the successful ballet *Fancy Free* and maintains much of the rhythmic impetus of that original version.

Later, Bernstein created a suite of three dances of music from the musical to be performed by orchestra alone. The first, the "Dance of the Great Lover," depicts the most romantic of the three sailors as he dreams of sweeping a girl off her feet, all glitz and noise and brassy fanfares. Next, the "Pas de Deux" (dance for two), the sailor witnesses a scene "both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor." Cue the tune "Lonely Town," one of Bernstein's most evocative tunes, full of warmth and melancholy, an optimistic, wistful reflection on life without love.

To wrap up, the "Times Square Ballet," a cheeky, fast-paced sequence that Bernstein described as "a more panoramic sequence in which all the sailors congregate in Times Square for their night of fun." Bits of "New York, New York" make an appearance here as the music pivots and whirls from scene to scene and dance to dance, wrapping up with a frantic final leap.

Music and dance have long been intrinsically linked — the same part of the brain that processes rhythm is also responsible for timing actions and organizing repetitive tasks. Anyone who can't help tapping a toe to certain music is familiar with this phenomenon.

For his part as a consummate composer, performer and entertainer, Bernstein helped define a uniquely American style of composition, leaping the gap between "serious" concert music and lighter, more Broadway-oriented works with ease and aplomb, even daring to mix those ideals at times. He was also the first American conductor to achieve international acclaim and one of this country's best loved musical figures in the 20th century, and many of his former protégés are now conducting the world's leading ensembles.



## PROGRAM NOTES : DOUGLAS J. CUOMO

### a raft, the sky, the wild sea

DURATION: About 30 minutes

PREMIERED: World Premiere  
Performance

INSTRUMENTATION: Three flutes and piccolo and alto flute, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four French horns, three trumpets, three trombones and bass trombone, timpani, percussion, piano, harp, strings, and solo saxophone.

*"While composing this piece I was imagining an inner voyage, one that is sometimes calm and reassuring, sometimes startling and turbulent. You're being taken somewhere, but you're unsure where you're going or how you'll get there. This uncertainty about the big picture puts the focus on what's happening right now, in this instant. And then in the next instant, and the next, and the next. This is all of us, each on our own metaphysical raft under the open sky, trying to cross the wild sea."*

—Douglas J. Cuomo,  
(Born 1958, U.S.A.)

**IMPROVISATION:** Improvisation, also called Extemporization, in music, the extemporaneous composition or free performance of a musical passage, usually in a manner conforming to certain stylistic norms but unfettered by the prescriptive features of a specific musical text. (Britannica)

### FURTHER LISTENING:

*Black Diamond Express Train to Hell*  
*Only Breath*  
*Seven Limbs*  
*Sex and the City: "Main Theme"*

by Jeremy Reynolds

In the 20th century, as film and television were maturing through their silver and gold ages, there was a sharp divide between composers who wrote for the screen and "purist" composers who wrote for the stage. That snobbery is diminishing today, so much so that a composer like Cuomo can write for both hit television series like *Sex and the City* as well as world premiere concertos for ensembles like the Fort Worth Symphony Orchestra.

Born in 1958 in Arizona, Cuomo launched his musical career at 18 as a guitarist in a Las Vegas show band, attending college courses and studying jazz and ethnomusicology when time permitted. Since then, he's written chamber and full-length operas, concertos for various soloists and orchestra and more.

The work at hand, *a raft, the sky, the wild sea*, is a concerto for improvising tenor saxophone and orchestra that employs both classical and jazz idioms. No two performances will be alike. Cuomo himself describes the work as not only a metaphysical journey but a literal one:

*"For those who are forced to flee their homeland to seek safety and a better life, [the piece is] a description of a harrowing physical reality. This piece also recognizes these children, women, and men, for whom the raft, the sky and the sea are indescribably dangerous, and for whom the journey is real."*

*"Written for the world-renowned jazz saxophonist Joe Lovano, its musical language references the vocabularies of both contemporary classical music (building a large-scale three movement musical structure, Lutoslawski influenced strategies of pitch organization and harmonic language, etc.) and jazz (traditional ballad playing, modal improvisation, the blues, etc.)."*

*"As in a traditional concerto a dialogue is set up between soloist and orchestra, however in this case much of the soloist's part is improvised. The score prescribes very clearly exactly when the saxophone plays, but during the improvised sections, what is played is largely left to the player. Rhythmic and harmonic guidelines are indicated, as well as the occasional description of mood or feel. Generally, however, I am relying on the music of the orchestral itself to provide the inspiration for the improvising, knowing that each particular mood in the orchestra has the possibility of inspiring a myriad of improvised musical responses from the saxophone."*

*"To leave so much up to the soloist requires a deep musical compatibility and trust - a special relationship between composer and performer. Joe's tremendous artistry and wide-open musical mind was a guiding light during the writing of this piece, allowing me to compose with freedom, and with the confidence that he would bring exceptional beauty, raw power, sensitivity, and heightened emotion to his part."*

# PROGRAM NOTES : DUKE ELLINGTON

## HARLEM

DURATION: About 15 minutes

PREMIERED: New York City, 1951

INSTRUMENTATION: Three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, two alto saxophones and two tenor saxophones and baritone saxophone, four French horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, drum set, tam-tam, cowbell, 2 gourds, shaker, 2 suspended cymbals, tom toms), harp, and strings.

*"I don't need time – I need a deadline!*

...

*"I am not playing jazz," he said, "I am trying to play the natural feelings of a people."*

— Duke Ellington  
(Born 1899, U.S.; died 1974)

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:

*Duke: A Life of Duke Ellington*, by Terry Teachout

### FURTHER LISTENING:

*Liberian Suite*  
*Take the "A" Train*  
*Controversial Suite (Pts. 1 and 2)*  
*The Mooche*

by Jeremy Reynolds

How does one capture a place in music? Per Ellington: "We would now like to take you on a tour of this place called Harlem... It is Sunday morning. We are strolling from 110th Street up Seventh Avenue, heading north through the Spanish and West Indian neighborhood towards the 125th Street business area... You may hear a parade go by, or a funeral, or you may recognize the passage of those who are making Civil Rights demands."

In other words, Ellington's takes a literal approach in the Harlem suite, sampling the sounds of the neighborhood and working them into a 15-minute symphonic work. The conductor Arturo Toscanini originally commissioned the work but the project capsized before coming to fruition. With arranging help from another former Harlem resident, Luther Henderson, the suite was first performed at a benefit concert for the NAACP at the Metropolitan Opera House stage.

It opens with a trumpet yowl — one can almost hear the words "Harlem... Harlem!" before the rest of the orchestra joins in to usher in the first melody, a bright tune that clips along, based around that first two-note motif. As the music progresses, it swings through a variety of styles and tunes.

Ellington himself is one of America's most prolific composers. His career-launching appearances at the Cotton Club in Harlem are the stuff of legend, and throughout his life he composed or collaborated on well over 1,000 compositions. Many of his recordings remain popular to this day.

However, Ellington's music is scarcely heard in orchestral halls these days despite several albums of orchestral compositions. Orchestras occasionally take these up, but they're more commonly found on community and education programs rather than symphonic programs. This is a shame — while it's true that the classical "cannon" is primarily European, America's 20th century offerings, those of Ellington, Gershwin, Price, Piston, Stillwell, Copland and others are slowly finding their way into the hall more consistently. Aside from some much-needed variety, such music also provides glimpses into the ways orchestras have evolved in recent centuries.

Figures like Ellington were some of the greatest advocates of orchestral music and performances. It's high time they receive higher billing.

# PROGRAM NOTES : RACHMANINOFF

## SELECTIONS from **PORGY AND BESS**

(Arr. Robert Bennett)

DURATION: About 25 minutes

PREMIERED: New York City, 1943

INSTRUMENTATION: Two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two alto saxophones and tenor saxophone, two bassoons, four French horns, three trumpets, three trombones and bass trombone, tuba, timpani, xylophone, triangle, steel bells, cymbals, tubular bells, glockenspiel, snare drum, bass drum, wood block, banjo, two harps, and strings.

*"When jazz is played in another nation, it is called American. When it is played in another country, it sounds false. Jazz is the result of the energy stored up in America."*

— George Gershwin  
(Born 1898, USA; died 1937)

TONE POEM: A piece of orchestral music, typically one movement, based on an idea or story.

### SUGGESTED READING:

*The Memory of All That: The Life of George Gershwin*, by Joan Peyser

### FURTHER LISTENING:

*Gershwin: Variations on "I Got Rhythm"*  
*Cuban Overture*  
*Second Rhapsody*  
*Porgy and Bess* (complete)  
*An American in Paris*

by Jeremy Reynolds

Summertime... and the living's easy. Fish are jumpin'... and the cotton's high.

Gershwin's *Porgy and Bess*, with all the layered complexities of its history on Broadway and America's operatic stages, owes much to its original cast and one member in particular. Anne Brown, then 20-years-old, heard that Gershwin was writing a musical take on the story of Porgy: a crippled Black beggar who remains undaunted in his attempts to rescue the woman he loves from her lover and drug dealer. She wrote to the composer asking to sing for him and upon doing so, she impressed Gershwin so much that he asked her to sing the songs for the opera as he wrote them.

The opera is based on the short novel and play *Porgy* by DuBose Heyward, but Gershwin expanded the role of Bess to the point that he titled the opera *Porgy and Bess*, casting Brown, the first African American singer admitted to the prestigious Juilliard school, in the original Broadway production as Bess.

The work exists as a Broadway production with numerous cuts to tighten the action, and as a longer, full-scale opera. Here, it has been trimmed to about a 25-minute orchestral suite by Gershwin's friend Robert Russell Bennett, with many of the most famous tunes and songs represented. The suite includes clips from "Summertime," "I Got Plenty O' Nuttin'," "Bess, You is My Woman Now" and more, beginning with a scene in the famous Catfish Row.

Gershwin drew on a blend of jazz and gospel-inspired tunes, creating a series of folk songs ranging from blues and praying songs to street cries and work songs which are then mixed and blended with European-style arias and recitatives. "Porgy and Bess is a folk tale," the composer wrote at the time. "Its people naturally would sing folk music. When I first began work on the music I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote my own spirituals and folksongs. But they are still folk music — and therefore, being in operatic form, *Porgy and Bess* becomes a folk opera."

This melding of various elements hasn't always sat well with historians or the listening public, given the nature of the story Gershwin is adapting and his own roots as a Russian-jewish descendant. Nevertheless, the work found success (particularly in its cut-down version), and later in the 1970s at Houston Grand Opera in its original unabridged operatic form, which earned the opera company a Tony Award.



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Friday, October 21, 2022, at 7:30 p.m.

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Sunday, October 23, 2022, at 2:00 p.m.

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Carl Topilow, conductor

Scarlett Strallen, vocalist

Hugh Panaro, vocalist

Ben Davis, vocalist

## Rodgers and Hammerstein Celebration

Rodgers and Hammerstein

King and I Overture from *The King & I*

It's a Grand Night for Singing from *State Fair*

Kern and Hammerstein

All the Things You Are from *Very Warm for May*

Make Believe from *Showboat*

Rodgers and Hart

With a Song In My Heart from *Spring is Here*

Falling in Love with Love from

*Boys From Syracuse*

Where or When from *Babes In Arms*

Rodgers and Hammerstein

The Sound of Music from *The Sound of Music*

Lonely Goatherd from *The Sound of Music*

Edelweiss from *The Sound of Music*

Climb Every Mountain from *The Sound of Music*

### Intermission

Rodgers and Hammerstein

Carousel Waltz

There Is Nothin' Like A Dame from *South Pacific*

A Wonderful Guy from *South Pacific*

Some Enchanted Evening from *South Pacific*

Shall We Dance from *The King & I*

Soliloquy from *Carousel*

Oh, What A Beautiful Morning from *Oklahoma!*

People Will Say We're in Love from *Oklahoma!*

Oklahoma from *Oklahoma!*

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.



Tonight's guest conductor, Carl Topilow, is thrilled to be returning to Fort Worth to lead the orchestra in the beloved music of Rodgers and Hammerstein. Founding conductor of the Cleveland

Pops Orchestra, Carl Topilow's enjoys a dual career as both conductor and clarinetist, often finding an occasion to perform a selection with the Pops on one of his brightly colored clarinets. Carl is also conductor of the Firelands Symphony Orchestra, based in Sandusky, OH and Music Advisor of the National Repertory Orchestra, a summer festival in Breckenridge, CO. He was named Faculty Emeritus after 37 years as Conductor and Director of the Orchestral Program at the Cleveland Institute of Music. He has served as principal pops conductor of the Toledo Symphony Orchestra, Southwest Florida Symphony Orchestra and Mansfield Symphony Orchestra. In addition, Topilow has performed as guest conductor with 128 different orchestras in 37 states and 12 foreign countries.

Carl's new book, *The Orchestral Conductor's Career Handbook*, endorsed by conductors JoAnn Falletta, Miguel Harth-Bedoya, Gerard Schwartz, Leonard Slatkin and others, is published by Rowman and Littlefield and available at [carltopilow.com](http://carltopilow.com) and [rowman.com](http://rowman.com).

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## ABOUT BEN DAVIS

RA versatile singing actor, Ben Davis was most recently seen on Broadway in the Tony Award Winning musical *Dear Evan Hansen*. His extensive Broadway career includes Mr. Lindquist in *A Little Night Music* with Elaine Stritch and Bernadette Peters, Javert and Enjolras in *Les Miserables*, as Trevor Graydon in *Thoroughly Modern Millie* and "The Preacher" in *Violet*. He received a Tony Honor and Ovation Award for his work as Marcello in Baz Luhrmann's production of *La Bohème*. This fall, he starred in the off-Broadway production of *On A Clear Day You Can See Forever* at the Irish Repertory Theatre. Ben recently toured the country as Captain Von Trapp in Rodgers and Hammerstein's *The Sound of Music*. He starred as Fred/Petruchio in *Kiss Me Kate* at London's Royal Albert Hall as part of the BBC



Proms and performed opposite Kelli O'Hara and Victor Garber in Kurt Weill's *Knickerbocker Holiday* at Lincoln Center.

An active concert artist, Ben performed as a guest soloist at Tanglewood with the Boston Pops, Los Angeles Philharmonic, Caramoor Festival, the RTE Orchestra in Dublin, Indianapolis Symphony Orchestra, Phoenix Symphony, Westchester Philharmonic w/Kelli O'Hara, and West Virginia Symphony. He also performed at The Hollywood Bowl as Patrick in *Mame* and in Bernstein's *Mass*.

His TV and Film credits include a film version of Samuel Barber's "A Hand of Bridge", Papageno in "The Magic Flute" directed by Kenneth Branagh, "Blue Bloods", "30 Rock", and "Numb3rs".

## ABOUT SCARLETT STRALLEN



Scarlett Strallen has starred in productions on Broadway, London's West End, and is a frequent soloist on the concert stage. She is currently starring on Broadway as Gwendolyn in *Travesties* and has appeared in the title role of *Mary Poppins*, a role she also played in the West End and as

Sibella Hallward in *A Gentleman's Guide to Love and Murder*.

Additional theater credits include Mabel in *Pirates of Penzance* at Barrington Stage Company, Lady Macduff in *Macbeth* at the Armory in New York, Cunegonde in *Candide* at the Menier Chocolate Factory, Cassie in *A Chorus Line* at The London Palladium, Kathy Selden in *Singin' in the Rain* at Chichester Festival Theatre and The Palace Theatre London (Olivier Award Nomination for Best Actress in a Musical), Amalia in *She Loves Me* at the Chocolate Factory, and Clara in *Passion* at Donmar Warehouse. Prior to this she played Marian in *The Music Man* at Chichester Festival Theatre and at the Royal Shakespeare Company playing Anne Page in *Merry Wives of Windsor*. Her performance of Josephine at Regents Park Open Air Theatre in *HMS Pinafore* won her an Olivier nomination. Other productions at Regents Park include *Cymbeline* and *Twelfth Night*, Truly Scrumptious in *Chitty Chitty Bang Bang* (London Palladium), and original casts of *Mamma Mia!* (Prince Edward), *The Witches of Eastwick* (Theatre Royal, Drury Lane) and *Peggy Sue Got Married* (Shaftesbury). In 2014, Scarlett received the "Whatsonstage" awards for best actress in a musical for *A Chorus Line* at the London Palladium and *Candide* at the Menier.

A frequent soloist with orchestras around the world, Scarlett made her German debut at the Philharmonie in Berlin with the John Wilson Orchestra in "A Celebration of the MGM Film Musicals". Recent concerts include "Disney on Broadway" at the Royal Albert Hall, "I Love Musicals" arena tour of Sweden with Peter Joback, "Cole Porter in Hollywood" UK tour with the John Wilson Orchestra, a broadcast on Sky television from the Royal Albert Hall in London and "Bernstein Stage and Screen" at the BBC Proms with the John Wilson Orchestra which was broadcast on BBC television.

Scarlett has recorded with Simon Keenleyside "Something's Gotta Give" for Chandos conducted by David Charles Abel. Film and television credits include: Kevin Spacey's movie *Beyond The Sea*, the title role in the BBC production of *Mary Poppins* celebrating HM Queen Elizabeth's 80th birthday.

## ABOUT HUGH PANARO



Hugh Panaro is perhaps best known for having played the coveted role of the Phantom in Broadway's *The Phantom of the Opera* over 2,000 times, including the 25th Anniversary production. In fact, Hugh is one of the few actors to be cast by Harold Prince as both The Phantom and Raoul in the show's Broadway production and is currently starring as the

titular role in the immersive Off-Broadway production of *Sweeney Todd*.

Hugh made his Broadway debut in the original production of *Les Misérables* as Marius, the role he originated in the First National Company. He also created the roles of Buddy in the original *Side Show* (Sony cast recording); Julian Craster in Jule Styne's last musical, *The Red Shoes*; and the title role in the American premiere of Cameron Mackintosh's *Martin Guerre*. Hugh was nominated for an Outer Critics Circle Award for his performance in the title role of Elton John's *Lestat*, based on Anne Rice's *Vampire Chronicles*.

He made his West End debut in the original London company of Harold Prince's *Show Boat* as Gaylord Ravenal, the role he previously played in the Broadway and Toronto productions.

At the prestigious 5th Avenue Theater in Seattle, Hugh played George Seurat in Sam Buntrock's Tony Award-winning production of *Sunday in the Park with George*, and Robert in Stephen Sondheim's *Company*. Hugh's performance as Jean Valjean in the Walnut Street Theater's production of *Les Misérables* earned him the prestigious Barrymore Award, for which he was again nominated after a turn as Fagin in *Oliver!* In 2012, Hugh was honored with the Edwin Forrest Award for his long-term contribution to the theater.

An active concert artist, Panaro has performed with numerous symphony orchestras including Dallas, Detroit, San Francisco, Seattle Utah Symphonies, and the London Sinfonietta, among many others. He had the privilege of performing in the world premiere of Penderecki's *Te Deum* at Carnegie Hall and was a guest soloist with the Buffalo Philharmonic, conducted by Marvin Hamlisch. His recordings include *Jerome Kern Treasury*, the original cast recording of *Side Show*, *Tap Your Troubles Away* (Herman), *The Centennial* (Weil), and *Life On The Wicked Stage* (Kern). His first solo CD, recorded with Sony/BMG, was released in the summer of 2007. In addition, he toured throughout Europe with the legendary Barbra Streisand. A native of Philadelphia, Panaro graduated from Temple University and was awarded the Boyer College of Music Certificate of Honor.



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Friday, October 28, 2022, at 7:30 p.m.  
Saturday, October 29, 2022, at 7:30 p.m.  
Sunday, October 30, 2022, at 2:00 p.m.

Bass Performance Hall  
Fort Worth, TX

Fort Worth Symphony Orchestra  
Delyana Lazarova, conductor  
Michael Shih, violin

**GLINKA**

**Overture to *Ruslan and Ludmila***

**GLAZUNOV**

**Concerto in A minor for Violin and  
Orchestra, Op. 82**

Moderato

Andante

Allegro

Michael Shih, violin

**Intermission**

**TCHAIKOVSKY**

**Symphony No. 4 in F minor, Op. 36**

I. Andante sostenuto;

Moderato con anima

II. Andantino in modo di canzone

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco

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.

## ABOUT DELYANA LAZAROVA



Delyana Lazarova is one of the most promising conductors of her generation, praised for her passionate performances and dynamic presence. As winner of the inaugural Siemens Hallé International Conductors Competition in February 2020, she has secured her position as the 8th Assistant Conductor to Sir Mark Elder of the Hallé Orchestra Manchester and Music Director of the Hallé Youth Orchestra in Manchester. Previously she has also won the James Conlon Conducting Prize at the prestigious Aspen Music Festival in 2020, the NRTA International Conducting Competition in 2019, and the Bruno Walter Conducting Scholarship at the Cabrillo Festival of Contemporary Music, California in 2017 and 2018.

Alongside her position at the Hallé Orchestra Manchester, during the 2021/22 season, Lazarova assisted Cristian Măcelaru with the Orchestre Nationale de France throughout the season, and conducted the orchestra on their new year's tour throughout France in January 2022. This season she conducted concerts with the Hallé Orchestra Manchester, Real Filharmonía de Galicia, Klangforum Wien, Kammerphilharmonie Graubünden, Musikkollegium Winterthur, Göttinger Symphonie Orchester, London Mozart Players

und Bulgarian National Radio Symphony Orchestra.

In the past she has also conducted the Collegium Musicum Basel, Südwestdeutsch Philharmonie Konstanz, Meiningen Staatstheater Orchestra, Janáček Philharmonic Ostrava, Mahler Festival Orchestra, Estonian Festival Orchestra, Sofia Sinfonietta, Albanian Radio and Television Symphony Orchestra, Hradec Králové Philharmonic Orchestra, St. Christopher Chamber Orchestra, Thessaloniki State Symphony Orchestra, Olten Philharmonic Orchestra, Pazardjik Symphony Orchestra, as well as the Aspen Conducting Academy Orchestra in the States.

Lazarova has wide-ranging repertoire interests whilst specialising in Eastern European and Russian repertoire including composers such as Dvořák, Tchaikovsky and Bartók, she is also a passionate advocate for new music. She has performed pieces by many contemporary composers including Joan Tower, Dobrinka Tabakova, Christopher Theofanidis, as well as premiering music by Michael Gilbertson and Charles Peck. In season 2021/2022 she will collaborate with Jennifer Walshe while working with the Klangforum Wien, as well as Oliver Vibrans on a project with the Hallé Youth Orchestra. She also is strongly committed to music education and outreach projects, and thoroughly enjoys conducting the Hallé Orchestra Manchester in their educational concerts where they bring accessible classical music to younger audiences in the city and surrounding areas of Manchester.

Delyana studied Conducting at the Zürcher Hochschule der Künste (ZHdK) under the supervision of Professor Johannes Schlaefli. She has attended numerous masterclasses, amongst others with Bernard Haitink, Paavo Järvi, Leonard Slatkin, Mark Stringer, Robert Spano, and Mathias Pintscher. She has also assisted Cristian Măcelaru with the WDR Sinfonieorchester Köln.

Bulgarian born, Lazarova is a resident of Switzerland. Aside from her Masters in Conducting, Lazarova is also a proficient violinist with a master's degree and diploma in performance from the Jacobs School of Music in Indiana, where she studied under Mauricio Fuks and received a scholarship for artistic excellence.



## ABOUT MICHAEL SHIH

Violinist Michael Shih, concertmaster of the Fort Worth Symphony Orchestra (FWSO) since 2001, has performed throughout the United States and his native Taiwan, as well as on tours of Canada, France, Germany, Costa Rica, Honduras, Peru, China, Japan, and Korea. A United States Presidential Scholar in the Arts, he was a winner in the Naumburg International Violin Competition and Artists International's Auditions, which led to his New York recital debut at Carnegie's Weill Recital Hall in 1992. He has appeared as a soloist with the Los Angeles Philharmonic at the Hollywood Bowl, the Little Orchestra Society at Avery Fisher Hall, the Williamsburg Symphonia, the Abilene Philharmonic, the New York Youth Symphony, the San Pedro Sula Symphony in Honduras, the Taipei Symphony at Taiwan's National Concert Hall, and with the symphony orchestras of Dallas, Fort Worth, Hartford, and New Amsterdam. In 2007, he gave the world premiere of Kevin Puts' Violin Concerto with the FWSO conducted by Miguel Harth-Bedoya, and this critically acclaimed performance was released by FWSO Live in recordings titled *The Composer's Voice* and *Take Six*.

An avid performer of chamber music, he has collaborated with such artists as Leon Fleisher, Sharon Isbin, Jaime Laredo, Cho-Liang Lin, Yo-Yo Ma, Michael Tree, and Charles Wadsworth. From 1992 to 2002, he was first violinist of the Whitman Quartet, formerly graduate quartet-in-residence at the Juilliard School and winner of the Naumburg Chamber Music and Catherine Filene Shouse Debut Artists awards. Music festival appearances include Aspen, Bard, Chamber Music Northwest, Chautauqua, Kansai Science City (Japan), La Jolla, Lincoln Center, Ravinia, Spoleto USA, Stuttgart (Germany), and Mostly Mozart. He has also appeared at the prestigious Chiehshou Hall Concert at the Office of the President of Taiwan, at the Chamber Music Society of Lincoln Center, Chamber Music International in Dallas,



and Cliburn Foundation's "Cliburn at the Bass" and "Cliburn at the Modern" series with composers John Corigliano, Sebastian Currier, Osvaldo Golijov, Jennifer Higdon, Lowell Liebermann, Kevin Puts, Christopher Theofanidis, and Joan Tower.

Media credits include NPR's Performance Today, NBC's *Today Show*, Japan's NHK Television, and Taiwan's Public Television. He holds Bachelor and Master of Music degrees from the Juilliard School, where he studied with Dorothy DeLay and Hyo Kang. Other teachers include Chiu-Sen Chen, Masao Kawasaki, Shue-Tee Lee, and Margaret Pardee. He was on the violin faculty at the Lucy Moses School for Music and Dance in New York City from 1995 to 2001. Currently, he is a Distinguished Guest Professor of Violin at the Texas Christian University and a 2013 Visiting Professor of Music at the East China Normal University.

Mr. Shih plays a 1710 Antonio Stradivari violin, generously on loan to the Fort Worth Symphony Orchestra Association by Mr. and Mrs. William S. Davis of Fort Worth.

## PROGRAM NOTES : MIKHAIL GLINKA

### OVERTURE to RUSLAN and LUDMILA

DURATION: About 6 minutes

PREMIERED: St. Petersburg, 1842

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

*"A nation creates music - the composer only arranges it."*

— Mikhail Glinka  
(Born 1804, Russia; died 1857)

OVERTURE: An introduction to a large dramatic work, such as a ballet or opera, that demands listeners ears and sets the tone of the evening.

#### SUGGESTED READING:

*Mikhail Glinka: A biographical and critical study*, by David Brown

#### FURTHER LISTENING:

*Ruslan and Ludmila*  
*Kamariinskaya*  
*A Life for the Tsar*  
*Symphony on Two Russian Themes*

by Jeremy Reynolds

Some operas are about magic elixirs — read: cheap wine — helping grant heroes courage in wooing their ladies fair. Some operas are written under the influence of such elixir.

*Ruslan and Ludmila*, the second opera by the “father of Russian music,” is one such opera. The original germ for the plot comes from the preeminent Russian poet Pushkin, but before could be engaged to write up the libretto for the opera, he was killed in a duel with his sister’s husband, who was also alleged to be his wife’s lover. (A drama fit for an opera if there ever was one.)

Glinka had already begun drafting musical selections however and needed a libretto. The text of the opera was written by one rather inebriated Konstantin Bakhturin. He clearly concocted the entire tale in about a quarter of an hour. Essentially, a Russian princess is abducted and her suitors must rescue her from the clutches of an evil witch. Sorcerous hijinks ensue. Love triumphs over all. Elixir of inspiration indeed.

The plot is a bit convoluted, but Glinka’s music sparkles with energy and humor in a mix of Russian folk music and Italian operatic elements. (Italian opera was becoming all the rage in 19th century Russia.) After the work’s tepid debut, it slowly gained in popularity and credence.

The overture is a bit like an espresso shot before dinner, all brightness and froth and whizzing strings over a playful “boom-chuck” accompaniment. How does a composer create such spirited momentum? There’s sheer speed, of course, but another way is the constant subdividing of musical beats in multiple ways. There’s a consistent rhythm in the accompaniment while the melody fills in the cracks and crevices of that device with even faster notes, giving the music a feeling of tumbling over itself. Sections with unison rhythm throughout the orchestra, even played at the same speed, seem slower.

The clarinet introduces a transition on an “off-beat” before a calmer second theme sounds in the cellos and bassoons. These two themes alternate and develop for a few scant minutes before Glinka accelerates and crescendos to a snappy climax.

Raised by his grandmother, Glinka himself was locked away and fattened with sweets for much of his youth, which later resulted in a sickly disposition and hypochondriac tendencies later in life. Still, as the son of a nobleman he grew up with a diverse education that included music. He then launched a comfortable life in Russia’s Department of Public Highways - a cushy position that left him plenty of time for music. Glinka devoted himself to writing music in a Russian idiom and developing a national musical identity. Later composers spoke with reverence of his success, with Tchaikovsky describing one of Glinka’s orchestra compositions as the acorn from which the oak of Russian music grew.

# PROGRAM NOTES : ALEXANDER GLAZUNOV

## **VIOLIN CONCERTO in A MINOR, Op. 82**

I. Moderato  
II. Andante  
III. Allegro

DURATION: Around 20 minutes

PREMIERED: St. Petersburg, 1905

INSTRUMENTATION: Two flutes and piccolo, two oboes, two clarinets, two bassoons, four French horns, two trumpets, three trombones, timpani, glockenspiel, triangle cymbals, harp, strings, and solo violin.

*"I am guilty of being quite behind on my correspondence; too much composing. My health continues to be poor... I walk most of the time wearing light shoes because I cannot wear boots. In damp weather, my [pain] increases..."*

— Alexander Glazunov  
(Born 1865, Russia; died 1936)

**CONCERTO:** A composition that features one or more "solo" instruments with orchestral accompaniment. The form of the concerto has developed and evolved over the course of music history.

**CADENZA:** A virtuoso passage in a concerto movement or aria, typically near the end and often played without strict adherence to meter or time.

### SUGGESTED READING:

*Possessed by Music: An Outline of the Life and Achievement of Alexander Glazunov*, by John Tail

### FURTHER LISTENING:

Glazunov: Symphony No. 1  
*The Seasons*  
Saxophone Concerto  
Borodin: *Polovstian Dances*

by Jeremy Reynolds

A pair of clarinets lay a soft bed of sound for a scant three beats before the violin soloist enters. It's a brooding, melancholy tune, somber and reflective, even as the accompaniment changes color as it's passed from instrument to instrument and is slowly filled in with the remainder of the orchestra. After a winding initial statement, the violin transitions with ascending, grasping scales to a sweeter, blooming tune... so begins Glazunov's Violin Concerto, a work of sublime delicacy and passion.

The work is to be played straight through without pause. Instead of different movements, there are different sections, though these generally correspond to traditional movements, including a gorgeously lyrical second movement sprinkled liberally with arpeggios in the harp. A lengthy cadenza acts as the bridge from the second and fourth sections, with the finale serving a more energetic, optimistic romp to contrast the opening. The violin answers noble fanfares in the brass with virtuosic leaps and quick dances high above the orchestra, this pattern of call and response building to a thrilling, racing finish in solo and ensemble alike until both land with both feet on the final note.

Glazunov, one of Russia's most gifted and fortunate prodigies, began composing at the age of 11. When his work came to the attention of the pretentiously named "Mighty Five" — five of Russia's most influential composers — the composer Rimsky-Korsakov took Glazunov under his wing, remarking that Glazunov's "musical development progressed not by the day, but literally by the hour." Later, Glazunov encountered a wealthy merchant who sponsored the then-teenager's education and performances of his works.

The rest of his career is storied. He enjoyed great success in life as a composer, though a failed marriage and personal problems led him to live mostly with his mother until well into his 40s. After the 1905 Russian Revolution Glazunov took on directing the Saint Petersburg Conservatory, where he taught other classical giants like Shostakovich. (Shostakovich later recalled numerous examples Glazunov's kindness toward his students, and that Glazunov kept a bottle of ethanol alcohol under his desk from which he'd sneak sips through a not-so-secret tube.)

In 1928, Glazunov exiled himself to Paris, claiming his ill health forced him to remain in France rather than return home. This allowed him to retain his standing in the Soviet Union, unlike other musicians such as Rachmaninoff, whose hasty exits and public denuncements of the USSR earned them proper status as exiles.

# PROGRAM NOTES : PYOTR ILYICH TCHAIKOVSKY

## SYMPHONY No. 4 in F MINOR, Op. 36

- I. Andante sostenuto — Moderato con anima — Moderato assai, quasi — Allegro vivo
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato — Allegro
- IV. Finale: Allegro con fuoco

DURATION: Around 45 minutes

PREMIERED: Moscow, 1878

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

*"Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic. Ought not a symphony — that is, the most lyrical of all forms — to be such a work? Should it not express everything for which there are no words, but which the soul wishes to express, and which requires to be expressed?"*

— Pyotr Ilyich Tchaikovsky  
(Born 1840, Russia; died 1893)

SYMPHONY: An elaborate orchestral composition typically broken into contrasting movements, at least one of which is in sonata form. In the case of the "Italian," it's the first movement.

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:

*Letters to his Family; an Autobiography*, translated by Galina von Meck

### FURTHER LISTENING:

Symphony No. 5 in E Minor, Op. 64  
String Sextet in D Minor, Op. 70  
Variations on a Rococo Theme in A Major, Op. 33

by Jeremy Reynolds

Composers, like all artists, achieve a certain immortality through their work. But what of their patrons?

Nadezhda von Meck was a patron of more individuated taste, as she provided financial support and traded correspondence with the composer Tchaikovsky for 14 years. The one famous condition: they could never meet. To learn of Tchaikovsky's history is to delve into his peculiar relationship with this woman he never met, and to hear his fourth symphony, composed at the beginning of that correspondence and dedicated to his patron, is to explore the "echoes of [her] most intimate thoughts and emotions."

The symphony begins with "that fateful force which prevents the impulse towards happiness from entirely achieving its goal," Tchaikovsky wrote. (He credits Beethoven's fifth with the work's central idea.) The first movement is the cornerstone of the symphony with its four distinct themes: the fate theme in the brass that returns throughout the symphony; a bleak, hopeless melody introduced via strings, a slinky, ethereal daydream conjured by solo clarinet, and fantasies of positivity with a gentle theme tossed from strings and wind.

Tchaikovsky's correspondence with von Meck make tracing the creative genesis of this symphony simple — he felt more positively about the composition than many of his others, and yet he progressed slowly and with difficulty: "I adore terribly this child of mine; it is one of only a few works with which I have not experienced disappointment...this is my best symphonic work." Personal dramas are to blame in part, including his brief and tempestuous marriage and his subsequent nervous breakdown.

The second through fourth movements are far simpler than the opening - the second with its interplay of wistful melancholy and pleasurable nostalgia: "It is both sad, yet somehow sweet to be immersed in the past..." The Scherzo is delightfully vapid in its pizzicato (plucked, rather than bowed strings), and the composer describes "Thinking about nothing in particular, giving free rein to the imagination... Amid these memories there suddenly comes a picture of drunken peasants and a street song... Then, somewhere in the distance, a military procession passes. " Here, the oboe makes quite the intoxicated peasant, with the brass chirping out a brisk, cheery military beat.

The finale is about joy, beginning with an explosive shout from the full orchestra. Tchaikovsky, plagued by inner demons and the deaths of loved ones, struggled to find joy throughout his life. Whizzing strings and winds paint an almost desperate merriment, alternating with a more sedate tune that returns some of the symphony's earlier gloom before a final, ferocious statement of the fate tune gives way to a long crescendo and buildup to an almost forcedly sunny climax.

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