

# FW FORT WORTH SO SYMPHONY ORCHESTRA

Miguel Harth-Bedoya, *Music Director*  
Robert Spano, *Principal Guest Conductor*  
Keith Cerny, Ph.D., *President & CEO*

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## 2019-2020 SYMPHONIC SERIES

Friday - Sunday, October 11-13, 2019

**Miguel Harth-Bedoya**, Conductor  
*Nancy Lee & Perry R. Bass Chair*

**Kelley O'Connor**, Mezzo-Soprano

**Fort Worth Kantorei, Maritza Cáceres**, Director

**Texas Boys Choir, Kerra Simmons**, Interim Artistic Director

MAHLER

Symphony No. 3 in D Minor

Part 1

Introduction. With force and decision

Part 2

Tempo di menuetto. Very Moderately  
Comodo. Scherzando. Unhurriedly  
Very Slow. Misterioso -  
Joyous in tempo and jaunty in expression  
Slow. Calm. Deeply felt

This concert will be performed without intermission

Special thanks to **Rosalyn G. Rosenthal**

*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.*

# PROGRAM NOTES BY KEN MELTZER



## **Gustav Mahler (1860-1911) Symphony No. 3 in D minor (1896) 99 minutes**

*Alto solo, women's chorus, boys' chorus, 4 piccolos, 4 flutes, 4 oboes, English horn, 2 E-flat clarinets, 4 clarinets, bass clarinet, 4 bassoons, contrabassoon, 8 horns, 4 trumpets, posthorn (offstage), 4 trombones, tuba, timpani (two players), bass drum, chimes, cymbals, glockenspiel, rute, snare drum, suspended cymbals, tam-tam, tambourine, triangle, 2 harps, and strings.*

Mahler's Third Symphony is epic both in its length and complement of performing forces.

The composer describes the work as: "a gigantic musical poem; it includes all the phases of evolution and depicts its gradual rise: it begins at the heart of inanimate nature and progresses to the love of God!"

In the summer of 1894, Gustav Mahler completed his Symphony No. 2. Known as the "Resurrection," the Mahler Second is a massive work in five movements, featuring two vocal soloists, a large chorus, and orchestra. A performance of the "Resurrection" Symphony lasts approximately eighty minutes. It seemed that with the "Resurrection," Mahler had stretched the boundaries of epic symphonic expression to their limits.

Then, in the summer of 1895, Mahler began work on his Symphony No. 3. The Third would represent a departure from the subject matter of his first two Symphonies:

The greatest problems of humanity, those which I have evoked and attempted to solve in the Second (why do we exist? Do we continue to exist after death?), can no longer touch me here. What, in fact, do they amount to in the face of the All-Powerful, of the Pan in whom everything lives and must live? Can a spirit that, as in this symphony, mediates on the eternal truths of creation and divinity die? Thus one becomes convinced that everything is blissfully created forever, human sorrow and misery have no further place here. Sublime gaiety reigns, an eternally sunny day—for the gods, naturally, not for men—for them all this is terrifying and monstrous, and eternally elusive.

During the summer of 1895, Mahler composed five of the Third Symphony's six movements. The following summer, Mahler worked on the remaining movement, which would serve to open the Symphony. Mahler completed the score on August 6, 1896. He conducted the work's premiere on June 9, 1902, in Krefeld, Germany (selected movements

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from the Symphony had been performed previously).

In 1895, Mahler confided to Natalie Bauer-Lechner:

It is really inadequate for me to call (the Third) a symphony, for in no respect does it retain the traditional form. But to write a symphony means, to me, to construct a world with all the tools of the available technique. The ever-new and ever-changing content determines its own form. In this sense, I must always learn anew to create new means of expression for myself, even though (as I feel I can say myself) I have complete technical mastery...

The following year, however, as Mahler approached the completion of the first movement (and thus, the entire Third Symphony), he discovered:

To my surprise—and likewise to my delight—I see that in this movement, as in the whole work, there is the same structure and the same foundation (without my having wanted it or even thought about it) which is found in Mozart or, in a more highly developed form, in Beethoven, but which was really devised by old Haydn. It must be established according to profound and eternal laws, which Beethoven observed and which I find again in my own work as a kind of affirmation.

In these seemingly contradictory statements, Mahler encapsulated the singular greatness of his Third Symphony. On the one hand, it is true that Mahler's Third Symphony is a work that appears to transcend all boundaries established by the masters of the Classical era. The first movement of the Mahler Third alone is longer than most complete symphonies of Haydn and Mozart, as well as some by Beethoven. And, the number of musicians required for the Mahler Third far exceeds what Haydn, Mozart, or Beethoven could have envisioned.

Nevertheless, for all the epic length, profusion of ideas, and huge performing forces, the Mahler Third is a work notable for its sense of structural integrity, proportion, and inexorable progression. It is also in many ways (perhaps surprisingly) an intimate work, often radiating a depth of expression that makes the Mahler Third one of the truly exalted symphonic experiences.

## *First Part*

*I. Kräftig. Entschieden (Introduction. With force and decision)*—Mahler provided the following general description of his Third Symphony:

My work is a gigantic musical poem; it includes all the phases of evolution and depicts its gradual rise: it begins at the heart of inanimate nature and

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progresses to the love of God! Men will take some time to crack these nuts which I have shaken off the tree...

As for the opening movement, originally subtitled, “Pan’s Awakening, Summer Marches in (procession of Bacchus)”, Mahler noted:

It is hardly music anymore, just the voice of nature: one shudders at this motionless, soulless material (I could have called this movement “What the rocks tell me”), from which, little by little, life frees itself and finally conquers, developing and differentiating step by step: flowers, animals, men, right up to the kingdom of the spirit and that of the angels. In the introduction there is the scorched, brooding atmosphere of midday in summer, when all life is suspended and not a breath of wind stirs the vibrant, flamboyant air, drunk with sunshine. Life, the young prisoner of ever-motionless, inanimate nature, cries out in the distance and begs for freedom, until...this life breaks out victoriously.

## *Second Part*

*II. Tempo di menuetto. Sehr mässig (Very Moderately)*—Mahler described the second movement, “What the flowers of the field tell me,” as:

the most carefree music I have ever written, as carefree as only flowers can be. It all sways and ripples like flowers on limber stems sway in the wind...That this innocent flowery cheerfulness does not last but suddenly becomes serious and weighty, you can well imagine. A heavy storm sweeps across the meadow and shakes the flowers and leaves. They groan and whimper, as if pleading for redemption to a higher realm.

*III. Comodo. Scherzando. Ohne Hast (Unhurriedly)*—The third movement, “What the animals of the forest tell me,” evokes:

the quiet, undisturbed life of the forest before the appearance of man. Then the animals catch sight of the first human being (annotator’s note: represented by an off-stage posthorn) and, although he walks calmly past them, the terrified (animals) sense that future trouble will come for them.

*IV. Sehr langsam. Misterioso. (Very Slow) Durchaus ppp*—For this movement, “What man tells me,” Mahler employs a setting for alto solo and orchestra of the “Midnight Song” from Friedrich Nietzsche’s Thus Spake Zarathustra.

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Alt:  
O Mensch! Gib acht!  
Was spricht die tiefe Mitternacht?  
Ich schlief! Ich schlief!  
Aus tiefem Traum bin ich erwacht!  
Die Welt ist tief!  
Und tiefer, als der Tag gedacht!  
Tief ist ihr Weh!  
Lust tiefer noch als Herzeleid!  
Weh spricht: Vergeh!  
Doch alle Lust will Ewigkeit!  
Will tiefe, tiefe Ewigkeit.

Alto:  
O Man! Give heed!  
What does the deep midnight say?  
I slept, I slept!  
From the deepest dream I awoke!  
The world is deep!  
And deeper than the day had thought!  
Deep is its woe!  
Joy deeper than its heartache!  
Woe speaks: Begone!  
But all joy desires eternity!  
Desires deep, deep, eternity.

This leads without pause to the Symphony's penultimate movement.

*V. Lustig im Tempo und keck im Ausdruck (Joyous in tempo and jaunty in expression)*—For this movement, originally subtitled, “What the angels tell me,” Mahler turns to one of his favorite sources, *Des Knaben Wunderhorn* (“The Youth’s Magic Horn”), a 19th-century anthology of German folk poems. The children’s chorus imitates the sound of bells, while the women’s chorus sings the *Wunderhorn* text, entitled “Es sungen drei Engel” (“Three angels sang”).

Knabenchor:

Bimm bamm, bimm, bamm.

Children’s Chorus:

Ding, dong, ding, dong.

Frauenchor:

Es sungen drei Engel einen süßen Gesang;  
Mit Freuden es selig in dem Himmel klang.  
Sie jauchzten fröhlich auch dabei,  
Dass Petrus sei von Sünden frei.  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwölf Jüngern das Abendmahl ass:  
Da sprach der Herr Jesus: Was stehst du denn hier?  
Wenn ich dich anseh’, so weinst du mir!

Women’s Chorus:

Three angels sang a sweet song;  
It sounded joyfully through Heaven.  
They shouted joyfully all the while,  
That St. Peter was free of sin.  
And as the Lord Jesus sat at the table,  
Sharing the evening meal with his twelve disciples:  
The Lord Jesus spoke: What are you doing here?  
When I look at you, you weep!”

Alt:

Und sollt’ ich nicht weinen, du gütiger Gott?

Alto:

And should I not weep, you merciful God?

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Frauenchor:

Du sollst ja nicht weinen!

Alt:

Ich hab' übertreten die zehn Gebot;  
Ich gehe und weine ja bitterlich.  
Ach komm und erbarme dich über mich!

Women's Chorus:

You shall not weep!

Alto:

I have broken the Ten Commandments;  
I go and weep bitterly.  
Ah, come and have mercy upon me!

Frauenchor:

Hast du denn übertreten die zehen Gebot,  
So fall auf die Knie und bete zu Gott!  
Liebe nur Gott in alle Zeit!  
So wirst du erlangen die himmlische Freud'.  
Die himmlische Freud', ist eine selige Stadt  
Die himmlische Freud' die kein Ende mehr hat.  
Die himmlische Freude war Petro bereit't  
Durch Jesum und Allen zur Seligkeit.

Women's Chorus:

If you have broken the Ten Commandments,  
Then fall on your knees and pray to God!  
Love God always!  
Then you will know heavenly joy.  
The heavenly joy, the happy state  
The heavenly joy that will never end.  
The heavenly joy was made ready for Peter  
Through Jesus and for the happiness of all.

Knabenchor:

Liebe nur Gott!  
Die himmlische Freud' ist eine selige Stadt,  
Die himmlische Freud', die kein Ende mehr hat!

Children's Chorus:

Love only God alone!  
The heavenly joy is a happy state,  
The heavenly joy that has no end!

Once again, the ensuing movement follows without pause.

*VI. Langsam. Ruhevoll. Empfundnen (Slow. Calm. Deeply felt)*—Mahler entitled this movement, “What love tells me.” Here, it is appropriate to recall that Mahler acknowledged that he was referring to “the love of God.” For the depiction of this subject, Mahler chose to conclude his Symphony not with a traditional quick-tempo finale, but with an extended and serene movement.

The finale is essentially based upon two themes, both introduced by the strings. The finale presents metamorphoses of the themes, finally proceeding to the majestic apotheosis with which the Symphony concludes.

English translations by Ken Meltzer

# ABOUT KELLEY O'CONNOR



Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy® Award-winning mezzo-soprano Kelley O'Connor has emerged as one of the most compelling performers of her generation. During the 2018-19 season, the artist's impressive symphonic calendar features Mahler's Second Symphony with Andrés Orozco-Estrada and the Houston Symphony, his Third Symphony with Donald Runnicles and the Grand Teton Music Festival Orchestra, Michael Stern and the Kansas City Symphony Orchestra, and with Andrés Orozco-Estrada and the Chicago Symphony Orchestra, and *Das Lied von der Erde* both with the Dallas Symphony Orchestra and BBC Scottish Symphony Orchestra. Sought after by many of the most heralded composers of the modern day, Kelley O'Connor gives the world premiere of Joby Talbot's *A Sheen of Dew on Flowers* with the Britten Sinfonia at the Victoria & Albert Museum to celebrate the opening of the institution's new jewellery wing, debuts with the Orchestra dell'Accademia Nazionale di Santa Cecilia in the title role of John Adams' *The Gospel According to the Other Mary* under the baton of the composer, presents the west coast premiere of Bryce Dessner's *Voy a Dormir* with the Los Angeles Chamber Orchestra led by Jaime Martín, and brings Peter Lieberon's *Neruda Songs* to life in performances with Stéphane Dénéve and the St. Louis Symphony and with

Brett Mitchell and the Colorado Symphony. Bernstein's *Songfest* serves the American mezzo-soprano with her Boston Symphony Orchestra debut under the baton of Bramwell Tovey and she is heard in performances of this work with Thomas Dausgaard leading the BBC Scottish Symphony Orchestra. Kelley O'Connor returns to the Los Angeles Philharmonic for a Stravinsky Festival singing multiple works there under the direction of Esa-Pekka Salonen and she assays the title role of Britten's *The Rape of Lucretia* presented by Boston Lyric Opera in a new production by Broadway theater director Sarna Lapine conducted by David Angus.

John Adams wrote the title role of *The Gospel According to the Other Mary* for Kelley O'Connor and she has performed the work, both in concert and in the Peter Sellars fully staged production, under the batons of Gustavo Dudamel, Grant Gershon, Gianandrea Noseda, Sir Simon Rattle, and David Robertson. She has sung the composer's *El Niño* with Vladimir Jurowski and the London Philharmonic Orchestra and continues to be the eminent living interpreter of Peter Lieberon's *Neruda Songs* having given this moving set of songs with Christoph Eschenbach and the National Symphony Orchestra, with Bernard Haitink and the Chicago Symphony Orchestra, with Robert Spano and the Minnesota Orchestra, and with David Zinman and the Berliner Philharmoniker and the Tonhalle-Orchester Zürich among many others.

Operatic highlights include *Carmen* with Los Angeles Opera conducted by James Conlon, Donizetti's *Anna Bolena* at the Lyric Opera of Chicago conducted by Patrick Summers and directed by Kevin Newbury, *Madama Butterfly* in a new production by Lillian Croag at the Boston Lyric Opera and at the Cincinnati Opera under the baton of Ramón Tebar, Berlioz's *Béatrice et Bénédicte* at Opera Boston, *Falstaff* with the Santa Fe Opera, and *A Midsummer Night's Dream* at the Lyric Opera of Chicago and the Canadian Opera Company.

# ABOUT FORT WORTH KANTOREI

The Fort Worth Kantorei is an exciting new group of dynamic voices, founded by choral conductor Dr. Maritza Cáceres. Already since its inception, the Kantorei has performed with the Fort Worth Symphony as the Festival Chorus singing Leonard Bernstein Chichester Psalms and in the Fort Worth Symphony Orchestra's Bachstravaganza . Highlights in the 2019-2020 season include performances of Gustav Mahler Symphony No. 3, Home for the Holidays concert, St. John's passion with the Fort Worth Symphony and a spring concert in April.

Dr. Maritza Cáceres, Director  
Tracy Carroll, Rehearsal Accompanist

## **Soprano 1**

Nicole Adcock  
Hilary Breedlove  
Donna Browne  
Lindsey Hamilton  
Candice Maughan  
C. Rene Seybold  
Rachel Smith

## **Soprano 2**

Sara Boneberg  
Yara Furman  
Natalia Hanson  
Rachel Jordan  
Kendra Kufeldt  
Lora Smith  
Katherine Wagner

## **Alto 1**

Dr. Lavonne Adams  
Emma Bruce  
Miranda Culp  
Amber Davis  
Elena Harth-Bedoya  
Julia Simmonds  
Emily Weir-Nance

## **Alto 2**

Penny Bonkowski  
Shea Buchanan  
Tricia Filippini Garrett  
Deborah Giegoldt  
Sherill Maddox  
Beth Rodzinski  
Leslie Smith



# ABOUT MARITZA CÁCERES



**D**r. Maritza Cáceres has conducted choirs in the United States, New Zealand, and in her native Chile for the past 30 years. She is the cofounder of the Music Association of Auckland Chorale in Auckland, New Zealand and has prepared choirs for the Auckland Philharmonia Orchestra and the Fort Worth Symphony Orchestra for their symphonic performances of Beethoven's Symphony No. 9, Leonard Bernstein's Chichester Psalms, Carl Orff's Carmina burana, Mendelssohn's Elijah and semi-staged opera performances of I Pagliacci and The Magic Flute. Dr. Cáceres has given master classes in Chile as part of the Crecer Cantando program and in Osaka, Japan. She has conducted the Fort Worth Choral Society and was invited to conduct the Southwestern Adventist University Singers "A Voice 4 Peace" concert in recognition of the 2016 International Day of Peace. Recently she was invited as a lecturer and conductor to the Twenty Fifth anniversary of the National Federation of Choirs in Chillan, Chile. Dr. Cáceres is the founder and choral conductor of Fort Worth Kantorei.

Dr. Cáceres holds a Bachelor's degree in Music Theory from the University of Chile and a Master's degree in Choral Conducting from Westminster Choir College in Princeton, New Jersey. As a chorister at Westminster Choir College, Dr. Cáceres sang under the direction of renowned conductors such as Riccardo Muti,

Zubin Mehta, Robert Shaw, and Kurt Masur and performed at the Spoleto Festival in Charleston, South Carolina and the Festival dei Due Mondi in Spoleto, Italy. She began her doctoral studies at University of Illinois, Champaign-Urbana and completed her DMA in Choral Conducting at Texas Christian University. Her teachers have included Dr. Joseph Flummerfelt, Dr. Fred Stoltfuz, Helmut Rilling at the Oregon Bach Festival, Ronald Shirey, Dr. Eph Ely and Dr. Dennis Shrock.

Dr. Cáceres has served on the Board of Directors and as a Director of Chamber Music for the Fort Worth Youth Orchestra. She has also worked with High Schools choirs from the Metroplex area and as a piano accompanist for Tanglewood Elementary School in Fort Worth, Texas. She is currently a faculty member at Southwestern Adventist University in Keene, Texas and is the Choir Director of Fort Worth First Seventh-day Adventist Church. She lives in Fort Worth with her husband, Fort Worth Symphony Music Director Miguel Harth-Bedoya, and their three children, Elena, Emilio, and Elisa.

# ABOUT TEXAS BOYS CHOIR

**A**s a world-class boychoir, the mission of the Texas Boys Choir (TBC) is to develop personal excellence and to inspire a lifelong passion for choral artistry. For the past 72 years, the choir has been an educational and performance institution that has continued to provide any boy, regardless of socioeconomic or ethnic background, a structured environment in which to learn the fundamentals of world-class vocal performance.

Extensive training in both music and academics enables the choir to maintain the standard of excellence established when the choir was founded in 1946. This high level of performance has garnered TBC two GRAMMY® Awards, three George Washington Honor Medal Awards and a Bronze Award from the International Film and Television Festival. In addition, TBC has also received a championship medal in the Mixed Boys' Choirs Division at the 2004 Choir Olympics in Bremen, Germany.

Texas Boys Choir has traveled to numerous international destinations in its history including Australia, Japan, England, Mexico, Latvia and Germany. In May of 2012 the choir traveled to Argentina as the sole U.S. representative invited to the International Iguazú Festival for Youth Orchestras and Choirs. In May of 2016, the choir

travelled to Germany and Austria visiting prestigious locations such as St. Stephen's in Vienna, and St. Thomas Church in Leipzig. During their visit, the group did cultural exchanges and shared concerts with the Wiltner Boy Choir of Innsbruck, the Dresden Kreuzchor, and the Vienna Boys Choir. Most recently, in July 2017, the choir embarked on a historic month-long concert tour of China. They visited 14 cities, presented a total of 15 sold-out concerts and concluded their visit with a performance at the prestigious National Centre for the Performing Arts in Beijing.

Throughout the years, the choir has sung for Popes and other religious leaders, presidents, kings and other heads of state. Additionally, the choir has appeared on national television and radio broadcasts. With over 40 professional recordings with Columbia, Decca, Mark Masters and other independent labels, the Texas Boys Choir continues to earn its reputation as one of the premier boychoirs in the world. For boys who possess the basic ability and the love of music, membership in the Texas Boys Choir can open doors to an exciting world—one which can make a tremendous difference in their lives and in the lives of those who hear them perform.

## Texas Boys Choir

Miles Baker  
Finn Belk  
Matthew Camacho  
Ryan Cox  
Alex Faught  
Gavin Grier  
Santiago Lechuga  
Liam Markland  
Digory Milburn  
Zachary Poe  
Ethan Prickett

Rocco Reale  
Zachary Rogers  
Caden Russell  
Shane Searfoss  
Levi Sing  
Franz Situmorang  
Frederic Situmorang  
James Stoner  
Preston Stout  
Ryan Tharp  
Gabe Zvitt

# ABOUT KERRA SIMMONS



**K**erra Simmons earned her BM from the University of North Florida in Vocal Performance with a Choral Conducting cognate and her MM in Choral Conducting at Texas State University. Ms. Simmons has been involved with choral music since junior high and has sung in multiple Florida All-State Honor Choruses, the 2010 ACDA Southern Division Honor Choir, the 2014 ACDA Southern Division Collegiate Honor Choir with world-renowned conductor, Simon Halsey and most recently the 2016 ACDA Southwestern Division Collegiate Honor Choir. Ms. Simmons is currently the Interim Artistic Director of the world-renowned, GRAMMY © award winning Texas Boys Choir and Director of the Singing Girls of Texas, both of which rehearse at Fort Worth Academy of Fine Arts. Additionally, Ms. Simmons teaches Music Theory and runs the satellite choir efforts for Texas Boys Choir.

Her experiences as a Soprano include opera roles in Mozart's *Così fan tutte*, Puccini's *Gianni Schicchi* and *La Bohème*, as well as multiple honors within the divisional competitions of North Florida's chapter of NATS. Ms. Simmons began to pursue conducting in her

undergraduate. At UNF, she was highly involved in Choral Leadership and was the Assistant Conductor to the UNF Chorale, UNF Chamber Singers, and UNF Women's Chorus. During her time at Texas State, she was the Assistant Conductor of Men's Chorus, Women's Chorus, University Singers, and the Texas State Chorale. She also assisted in creating an undergraduate lab choir and was the Teaching Assistant for the undergraduate conducting class.

After completing her Masters, Ms. Simmons used her gap year to teach Music and English in Seoul, South Korea where she rewrote an English as a second language music curriculum and taught ages 5 to 12. Ms. Simmons' goal in her teaching is to not only inspire the singers to produce a beautiful sound but to also encourage them to tap into their individual and unique strengths as musicians and human beings. She believes in the power of music to bring together all people from different backgrounds and uses creative programming to intertwine various artistic mediums such as poetry and visual art. Her favorite pieces to conduct and teach are those of the non-Western tradition and her current research is in the advocacy and visibility of female composers. In her free time she likes to cook and hang out with her cat, Bubba.