

# fWSO

Fort Worth Symphony Orchestra

PROGRAM BOOK

January 2021



Kyle Sherman, Principal Trumpet

## CONTENTS

2	Letter from the Chairman
3	Letter from the President & CEO
4	Fort Worth Symphony Orchestra Roster
5	Program 1 :: January 8–10, 2021 Artist Profile: Robert Spano Stefan Jackiw
12	Executive Committee
13	Board of Directors
25	Arts Council of Fort Worth

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# LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Symphony Friends,

As we embark upon a new year, I am grateful to each and every one of you who have helped keep the music playing throughout these uncertain times. A new year brings new hope, and we pledge to continue our innovation and forward-thinking as we move toward brighter days ahead.

Coming up on February 20, renowned cellist Yo-Yo Ma will join the FWSO, conducted by Eric Jacobsen, for a dazzling Gala Concert at Dickies Arena. Following the concert will be a black-tie fundraising dinner in support of FWSO's education programming, Adventures in Music.

We can't wait to share the 2021/2022 season with you. Thank you to all our loyal subscribers of the FWSO! Subscription renewals are around the corner, and we urge you to participate—you won't regret it!

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

The musicians, Board of Directors, staff and I are grateful for your devotion to and love of our orchestra. We look forward to seeing every one of you at the upcoming concerts and wish you a happy and healthy new year!

Warmest regards,

A handwritten signature in black ink that reads "Mercedes Bass". The signature is written in a cursive, flowing style.

Mercedes T. Bass  
Chairman of the Board of Directors

# LETTER FROM PRESIDENT AND CEO KEITH CERNY

Dear Friends,

Happy New Year! While 2020 was full of challenges of many kinds, we hope that 2021 will bring good news for all of us. We appreciate your patience with the move of our spring performances to Will Rogers Auditorium, which was required by the continued closure, and partial reopening in April and May, of Bass Performance Hall. We are most grateful to the Will Rogers Memorial Center team for going out of their way to welcome and accommodate us to make our concert performances happen. We hope you are enjoying the experience!

The FWSO remains at the forefront of safe reopening, as has been reported in over 40 articles and TV segments in North Texas and nationally. The administrative staff has worked intensively with our extraordinary musicians and the unions to create a safe environment to perform. For patrons, we have put a number of safety measures in place, including social distancing in the performance chamber, mandatory masks for patrons, temperature checks at the entrance, contactless ticket taking, and no intermission. For the musicians, crew, and staff we have launched drive-through COVID-19 testing before each weekend of performances, and have completed over 900 tests. We have also implemented social distancing on stage, masks for our string players, and airflow control measures including vinyl shields on stage between sections of the orchestra.

I hope you enjoy the breadth and depth of our artistic offerings and will join us for every one of the concerts we have planned this spring as we keep the music playing. The musicians, staff and I look forward to seeing you often!

Yours sincerely,



Keith Cerny, Ph.D.  
President and CEO



# FORT WORTH SYMPHONY ORCHESTRA

Robert Spano, Principal Guest Conductor

Miguel Harth-Bedoya, Music Director Laureate

*Nancy Lee and Perry R. Bass Chair*

Alex Amsel, Conducting Fellow

Stephanie Rhodes Russell, Conducting Fellow

*Rae\* and Ed Schollmaier / Schollmaier Foundation Chair*

John Giordano, Conductor Emeritus

## VIOLIN I

Michael Shih, Concertmaster

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

Swang Lin, Associate Concertmaster

*Ann Koonsman Chair*

Eugene Cherkasov,

Assistant Concertmaster

*Mollie & Garland Lasater Chair*

Jennifer Y. Betz

Ordabek Duissen

Qiong Hulsey

Ivo Ivanov

Izumi Lund

Ke Mai

Rosalyn Story

Kimberly Torgul

## VIOLIN II

Adriana Voirin DeCosta, Principal

Steven Li, Associate Principal

Janine Geisel, Assistant Principal

*Symphony League of Fort Worth Chair*

Molly Baer

Marilyn d'Auteuil

Tatyana Smith

Matt Milewski

Kathryn Perry

Andrea Tullis

Camilla Wojciechowska

## VIOLA

Anna Kolotylna, Principal<sup>o</sup>

HeeSun Yang, Associate Principal<sup>o</sup>

Aleksandra Holowka, Assistant Principal<sup>o</sup>

Joni Baczewski

Sorin Guttman

Dmitry Kustanovich

Daniel Sigale

## CELLO

Allan Steele, Principal

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

Keira Fullerton, Associate Principal<sup>o</sup>

Lesley Cleary, Assistant Principal<sup>o</sup>

*Burlington Northern Santa Fe*

*Foundation Chair*

Deborah Brooks

Shelley Jessup

Leda Dawn Larson

Craig Leffer<sup>o</sup>

## 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

Roger Roe<sup>o</sup>

## ENGLISH HORN

Roger Roe<sup>o</sup>

## CLARINET

Stanislav Chernyshev, Principal

*Rosalyn G. Rosenthal Chair\**

Ivan Petruzzello, Assistant Principal

Gary Whitman

## E-FLAT CLARINET

Ivan Petruzzello

## BASS CLARINET

Gary Whitman

## BASSOON

Jack Peña, Principal<sup>o</sup>

*Mr. & Mrs. Lee M. Bass Chair*

Cara Owens, Assistant Principal

## HORN

Nikolette LaBonte, Principal<sup>o</sup>

*Elizabeth H. Ledyard Chair*

Alton F. Adkins, Associate Principal

*Drs. Jeff and Rosemary Detweiler Chair*

Kelly Cornell, Associate Principal

Aaron Pino

## TRUMPET

Kyle Sherman, Principal

Cody McClarty, Assistant Principal

*Dorothy Rhea Chair*

Oscar Garcia

## TROMBONE

Joseph Dubas, Principal

*Mr. & Mrs. John Kleinheinz Chair*

John Michael Hayes, Assistant Principal

Dennis Bubert

## BASS TROMBONE

Dennis Bubert

*Mr. & Mrs. Lee M. Bass Chair*

## TUBA

Edward Jones, Principal

## TIMPANI

Seth McConnell, Principal

*Madilyn Bass Chair*

Nicholas Sakakeeny, Assistant Principal

## PERCUSSION

Keith Williams, Principal

*Shirley F. Garvey Chair*

Nicholas Sakakeeny, Assistant Principal

*Adele Hart Chair*

Deborah Mashburn

Brad Wagner

## HARP

Position vacant

*Bayard H. Friedman Chair*

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\*In Memory of Manny Rosenthal

<sup>o</sup>2020-2021 Season Only

The Concertmaster performs on the 1710 Davis Stradivarius violin.

The Associate Concertmaster performs on the 1685 Eugenie Stradivarius violin.



# FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, PRINCIPAL GUEST CONDUCTOR  
MIGUEL HARTH-BEDOYA, MUSIC DIRECTOR LAUREATE  
KEITH CERNY, Ph.D., PRESIDENT AND CEO

## 2020–2021 Symphonic Series

January 8–10, 2021

Will Rogers Memorial Auditorium

**Robert Spano**, Conductor

*Mrs. Mercedes T. Bass Chair*

*Mr. Sid R. Bass Chair*

**Stefan Jackiw**, Violin

**JENNIFER HIGDON**

**Celestial Blue from *Dance Card***

**PROKOFIEV**

**Violin Concerto No. 2 in G Minor, Op. 63**

I. Allegro moderato

II. Andante assai

III. Allegro, ben marcato

Stefan Jackiw, Violin

**DVOŘÁK**

**Serenade in E Major, Op. 22**

I. Moderato

II. Tempo di valse

III. Scherzo: Vivace

IV. Larghetto

V. Finale: Allegro vivace

**The performances on January 8–10, 2021 are dedicated to the  
Sid W. Richardson Foundation  
as heartfelt thanks for their generous support  
of the Fort Worth Symphony Orchestra**

This concert will be performed without intermission. Video or audio recording of this performance is strictly prohibited. Patrons arriving late will be seated during the first convenient pause. Program and artists are subject to change.



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for their generous support of the  
Fort Worth Symphony Orchestra

# PROGRAM NOTES by Jeremy Reynolds

CELESTIAL BLUE FROM *DANCE CARD*

DURATION: Around 8 minutes

PREMIERED: San Francisco, 2016

INSTRUMENTATION: Strings

“My pieces usually are programmed on concerts in which the other works are standard repertoire. My music always sounds very different when it’s on a concert of all contemporary music. It always seems to stick out at an odd angle. This also makes me think of a question I sometimes debate with my friends: does the music of a composer directly reflect that composer’s personality? This is a difficult one, but I think it usually does.

— Jennifer Higdon  
(Born Brooklyn, N.Y. in 1962)

## A NOTE ON MUSICAL DANCES:

The part of the brain that processes a beat or rhythmic noise also coordinates movement, like catching a ball or running or walking up stairs.

The neurological connections between music and movement are literally hardwired into the human brain.

It should be no surprise, then, that from the Baroque era on, classical music forms were intertwined with dance forms and steps ranging from the minuet to the sarabande and onward. Even sonata form developed as an extension of such forms, with its contrasting themes and overall ABA structure reflecting old binary forms.

## SUGGESTED READING:

Jennifer Higdon: *Composing in Color*,  
by Christina L. Reitz

## FURTHER LISTENING:

blue cathedral  
Dance Card (full)  
Violin Concerto  
Tuba Concerto

In an interview, Jennifer Higdon once said that she is a terrible dancer as she is often distracted by the music.

Still, in 2016, the Pulitzer Prize-winning composer crafted a dance suite of five movements for string orchestra, celebrating the intricacies of interlocking instrumental lines and the expressive possibilities of such an ensemble. It’s a piece for those who, like her, are more interested in the music of a dance than the steps.

Higdon herself described the work as follows:

“‘Dance Card’ is a celebration of the joy, lyricism and passion of a group of strings playing together! This piece is made up of five movements, each of which is designed so that it can also be played as a separate work. From a string fanfare, through gentle serenades, and actual wild dances, the musicians get a chance to highlight their soloistic and ensemble playing. This work reflects the deep commitment that string players bring to their music making, not only in the many years of learning to play their instruments, but also in the dedication manifested in gorgeous music-making as an ensemble. When we attend as audience members, we in effect fill our dance card with that shared experience.”

“Celestial Blue,” the suite’s fourth movement, is a pulsing, bittersweet microcosm of melancholic lyricism. It is constantly in motion, with a rhythmic heartbeat — at times relaxed, at others excited — propelling cells of melody and harmonic progression inexorably along to its finale, a burst of melody and with virtuosic scale patterns interweaving. The piece winds down to a gentle, thrumming conclusion.

Jennifer Higdon is one of America’s most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto and, most recently, a 2020 Grammy for her Harp Concerto. In 2018, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works and her works have been recorded on more than sixty CDs. Higdon’s first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.

# PROGRAM NOTES by Jeremy Reynolds

VIOLIN CONCERTO No. 2 in G Minor, Op. 63

I. Allegro moderato  
II. Andante assai  
III. Allegro, ben marcato

DURATION: Around 26 minutes

PREMIERED: Madrid, 1935

INSTRUMENTATION: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion (bass drum, castanets, cymbals, snare drum, and triangle), strings, and solo violin

“Of course I have used dissonance in my time, but there has been too much dissonance. Bach used dissonance as good salt for his music. Others applied pepper, seasoned the dishes more and more highly, till all healthy appetites were sick and until the music was nothing but pepper.”

— Sergei Prokofiev  
(Born 1891, Russian Empire; died 1953)

**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.

**DISSONANCE:** In music, “consonance” implies stability of harmony while “dissonance” expresses tension or clash. While consonance and dissonance can be expressed mathematically in terms of pitch frequency, prevailing thought at the moment indicates that listeners’ associations with different harmonies are primarily learned rather than due to intrinsic properties of sound and music.

#### SUGGESTED READING:

Sergei Prokofiev: *Autobiography, Articles, Reminiscences*, by Sergei Prokofiev

#### FURTHER LISTENING:

Violin Concerto No. 1 in D Major, Op. 19  
*Romeo and Juliet*, Op. 64  
Sonata for Two Violins, Op. 56

To what extent does country of origin impact musical flavor?

Certainly, composers often drew on their native folk music, and the Russian neoclassicist Prokofiev is no exception. Still, the composer conceived and completed the second violin concerto while on an extensive performance tour: “The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then,” he later wrote. “The main theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration was finished in Baku and the premiere was given in Madrid.”

There is not much Parisian about that first movement, but rather a return to the music of his homeland, sung dolefully in minor in the opening by the solo violin before the orchestra joins in counterpoint. Add to this a level of deliberate rhythmic discomfort — the first tune consists of five beats rather than the customary two, three, or multiples thereof to which listeners were more accustomed. Given Prokofiev’s homesickness at the time, it is not a stretch to suggest that the music reflects his discomfort abroad and his nostalgia for the familiar.

As the last work he completed before returning home to Russia in 1935, the concerto also acts as a sort of peace offering, a return to more traditional musical roots than his works of late had reflected.

(Stalin’s tastes were well known to composers and artists of the day — ultimately, he returned to Russia, and was never allowed to leave again. Prokofiev passed away on the very same day as Stalin in 1953.)

This is not to say that Prokofiev’s customary sharp switches of harmony and texture are not present. The second theme of the first movement is in a lyrical B Major, a key and atmosphere completely unrelated to the opening G Minor and the edgy, mocking nature of the opening theme.

The second movement, introduced by scudding clarinets and pizzicato — plucked, rather than bowed — strings, provides a lush, cloudlike texture over which the violin soars. It is still wistful, and gorgeous now, until the anxiety of the opening movement creeps in at the end.

Prokofiev wrote his second concerto after the premiere of his *Sonata for Two Violins*, performed to great acclaim by Robert Soetens and Samuel Dushkin. Igor Stravinsky, the composer’s contemporary, had written a concerto for Dushkin and, ever competitive, Prokofiev elected to do the same for Soetens, who gave a 40-concert tour of the new work in Europe and North Africa.

But back to the initial question here. While the concerto’s nomadic origins may not have influenced its style much, the country of premiere, Madrid, certainly did. The third movement, a no-holds-barred, tumultuous dance for soloist and orchestra alike, features castanets and Spanish ornamentation, a crowd-pleasing gesture amidst the enthusiasm and frenzy. Heavy percussion and spiking dissonances lend the finale an air of wildness and aggression, bringing the work to a close with a cheeky reference to the five-beat patterns of the concerto’s beginning.

# PROGRAM NOTES by Jeremy Reynolds

SERENADE in E MAJOR, Op. 22

I. Moderato  
II. Tempo di valse  
III. Scherzo: Vivace  
IV. Larghetto  
V. Finale: Allegro vivace

DURATION: Around 28 minutes

PREMIERED: Prague, 1876

INSTRUMENTATION: Strings

“Do not wonder that I am so religious. An artist who is not could not produce anything like this. I like praying there at the window when I look out on the green and at the sky. I study with the birds, flowers, God and myself.”

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

SERENADE: The serenade was once a form associated with evening courtship and open windows, but in the 18th century it came to mean a light instrumental work suitable for evening performance.

## SUGGESTED READING:

Antonin Dvořák: Letters and Reminiscences,  
by Otakar Šourek; and  
Dvořák, by John Clapham

## FURTHER LISTENING:

Piano Trio No. 1 in Bb Major  
Symphony No. 5 in F Major  
String Quintet No. 2 in G Major  
Joseph Suk: Scherzo Fantastique

A prolific composer at an early age, Dvořák did not find fame and fortune until his 30s. One biographer reports that after launching his career as a violist in a theatre orchestra in his 20s, Dvořák lodged with five other men, with only an out-of-tune spinet piano to compose. Still, when success did find him, it came in spades, laying the foundation for a productive season that produced, among other notable works, the inimitably sunny Serenade for Strings.

In 1874, Dvořák earned the Austrian State Prize in music and an accompanying state stipend. And, having recently married, his firstborn son, Otakar, also arrived to brighten his life.

(The 19th century was not kind to children, however, and Dvořák would outlive four of his nine offspring.)

This surge of good fortune helped relieve the composer's financial pressures and stresses. His newfound serenity graces the opening movement of the Serenade in E Major, a work for strings alone. To open, a pulsing in the violas accompanies a melody of exquisite grace, traded between higher and lower string voices, before a contrasting second theme offers a more lilting, dance-like atmosphere.

The second movement is more pensive, but it maintains a lighthearted whimsy throughout its waltzing, asymmetrical phrases. The scherzo third movement returns to the good-natured aplomb of the opening, now with more enthusiasm and energy, before the slow-moving heart of the serenade, the Larghetto. Here, Dvořák winds his way through different keys, shifting constantly as though searching for a tonal home, providing colorful bursts of modulating fragments before coming to a gentle repose.

Nearly symphonic in its scope and construction, the Serenade quotes from its opening movement to give the work a sense of coming full circle, a common practice at the time. In this finale, brief sections of agitation always give way to geniality in that gorgeous dance of tension and release that characterizes so much of Western music history.

In the coming years, Dvořák would win the Austrian State Prize twice more, which brought him to the attention of one Johannes Brahms, who took it upon himself to help boost the composer's fortunes. He put a word in with influential figures who would later help push Dvořák's music into international territory, helping to launch a chain of commissions and tours that would bring about Dvořák's lucrative sojourn to the United States, where he worked to uncover and engage "American Music" and produced the revered "New World Symphony."

# ABOUT ROBERT SPANO



Conductor, pianist, composer, and teacher Robert Spano is known worldwide both as an impeccable artist and as a leader who fosters inclusion and warmth among musicians and audiences. This season marks Spano's 19th as Music Director of the Atlanta Symphony Orchestra and his first as Principal Guest Conductor of the Fort Worth Symphony Orchestra. A dedicated mentor, Spano is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. He has served as Music Director of the Aspen Music Festival and School since 2011.

Highlights of Spano's 2019-2020 season include a return to the Dallas Symphony Orchestra to conduct the world premiere of George Tsontakis's Violin Concerto No. 3 and Vaughan Williams's A Sea Symphony. Spano also returns to the Indianapolis Symphony, Singapore Symphony, and BBC Symphony Orchestra. He makes conducting debuts with the NHK Symphony Orchestra, Auckland Philharmonia, and Wrocław Philharmonic, and appears in the Fort Worth Symphony Orchestra's Symphonic Series.

Programs with the Atlanta Symphony Orchestra this season reflect Spano's signature rich pairings

of contemporary works with cherished classics. The orchestra's 75th season features 16 ASO premieres, including works by living American composers Kristis Auznieks, Jessie Montgomery, Joby Talbot, and Jennifer Higdon, and world premieres by Richard Prior and Brian Nabors. The season opens as Joshua Bell joins the ASO for Henryk Wieniawski's Violin Concerto No. 2 and Pablo de Sarasate's Zigeunerweisen. In April of 2020, the ASO and Chorus travel to Carnegie Hall to perform *Missa solemnis* with soprano Susanna Phillips, mezzo-soprano Sasha Cooke, tenor Benjamin Bliss, and bass Matthew Rose in celebration of Beethoven's 250th birthday. The season concludes with the Atlanta premiere of Wagner's *Tristan und Isolde*.

Last season, Spano made his highly-acclaimed Metropolitan Opera debut and led the US premiere of *Marnie*, American composer Nico Muhly's second opera, with Isabel Leonard, Janis Kelly, Denyce Graves, Lestyn Davies, and Christopher Maltman. Other recent concert highlights include world premieres of Bryce Dessner's *Voy a Dormir* at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor, and Jennifer Higdon's Tuba Concerto, performed by Craig Knox and the Pittsburgh Symphony.

"An imaginative and evocative composer" (Oberon's Grove), Spano recently penned Sonata: Four Elements for piano, premiered by Spano in August 2016 at the Aspen Music Festival, and a song cycle, Hölderlin-Lieder, for soprano Jessica Rivera, both of which were recorded on the ASO Media label. Eliciting "glowing, spacious performance" from orchestras (*The New York Times*), Spano has enjoyed guest engagements with the Cleveland and Philadelphia Orchestras, the New York and Los Angeles Philharmonics, and the Boston and Chicago Symphonies, among many others. Internationally, he has led the Orchestra Filarmonica della Scala, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, the Melbourne Symphony in Australia, and the Saito Kinen Orchestra in Japan.

Spano has won six Grammy™ Awards with the Atlanta Symphony. He serves on the faculty of Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame, and he makes his home in Atlanta.

# ABOUT STEFAN JACKIW



Stefan Jackiw is one of America's foremost violinists, captivating audiences with playing that combines poetry and purity with an impeccable technique. Hailed for playing of "uncommon musical substance" that is "striking for its intelligence and sensitivity" (Boston Globe), Jackiw has appeared as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others.

This season, he will re-unite with Juraj Valcuha to make his debut with the Konzerthaus Orchestra Berlin performing Korngold's Violin Concerto. He also returns performing Stravinsky to the Bournemouth Symphony with Kirill Karabits, the Helsinki Philharmonic with Hans Graf, and the RTÉ National Symphony in Dublin with Leonard Slatkin. Other highlights include performances with the San Diego Symphony and Rafael Payare, the Indianapolis and Baltimore Symphonies with David Danmayr, and the Omaha Symphony. In recital, Stefan continues touring the complete Ives Sonatas with Jeremy Denk, with whom he has recorded the sonatas for future release on Nonesuch Records. He also appears on tour with harpsichordist Mahan Esfahani, exploring works for violin and harpsichord and featuring a new commission by Paulina

Zalubka, and continues to perform alongside pianist Conrad Tao and cellist Jay Campbell as part of the Junction Trio, with stops this season in Massachusetts, Washington D.C., Ohio, California, Texas, New Mexico, Florida, and more.

Highlights of recent seasons include his debut with the Cleveland Orchestra and Juraj Valcuha, with whom he also re-united for performances in Dallas, Detroit, and Luxembourg; performances of Prokofiev's Second Violin Concerto at Carnegie Hall with Mikhail Pletnev, as part of a multi-city tour with the Russian National Orchestra; as well as performances with the St. Louis Symphony under Nicholas McGegan, the Minnesota Orchestra under Ilyich Rivas, the Rotterdam Philharmonic under Yannick Nézet-Séguin, the Indianapolis Symphony under Krzysztof Urbanski, and the Pittsburgh Symphony under Valcuha. Other highlights in Europe included his performances with the Netherlands Radio Symphony and Ludovic Morlot at the Concertgebouw. In Asia, Stefan has appeared with the Tokyo Symphony at Suntory Hall under the direction of Krzysztof Urbanski, and the Seoul Philharmonic under Venzago. He has also toured Korea, playing chamber music with Gidon Kremer and Kremerata Baltica. In Australia, Stefan toured with the Australian Chamber Orchestra play-directing Mendelssohn. He also gave the world premiere of American composer David Fulmer's Violin Concerto No 2 "Jubilant Arcs", written for him and commissioned by the Heidelberg Festival with the Deutsche Kammerphilharmonie under Matthias Pintscher. Recital highlights have included his performances of the complete Ives violin Sonatas with Jeremy Denk at Tanglewood and Boston's Jordan Hall, and performance of the complete Brahms violin sonatas, which he has recorded for Sony. He also recently recorded the Beethoven Triple with Inon Barnatan, Alisa Weilerstein, Alan Gilbert and Academy St. Martin in the Fields.

Jackiw has performed in numerous important festivals and concert series, including the Aspen Music Festival, Ravinia Festival, Caramoor International Music Festival, Schleswig-Holstein Music Festival, New York's Mostly Mozart Festival, the Philharmonie de Paris, Amsterdam's Concertgebouw, the Celebrity Series of Boston, and the Washington Performing Arts Society. As a chamber musician, he has collaborated with such artists as Jeremy Denk, Steven Isserlis, Yo-Yo Ma, and Gil Shaham, and forms a trio with Jay Campbell and Conrad Tao. At the opening night of Carnegie Hall's Zankel Hall in New York, Jackiw was the only young artist invited to perform, playing alongside such artists as Emanuel Ax, Renée Fleming, Evgeny Kissin, and James Levine.

Born to physicist parents of Korean and German descent, Stefan Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. Jackiw plays a violin made in 1750 in Milan by G.B. Guadagnini, on generous loan from a private collection. He lives in New York City.

# FORT WORTH SYMPHONY ORCHESTRA ASSOCIATION

## 2020–2021 EXECUTIVE COMMITTEE

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Teresa King, Secretary  
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Dr. Keith Cerny, President and CEO

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# How to Support the FWSO

## Annual Fund

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

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

## Tribute Gifts

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

## Brooks Morris Society

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

## Endowment Fund

Established in 1984, the Endowment Fund was created to preserve the FWSO's rich artistic tradition and ensure financial security for live symphonic music in our city. Named gift opportunities recognize significant contributions to the Endowment Fund.

## Symphony League of Fort Worth

Founded in 1957, the Symphony League of Fort Worth provides the FWSO with vital volunteer and financial support throughout the season. If you are interested in League membership, visit [www.slofw.com](http://www.slofw.com).

## Centurion Society

The Centurion Society salutes extraordinary individuals who have given \$100,000 or more to the Fort Worth Symphony Orchestra in cumulative lifetime gifts. Companies and foundations are welcomed into the Centurion Society beginning at the \$500,000 level.

***If you are interested in supporting the FWSO please contact our Vice President of Development, Julie Baker at 817-665-6500 ext 126 or [jbaker@fwsymphony.org](mailto:jbaker@fwsymphony.org)***

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The Fort Worth Symphony Orchestra gratefully acknowledges the following businesses for their generous support of the Orchestra's programming and outreach activities.

This listing reflects annual giving as of December 1, 2020.

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## \$25,000–\$49,999



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The Fort Worth Symphony Orchestra expresses its deepest gratitude to the following individuals, corporations and foundations for their extraordinary annual financial support that sustains the FWSO as a world-class orchestra and valuable community asset. This listing reflects annual giving as of December 1, 2020.

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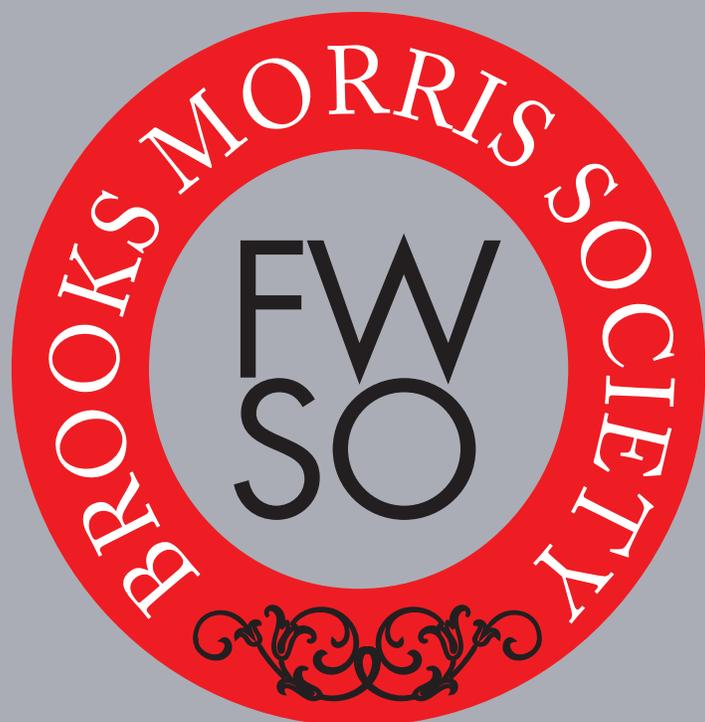
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Brooks Morris was the founder and first conductor of the Fort Worth Symphony Orchestra. Thanks to his vision, commitment, and generous spirit, the Orchestra is woven into the cultural fabric of this community. The Brooks Morris Society honors those individuals whose commitment to the future of the FWSO has inspired them to include the Orchestra in their will or estate plans.

Planned giving offers a variety of estate-planning opportunities that allow you to make a lasting difference in the sustainability of the FWSO while at the same time creating a musical legacy and enjoying potential income-tax advantages.

**A planned gift is more than a donation, it is an inspiring statement of dedication and trust in the leadership, talent and artistic vision of the Fort Worth Symphony Orchestra.**

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In Memory of Leon Novikoff  
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In Memory of Lynn O'Day  
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The Board of Directors extends sincere gratitude to the following donors who have demonstrated exceptional generosity and commitment to the FWSO by endowing the following chairs and programs.

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<b>Associate Conductor</b>	Rae <sup>+</sup> & Ed Schollmaier/Schollmaier Foundation Chair
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<b>Associate Concertmaster</b>	Mollie & Garland Lasater Chair
<b>Assistant Concertmaster</b>	Symphony League of Fort Worth Chair
<b>Assistant Principal 2nd Violin</b>	Mrs. Mercedes T. Bass Chair
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<b>Principal Bass</b>	Mr. & Mrs. Edward P. Bass Chair
<b>Principal Oboe</b>	Nancy L. & William P. Hallman, Jr. Chair
<b>Principal Flute</b>	Shirley F. Garvey <sup>+</sup> Chair
<b>Principal Clarinet</b>	Rosalyn G. Rosenthal Chair <i>In Memory of Manny Rosenthal</i>
<b>Assistant Principal Trumpet</b>	Dorothy Rhea <sup>+</sup> Chair
<b>Principal Bassoon</b>	Mr. & Mrs. Lee M. Bass Chair
<b>Principal Horn</b>	Elizabeth H. Ledyard <sup>+</sup> Chair
<b>Associate Principal Horn</b>	Drs. Jeff and Rosemary Detweiler Chair
<b>Principal Trombone</b>	Mr. & Mrs. John Kleinheinz Chair
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<b>Principal Percussion</b>	Shirley F. Garvey <sup>+</sup> Chair
<b>Assistant Principal Percussion</b>	Adele Hart <sup>+</sup> Chair
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<b>Harp</b>	Bayard H. Friedman <sup>+</sup> Chair
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<sup>+</sup>Denotes Deceased

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The Arts Council of Fort Worth extends its sincere appreciation to the following donors for their generosity and support of the arts in our community.

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# Playing it Safe!

## What to Know Before You Go

Below you will find important information regarding your 2020 - 2021 concert experience.

These new protocols enable performances to align with social distancing guidelines and government mandates and ensure that our patrons and musicians have a safe and healthy experience at all our concerts. As guidelines evolve, we will continue to update our website with more detailed venue protocols and more.

- **Contactless ticketing** - Mobile tickets will eliminate the close interaction between our ushers and our patrons.
- **No intermissions** - All of our fall concerts will be performed without an intermission. The running time has been adjusted to just over an hour depending on the concert.
- **No concessions** will be made available. Complimentary water bottles will be provided upon entry into the concert chamber.
- **Masks** - Wearing a mask is mandatory and must be worn throughout the concert-going experience.
- **Seating** - Patrons will be seated according to the social distancing venue guidelines.

- **Dedicated entry times** will eliminate crowding in the lobbies and ensure social distancing of 6 feet between patrons or groups.
- **The "Playbill" program** will be distributed electronically prior to your arrival at the venue. This gives you more opportunity to enhance your concert-going experience by reading our program notes in advance.
- **Pre-concert lecture** - This will now be a video series and podcast called "*Bachtales with Buddy*." This will be pre-recorded and sent to all Symphonic Series patrons prior to your concert.
- **Automated hand sanitizing stations** will be available throughout the venue.
- **Robust cleaning and sanitizing protocols** for all occupied areas will occur between performances with CDC recommended cleaning products.
- **Health Screening** - Upon your arrival to the venue, all patrons' temperatures will be taken via contactless machines to ensure the safety of all our patrons on site.

# FWSO's Social-distancing Concertgoers

**chelsmm**  
Will Rogers Memorial Center & Faci...



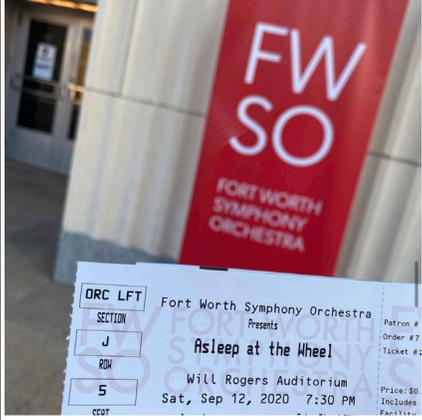
26 likes  
chelsmm 2020.  
It's been a lot y'all but the symphony with this friend was such a treat.  
**ftworthsymphony** Thank you for joining us!

**maestromitchell**  
Will Rogers Memorial Center & Faci...



203 likes  
**maestromitchell** Absolutely thrilled to be back on the podium this week making music for a LIVE audience for the first time since March! Thank you, **@ftworthsymphony!**

**franjan64**  
Will Rogers Memorial Center & Faci...



25 likes  
**franjan64** First live music performance in waaay too long. We're so happy to be here!  
View all 3 comments  
**ftworthsymphony** We are so happy to have you! 🎸🎵❤️

**karengomyo**  
Fort Worth Symphony Orchestra



203 likes

**nick76092**  
Will Rogers Memorial Center & Faci...



12 likes  
**nick76092** Home for the Holidays with the **@ftworthsymphony** was a fun show. Christmas classics and a snowy finale. It was great to attend a live event!



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# YO-YO MA



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