

fWSO

Fort Worth Symphony Orchestra

PROGRAM BOOK September 2021

Sept. 17 – 19

Ray Chen, violin



Warner Bros. presents

Bugs Bunny at the Symphony 30th Anniversary Edition

Sept. 3 – 5

CONTENTS

1	Letter from the Chairman
2	Letter from the President & CEO
3	About Robert Spano
4	Fort Worth Symphony Orchestra Roster
6	Program 1 : Sept. 3 – 5, 2021 Artist Profile: George Daugherty
12	Program 2 : Sept. 17 – 19, 2021 Artist Profile: Kevin John Edusei Ray Chen, violin
20	Executive Committee
21	Board of Directors
33	Arts Council of Fort Worth

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Friends,

Welcome to the 2021/2022 Fort Worth Symphony Orchestra season. I am so thankful that you have chosen to support the FWSO this season, and we are thrilled to bring live music once again to Bass Performance Hall. Everyone at the FWSO—musicians, board, and staff alike—count on you joining us.

The upcoming season has many highlights which you will not want to miss. In addition to an exhilarating Symphonic and Pops season, we are pleased to announce that the internationally celebrated violinist Sarah Chang will be the star for the FWSO Gala on February 26, 2022. 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 and free community concerts enrich the minds of more than 60,000 students and their families across the region. Building on the FWSO's expanded online presence, the Music Lab, we anticipate working towards more in-person offerings in the 2021/2022 season, continuing to fulfill our mission to foster early interest in and inspire lifelong enjoyment of music.

The Board of Directors and I thank our members, donors, volunteers, and audiences for your continued loyalty, enthusiasm, and encouragement. With your generous support, the FWSO will continue to be an essential thread in the city's cultural fabric.

With much appreciation and gratitude,

A handwritten signature in black ink that reads "Mercedes Bass". The script is elegant and cursive.

Mercedes T. Bass
Chairman of the Board of Directors

LETTER FROM PRESIDENT AND CEO KEITH CERNY

Dear Patrons,

Over the last year, many of us have faced unique challenges because of the global COVID-19 pandemic. I hope that you and your loved ones have managed to keep healthy and safe during these difficult times. We are thrilled to have you all back with us for the 2021-2022 season, and I am delighted that we are back presenting in Bass Hall. We have worked closely with Bass Hall Management in making the return to full capacity in the venues a safe one for you and our musicians.

The performing arts sector has been especially hard hit during the pandemic, due to limitations on performers and audience capacity to maintain public safety. I am very pleased to report that your Fort Worth Symphony Orchestra has been able to remain financially healthy during these trying times, and has performed regularly since the start of the pandemic – putting us in the forefront of American orchestras. We are very grateful to our many loyal patrons who have supported us so generously during this transition, and allowed us to pay our exceptional musicians and hard-working staff in full since the outbreak of the pandemic last year.

The Fort Worth Symphony Orchestra's 2021-2022 season has an exceptional line up of conductors and guest artists, including performances by Music Director Designate Robert Spano and Music Director Laureate Miguel Harth-Bedoya. Other outstanding soloists include Grammy-nominated classical pianist Joyce Yang, Grammy-winning violinist Augustin Hadelich, Russian classical guitarist Artyom Dervoe and popular baritone Kevin Burdette. We hope you take the opportunity to experience the variety of music we have programmed for all of our patrons!

FWSO administration believes a safe and shared live experience is a deeply fulfilling one, and we are dedicated to making this happen for the North Texas Community. We look forward to seeing you all season!

With gratitude,



Keith Cerny, Ph.D.
President and CEO



ABOUT ROBERT SPANO



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

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

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

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

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

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

FORT WORTH SYMPHONY ORCHESTRA

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

Miguel Harth-Bedoya, Music Director Laureate

Alex Amsel, Assistant Conductor
Ed Schollmaier in Memory of Rae 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
Yaxin Tan
Kimberly Torgul

VIOLIN II

Adriana Voirin DeCosta, Principal
Steven Li, Associate Principal
Janine Geisel, Assistant Principal
Symphony League of Fort Worth Chair
Molly Baer
Tatyana Smith
Matt Milewski
Dylan Naroff
Kathryn Perry
Andrea Tullis
Camilla Wojciechowska

VIOLA

DJ Cheek, Principal
HeeSun Yang, Associate Principal°
Aleksandra Holowka, Assistant Principal°
Joni Baczewski
Sorin Guttman
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
Deborah Brooks
Shelley Jessup

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

CLARINET

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

E-FLAT CLARINET

Ivan Petruzzello

BASS CLARINET

Gary Whitman

BASSOON

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

HORN

Position Vacant, Principal
Elizabeth H. Ledyard Chair
Alton F. Adkins, Associate Principal
Drs. Jeff and Rosemary Detweiler Chair
Kelly Cornell, Associate Principal
Aaron Pino

TRUMPET

Kyle Sherman, Principal
Cody McClarty, Assistant Principal
Dorothy Rhea Chair
Oscar Garcia

TROMBONE

Joseph Dubas, Principal
Mr. & Mrs. John Kleinheinz Chair
John Michael Hayes, Assistant Principal
Dennis Bubert

BASS TROMBONE

Dennis Bubert
Mr. & Mrs. Lee M. Bass Chair

TUBA

Edward Jones, Principal

TIMPANI

Seth McConnell, Principal
Madilyn Bass Chair
Nicholas Sakakeeny, Assistant Principal

PERCUSSION

Keith Williams, Principal
Shirley F. Garvey Chair
Nicholas Sakakeeny, Assistant Principal
Adele Hart Chair
Deborah Mashburn
Brad Wagner

HARP

Position vacant
Bayard H. Friedman Chair

KEYBOARD

Shields-Collins Bray, Principal
Rildia Bee O'Bryan Cliburn & Van Cliburn Chair

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Victoria Paarup

ORCHESTRA LIBRARIANS

Douglas Adams
Christopher Hawn

*In Memory of Manny Rosenthal

°2021/2022 Season Only

*Denotes Deceased

The Concertmaster performs on the 1710 Davis Stradivarius violin.

The Associate Concertmaster performs on the 1685 Eugenie Stradivarius violin.



30th Anniversary Edition
Starring
BUGS BUNNY
Conducted by
GEORGE DAUGHERTY

Created and Produced by **GEORGE DAUGHERTY & DAVID KA LIK WONG**
Produced by **AMY MINTER**

Also Starring
ELMER FUDD DAFFY DUCK PORKY PIG WILE E. COYOTE ROAD RUNNER
MICHIGAN J. FROG, and GIOVANNI JONES

Music by
CARL W. STALLING MILT FRANKLYN
CHRISTOPHER LENNERTZ CARL JOHNSON
Based on the Works of Wagner, Rossini, von Suppé, J. Strauss II,
Smetana, Liszt, Mendelssohn, Donizetti, and Ponchielli

Animation Direction by
CHUCK JONES FRIZ FRELENG ROBERT CLAMPETT
ROBERT McKIMSON ABE LEVITOW MATTHEW O'CALLAGHAN

Voice Characterizations by
MEL BLANC ARTHUR Q. BRYAN as Elmer Fudd
BOB BERGEN ERIC BAUZA . . . and NICOLAI SHUTOROV as Giovanni Jones
and WILLIAM ROBERTS as Michigan J. Frog

Produced in Association with
Industrial F/X PRODUCTIONS SAN FRANCISCO

Official Website
www.BugsBunnyAtTheSymphony.net
Original Soundtrack Recording on WATERTOWER MUSIC
www.watertower-music.com
Follow *Bugs Bunny At The Symphony* on Facebook, Instagram, and Twitter!
Post your own pre-concert and post-concert photos with the hashtag *#BugsBunnyAtTheSymphony*

ALL ANIMATION available on DVD and Streaming



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 POPS

Sept. 3 – 5, 2021

Bass Performance Hall

George Daugherty, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

ACT I

THE RIDE OF THE VALKYRIES

From "Die Walküre" by Richard Wagner

THE WARNER BROS. FANFARE

Music by Max Steiner

"MERRILY WE ROLL ALONG"

("The Merrie Melodies Theme")

Music by Charles Tobias, Murray Mencher, and Eddie Cantor,

Arranged and Orchestrated by Carl W. Stalling

"BATON BUNNY"

Music by Milt Franklyn

Based on the Overture to "Morning, Noon, and Night in Vienna" by
Franz von Suppé

Story by Michael Maltese

Animation Direction by

CHUCK JONES and ABE LEVITOW

Excerpt from

"WHAT'S UP, DOC?"

(Original Soundtrack)

Music by Carl Stalling

"Hooray for Hollywood" music by Richard A. Whiting, lyrics by Johnny
Mercer

Story by Warren Foster

Animation Direction by

ROBERT McKIMSON

"A CORNY CONCERTO"

Music by Carl W. Stalling

Based on "Tales of the Vienna Woods" and

"The Blue Danube" by Johann Strauss II

Story by Frank Tashlin

Animation Direction by

ROBERT CLAMPETT

"LONG-HAIRED HARE"

Music by Carl W. Stalling

after Wagner, von Suppé, Donizetti, and Rossini

Story by Michael Maltese

Animation Direction by

CHUCK JONES

"RHAPSODY RABBIT"

Music by Carl W. Stalling

Based on "Hungarian Rhapsody No. 2"

by Franz Liszt

Piano Solo performed by Jakob Gimpel

Story by Tedd Pierce and Michael Maltese

Animation Direction by

FRIZ FRELENG

"WET CEMENT"

(Original Soundtrack)

Music by Carl Johnson

Written by Michael Ruocco, David Gemmill, & Johnny Ryan

Executive Producers: Pete Browngardt and Sam Register

Animation Direction by

DAVID GEMMILL

"ZOOM AND BORED"

Music by Carl W. Stalling and Milt Franklyn

Based on "The Dance of the Comedians"

from "The Bartered Bride" by Bedřich Smetana

Story by Michael Maltese

Animation Direction by

CHUCK JONES

Excerpt from

"ONE FROGGY EVENING"

(Original Soundtrack)

Music by Milt Franklyn

"Hello My Baby" music and lyrics by Ida Emerson and Joseph E.
Howard

Animation Direction by

CHUCK JONES

"THE RABBIT OF SEVILLE"

Music by Carl W. Stalling

Based on the Overture to "The Barber of Seville" by Gioachino Rossini

Story by Michael Maltese

Animation Direction by

CHUCK JONES

INTERMISSION

ACT II

"RABID RIDER"

Music by Christopher Lennertz
Executive Producer: Sam Register
Story by Tom Sheppard
Animation Direction by
MATTHEW O'CALLAGHAN
and

"COYOTE FALLS"

Music by Christopher Lennertz
Executive Producer: Sam Register
Story by Tom Sheppard
Animation Direction by
MATTHEW O'CALLAGHAN
and

"FUR OF FLYING"

Music by Christopher Lennertz
Executive Producer: Sam Register
Story by Tom Sheppard
Animation Direction by
MATTHEW O'CALLAGHAN

"HIGH NOTE" (1960)

Music by Milt Franklyn after
Johann Strauss
Based upon "The Blue Danube"
Story by Michael Maltese
Animation Direction by
CHUCK JONES

Excerpt from

"DUCK AMUCK"

(Original Soundtrack)
Sound Effects by Treg Brown
Story by Michael Maltese
Animation Direction by
CHUCK JONES

"WHAT'S OPERA, DOC?"

Music by Milt Franklyn
Based on music from "The Flying Dutchman," "Die Walküre,"
"Siegfried,"
"Götterdämmerung," "Rienzi," and "Tannhäuser" by Richard Wagner
Story by Michael Maltese
Animation Direction by
CHUCK JONES

MERRIE MELODIES "THAT'S ALL FOLKS!"

Music Arranged and Orchestrated by Carl W. Stalling
Voice Characterization by Noel Blanc

Printed Encore:

"DYNAMITE DANCE"

Music by Carl Johnson
Based on "The Dance of The Hours" from "La Gioconda"
by Amilcare Ponchielle
Written by David Gemmill, Pete Browngardt, & Johnny Ryan
Executive Producers: Pete Browngardt and Sam Register
Animation Direction by
DAVID GEMMILL

Program subject to change without notice.

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WB SHIELD: TM & © WBEI. (§21)



This performance will be performed with a 20-minute 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.

This weekend's Pops concerts
are dedicated with
heartfelt thanks to the
**Adeline and George
McQueen Foundation**
for their generous support
of the FWSO

ABOUT GEORGE DAUGHERTY

George Daugherty has conducted more than 250 American and international orchestras and earned a Primetime Emmy Award, five Emmy nominations, and numerous other awards for his work in television and film. He made his New York Philharmonic debut in 2015 with four sold-out concerts at Lincoln Center's Avery Fisher Hall, and returned to guest conduct three more sold-out concerts with The Philharmonic in May 2019 (in the renamed David Geffen Hall.) His recent performances also include return engagements with The Philadelphia Orchestra, where he has guest conducted frequently for three decades (with an upcoming return in 2022.) He has also toured with the Philadelphia Orchestra to the Bravo! Vail Music Festival and The Saratoga Performing Arts Center. He has also been a frequent guest conductor with The Boston Pops, Pittsburgh Symphony, and Detroit Symphony. He has conducted the Los Angeles Philharmonic at The Hollywood Bowl, and the National Symphony Orchestra at Wolf Trap, appearing with each orchestra more than 20 times. Current and recent appearances also include the San Francisco Symphony, Canada's National Arts Centre Orchestra, The Cleveland and Minnesota Orchestras, and the Hong Kong Philharmonic. He has been a frequent guest conductor at the Sydney Opera House and Sydney Symphony Orchestra, with whom he also recorded, and with the Royal Philharmonic Concert Orchestra in London and on tour, including to the United States and Canada with Julie Andrews and Christopher Plummer, Charlotte Church, the Royal Ballet, and The Westminster Choir and Bell Ringers. Mr. Daugherty has also conducted the symphony orchestra. Mr. Daugherty has had a long guest conducting relationship with The Fort Worth Symphony, spanning three decades.

Mr. Daugherty has also conducted the symphony orchestras of Dallas, Houston, Seattle, Baltimore, Montreal, Milwaukee, Buffalo, Vancouver, Toronto, Atlanta, Fort Worth, San Antonio, Indianapolis, Cincinnati, Louisville, Omaha, Syracuse, Winnipeg, Columbus, Edmonton, North Carolina, Charlotte, Delaware, Phoenix, New Orleans, and Grant Park, as well as the Rochester Philharmonic, Hollywood Bowl Orchestra, Calgary Philharmonic, and Pacific Symphony; the Danish National, Moscow, West Australia, Melbourne, and Adelaide symphony orchestras; as well as the Malaysian Philharmonic Orchestra; Ireland's RTÉ Concert Orchestra; Russian National Orchestra; Auckland Philharmonia; Orquesta Sinfonica de Venezuela; New Japan Philharmonic; and the major Italian opera houses of Rome, Florence, Torino, and Reggio Emilia. A noted ballet conductor, he has dozens of world-class ballet dancers, ranging from Baryshnikov and Nureyev to the stars of today's major companies, and performances for American Ballet Theatre, Bavarian Staatsoper Ballet, La Scala Ballet, and Teatro Regio di Torino. He has been music director of Ballet Chicago, Chicago City Ballet, Louisville Ballet, Ballet San Jose, and Les Ballets Trockadero de Monte Carlo, with whom he made his debut with the Kennedy Center Opera House Orchestra.



George Daugherty received a Primetime Emmy as executive producer of ABC's animation-and- live action production of Prokofiev's *Peter and the Wolf*, which he also directed, wrote, and conducted, and for which he was also Emmy- nominated for Outstanding Music Direction. He was executive producer and writer of the PBS/Sesame Workshop children's series *Sagwa*, *The Chinese Siamese Cat*, and received an Emmy nomination for his ABC network music education specials.

In 1990, Daugherty created, directed, and conducted the hit Broadway musical *Bugs Bunny On Broadway*, a live-orchestra-and-film stage production which sold-out its extended run at New York's Gershwin Theatre on Broadway, and has since played to critical acclaim and sold-out houses all over the world. The *Bugs Bunny* symphonic concert tradition continued when Daugherty and producing partner David Ka Lik Wong launched a new version, *Bugs Bunny At The Symphony*, in 2010, with double World Premieres at the Sydney Opera House with the Sydney Symphony, and the Hollywood Bowl with the Los Angeles Philharmonic. The current version of the concert, *Bugs Bunny at the Symphony II*, also created by Daugherty and Wong, premiered in 2013 with world premieres at the Hollywood Bowl/Los Angeles Philharmonic, Houston Symphony, and National Symphony at Wolf Trap. *Bugs Bunny at the Symphony 30th Anniversary Edition* debuted in 2019 with a triple premiere at the Erie Philharmonic, Seattle Symphony, and Boston Pops.

Daugherty has lived in San Francisco for the past 20 years.

ABOUT **BUGS BUNNY**

Bugs Bunny is one of the most recognized cartoon characters in the world, whose signature phrase "What's Up, Doc?" has long since entered the English language.

Bugs' first 'reel' appearance in front of his soon-to-be-adoring public was in *A Wild Hare* directed by Tex Avery. Since then, *Bugs'* zany antics in hundreds of cartoon favorites have made him a legend throughout the world.

This cool, collected, carrot-chomping rabbit is the unequivocal superstar of the *Looney Tunes* family. With never a 'hare' out of place he always manages to outsmart his adversaries, whoever they may be. He's a real American icon who has graced the TV and cinema screens the world over.

Bugs Bunny's cartoons have twice been nominated for Academy Awards, and his *Knighty Knight Bugs* won a coveted Oscar. *Bugs* has starred in four films in addition to his hundreds of animated shorts and 21 prime time television specials.

Bugs Bunny celebrated his 80th birthday on July 27, 2020 . . . exactly 80 years from the premiere of *A Wild Hare* on July 27, 1940.



ABOUT **DAVID KA LIK WONG**



Bugs Bunny At The Symphony Executive Producer David Ka Lik Wong was awarded with a coveted Emmy Award for his work as producer on *Peter and the Wolf* in 1996, and was also nominated for an Emmy in 1994 for his work as producer of *Rhythm & Jam*, the ABC series of Saturday morning music education specials for children.

He teamed with George Daugherty as principal producer for the *Peter and the Wolf* project, the animation and live-action production starring Kirstie Alley, Lloyd Bridges, *Sleepless in Seattle's* Ross Malinger, and the new animated characters of legendary animation director Chuck Jones. He also produced the

interactive CD-ROM version of the production for Time Warner Interactive.

He was also the senior Producer for the Warner Bros. documentary film *The Magical World of Chuck Jones*, directed by George Daugherty and starring interviews by Steven Spielberg, Whoopi Goldberg, George Lucas, and Ron Howard, among many others.

He has been Producer for the Warner Bros. touring concert production *Bugs Bunny On Broadway* since 1991, and *Bugs Bunny at the Symphony* since 2010, as they have toured the world, and he co-produced the original audio CD album for Warner Bros. Records. Mr. Wong has also produced innovative symphony orchestra concerts for some of the world's leading orchestras, including the New York Philharmonic at Lincoln

Center, The Boston Pops, The National Symphony Orchestra, The Hong Kong Philharmonic, The Philadelphia Orchestra, the Royal Philharmonic, the Sydney Opera House, the San Francisco Symphony, the Los Angeles Philharmonic at The Hollywood Bowl, the Wales Millennium Centre, Sinfonia Britannia, and many others. Most recently, he produced critically acclaimed Christmas concerts for Canada's National Arts Centre, and the National Arts Centre Orchestra. He is also Executive Producer and the co-creator of the touring concert *Rodgers & Hammerstein on Stage and Screen*, playing with such major orchestras as The Hong Kong Philharmonic, The Cleveland Orchestra, San Francisco Symphony, and Fort Worth Symphony.

Mr. Wong has teamed with George Daugherty, Amy Tan, and the legendary Sesame Workshop to produce and create the new Emmy Award winning PBS / Sesame Workshop children's television series *Sagwa, The Chinese Siamese Cat*, based on the book by Ms. Tan, which premiered on PBS in the fall of 2001, and has since been one of the most highly rated children's television series on all broadcast networks. Mr. Wong also wrote a number of episodes for the series and story-edited all 80 segments.

Mr. Wong is also the producer of the new WaterTower Music CD release of *Bugs Bunny At The Symphony*, recorded at the Sydney Opera House with The Sydney Symphony. In addition to his Emmy Awards and nominations, he has won numerous other awards during his career, including the Grand Award of both the Houston and Chicago International Film Festivals, a Silver Award of the Chicago Film Festival, two Parents' Choice Awards, and the Kids First Award.

Mr. Wong was born in Hong Kong, and moved to San Francisco with his family at the age of 12. He still calls San Francisco home.

PRODUCTION, CREATIVE, and TOURING STAFF

Creator / Music Director / Conductor / Producer
George Daugherty

Creator / Producer / Technical Director / Tour Director
David Ka Lik Wong

Production Touring Musicians (Rotating)
Jo Pusateri, *Principal Percussion and Slide Guitar*
Kelly Hale, *Principal Pianist*
Robert Schietroma, *Principal Percussion Emeritus*

Producer
Amy Minter

Art Director, CGI Producer, and Graphics/Animation Designer
Melinda Lawton

New Production Logo and Production Design
Warner Bros. Animation
Melinda Lawton
Lisa Erickson

Editors
George Daugherty
David Ka Lik Wong
Scott Draper
Mark Beutel
Peter Koff

Special thanks to Keep Me Posted, Burbank

Special Effects and CGI/Animation Editor
Shawn Carlson

Sound Design, Sound Effects, and Re-Mastering
Robb Wenner
John Larabee

Audio Mixer and Tour Sound Supervisor
Marty Bierman
Robb Wenner

New CGI Animation Elements
Lawton Design

New Animation Elements
Warner Bros. Animation

Audio CD Producers
George Daugherty
David Ka Lik Wong
Steve Linder

Sound Effects Editors
Robb Wenner
John Larabee

Music Supervisors
David Ka Lik Wong
Caryn Rasmussen

Click Masters
Mako Sujishi
Robb Wenner
John Larabee
Kristopher Carter

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Ron Goldstein
Caryn Rasmussen
Leo Marchildon
Robert Schietroma
Cameron Patrick
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... and special thanks to
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*George Daugherty dedicates this concert to the memory of his mother,
Charlene Elizabeth Daugherty*

Official Website
www.BugsBunnyAtTheSymphony.net

Original Soundtrack Recording on WATERTOWER MUSIC
www.watertower-music.com

Follow *Bugs Bunny At The Symphony* on Facebook, Instagram, and Twitter!

Post your own pre-concert and post-concert photos with the hashtag
#BugsBunnyAtTheSymphony

ANIMATION available on DVD and Download / Streaming



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

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2021/2022 SYMPHONIC

Sept. 17–19, 2021

Bass Performance Hall

Kevin John Edusei, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Ray Chen, violin

BRIAN RAPHAEL NABORS **Pulse**

SIBELIUS

Violin Concerto in D Minor, Op. 47

I. Allegro moderato

II. Adagio di molto

III. Allegro, ma non tanto

Ray Chen, Violin

Intermission

DVOŘÁK

Symphony No. 8 in G Major, Op. 88

I. Allegro con brio

II. Adagio

III. Allegretto grazioso

IV. Allegro, ma non troppo

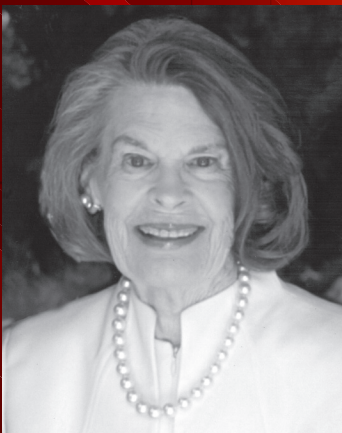
This performance will be performed with a 20-minute intermission.

Video or audio recording of this performance is strictly prohibited. Patrons arriving late will be seated during the first convenient pause. Program and artists are subject to change.

The September 17–19, 2021
FWSO Symphonic concerts are
dedicated with heartfelt thanks to
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The special Opening Night Supper
and Celebration is in honor of
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recipient, **Mrs. Teresa King**

Brian Raphael Nabors

PULSE

DURATION: Around 12 minutes

PREMIERED: Nashville, 2019

INSTRUMENTATION: three flutes, piccolo, two oboes, English horn, three clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano/celesta, and strings

"My conception of Pulse began as a long contemplation of daily life as we know it, combined with thoughts of life in nature. The universe seems to have this natural rhythm to it. It is as if every living and moving thing we are aware and unaware of is being held together by a mysterious, resolute force."

— Brian Raphael Nabors
(Born 1991, U.S.)

RHAPSODY: Typically a one-movement, free-form work that presents a range of contrasting moods and styles.

FURTHER LISTENING:

Caged

Concerto for Orchestra

Lubilo

Sonata for Oboe and Piano

Scientists continue to unravel the mysteries of the universe and the role of resonance in day-to-day life. Current research is largely still in the information-gathering stage, but some odd connections have sparked curiosity and hypotheses. For example, it's well established every physical object has a natural resonant frequency, or pitch, according to its size and shape and composition. What's curious, however, is that the earth's natural resonance is about 7.83 hertz on average, which is, coincidentally, about the same frequency of the human brain's average alpha frequency.

What does this mean? Simply put, listening to music at certain frequencies could have an effect on your brain and body. Researchers are continuing to investigate how to harness that possibility.

Such discoveries are trickling into modern-day composition as well. In "Pulse," Brian Raphael Nabors points to the universe's "natural rhythm," ... "as if every living and moving thing we are aware and unaware of is being held together by a mysterious, resolute force." He's speaking more metaphorically, but this is also true in a purely physical sense. Nabors' piece isn't a mathematical model of the universe in sound as much as a musical painting, an approximation of some of the impressions he's drawn of that connective vibration that brings us all together.

The piece begins with scurrying wind scales and nervous flutterings in the strings, a berth of potential energy waiting to be unleashed. There's a lively step to the piece, a consistent heartbeat that animates much of the rest of the 12-minute work as it transforms and adopts different identities, linked by that opening rhythmic stomping.

According to Nabors: "Each episode is meant to symbolize a different scenario of life for the listener, be it a buzzing modern metropolis, a deep wilderness abundant with animalia, or the scenic endless abyss of the ocean. All of these worlds and their philosophical meanings are then brought together in a contemplative theme of 'unification' in the strings that symbolizes our deep connection as living beings to everything within, over, under, and around us."

The Alabama native writes poetically about a very real phenomenon, drawing on musical influences ranging from jazz, and funk to R&B and gospel to paint with sound. Very much an up-and-coming composer, Nabors has received commissions from the Cincinnati and Atlanta symphony orchestras, the ROCO Chamber Orchestra and numerous chamber ensembles and performers. His final word on the composition at hand: "Pulse is an episodic rhapsody that explores several phases and colorful variants of rhythm all held together by an unwavering pulse."

PROGRAM NOTES by Jeremy Reynolds

Jean Sibelius

VIOLIN CONCERTO in D MINOR, Op. 47

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

DURATION: Around 32 minutes

PREMIERED: Helsinki, 1904

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

"If I could express the same thing with words as with music, I would, of course, use a verbal expression. Music is something autonomous and much richer. Music begins where the possibilities of language end. That is why I write music."

...

"All the doctors who wanted to forbid me to smoke and to drink are dead."

— Jean Sibelius
(Born 1865, Finland; died 1957)

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:

Sibelius: A Composer's Life and the Awakening of Finland by Glenda Dawn Goss

FURTHER LISTENING:

Symphony No. 1 in E Minor
The Swan of Tuonela
Finlandia

There's a trap when listening to the music of Jean Sibelius.

To anyone who knows the composer's backstory — his frigid Finnish roots, his importance in his country's quest for geopolitical independence and his love of folklore and folk music — works by Sibelius often sound cold. Not unfeeling or dispassionate, but literally evocative of arctic blues and biting frost.

A little knowledge is a dangerous thing. While Sibelius became a hugely important national figure, such melodic typecasting should generally be avoided.

Nevertheless, those pale opening moments of his Violin Concerto shiver suggestively, strings providing a softly swirling blanket of sound through which the soloist slices, gently only at first, as a knife in the wind. Sibelius himself was especially proud of those opening gestures, even writing to his wife in 1902 about his "marvelous opening idea," which remained even after he revised much of the work after its inauspicious premiere.

The soloist holds spotlight, drawing out a piercing melodic line that only intensifies as the movement progresses. The orchestra acts primarily as accompaniment, creating modulating moods and atmospheres for the soloist to interact with, though there's less of the typical banter and dialogue between soloist and ensemble that appears in many concertos from the same period. Also different: the solo cadenza in the first movement is a developmental masterpiece. Rather than simply ornamenting earlier themes or providing a virtuoso flash for the performer at the end of the movement, this cadenza quests for unity between the different melodies and themes before handing the opening tune back to a pair of bassoons.

Sibelius himself famously tried his hand at the violin and dreamt of becoming a virtuoso, but alas - he started late and suffered from severe stage fright. He performed with the conservatory orchestra in Vienna but did not progress further. Still, this intimate knowledge of the instrument allowed him to explore the violin's expressive and technical capabilities with a more masterful ear than some have brought to the genre.

This is evident in the second movement, full of ardor and heat to contrast the opening movement's glacier-like poise. A pair of clarinets introduce a floating tune, taken up by two oboes before winds and timpani issue a more plaintive cry. This fades to a deep, resonant drone, over which the violin spins its own song of yearning, a haunting, almost indescribably enchanting passage.

Disney made famous the image of a hippopotamus dancing ballet; a famous musicologist, Donald Tovey, once described the finale of Sibelius' as "a polonaise for polar bears." This moniker has likely quoted by every writer to encounter the piece given how evocative the aptness of the description. There's something primitive (and again, somehow cold — Tovey also ascribed "the spirit of a Polar explorer" to Sibelius) about the rhythmic pattern stomped out by the orchestra, over which the violin whirls and whorls and dances with the grace of a snowflake. As the movement progresses, it builds to a fever pitch with the soloist shooting out rapid arpeggios and toying aggressively with the rhythms of the tunes, culminating in a surprisingly truncated riff that can catch the unsuspecting listener by surprise.

Antonin Dvořák

SYMPHONY No. 8 in G MAJOR,
Op. 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso;
IV. Allegro ma non troppo

DURATION: Around 35 minutes

PREMIERED: Prague, 1890

INSTRUMENTATION: two flutes, piccolo,
two oboes, English horn, two clarinets, two
bassoons, four horns, two trumpets, three
trombones, tuba, timpani, and strings

*"The music of the people is like a rare and lovely
flower growing amidst encroaching weeds.
Thousands pass it, while others trample it under
foot, and thus the chances are that it will perish
before it is seen by the one discriminating spirit
who will prize it above all else. The fact that no
one has as yet arisen to make the most of it does
not prove that nothing is there."*

...

"I have composed too much."

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

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

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

SUGGESTED READING:

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

FURTHER LISTENING:

Symphony No. 7 in D Minor
Symphony No. 9 in E Minor
Piano Quintet No. 2

A noble, rhapsodic melody opens Dvořák's Symphony No. 8, the perfect vehicle for the woody timbres of cellos and clarinets. This first tune serves as an introduction to each major section of the first movement's sonata form, heralding first the exposition and development sections before appearing a third time as a thunderous trumpet punctuated by trombone blasts and hurried along by string scales call to usher in the recapitulation.

To contrast, the flute presents the second tune, a rising triad in G Major that lilts into a bird call before the music takes off in earnest, a variety of Bohemian-tinged melodies following in quick succession and alternating between the melancholy of the introduction and the cheer of the flute tune.

At the time of the symphony's writing, Dvořák remarked famously that "melodies simply pour out of me," evidently true given his rapid progress with the symphony, which took only about 10 weeks to compose start to finish at his country home in Vysoká in the Czech Republic. Like Beethoven's famous "Pastoral" symphony, also composed in a rustic environment, the music retains an earthy, rugged character, inflected heavily with folk tunes and rhythms.

The second movement continues to juxtapose somber, serious music with warmer, more lighthearted tunes, carrying a great deal of momentum despite its "Adagio" designation. The third movement is a stylized waltz, the tune embellished by burbling arpeggios in the winds and pizzicato (plucked) strings. As is customary, this movement is in three sections and follows an ABA pattern, where the B section contrasts the opening material and that opening material returns to close the movement. The middle section here is introduced in the oboes, set against a stuttering rhythmic pattern in the upper strings, elegiac in its affect.

Despite an initially slow burn to his career as a composer, Dvořák had become famous by the 1880s and 1890s, so much so that he was allegedly enraged by his publisher low-balling him for his long-awaited eighth symphony. Simrock, his publisher as well as Johannes Brahms', offered him only a third of what it had paid for his previous symphony four years earlier, preferring to nudge Dvořák toward writing shorter, more easily published works that provided better profits. The composer split from this firm to sell the rights to a publishing house in London, though they later reconciled.

The finale of this symphony begins with a trumpet fanfare that introduces a theme in the cello section, built on the same triad as the flute tune near the beginning of the symphony. What follows is a set of variations that flicker from mood to mood as they explore the emotive possibilities of such a simple opening, winding down to a gentle conclusion with a lush clarinet solo. But then, Dvořák tosses in a final few seconds of pure adrenaline intended to bring the audiences leaping to their feet. Accounts of the premiere confirm his success.

ABOUT KEVIN JOHN EDUSEI



German conductor 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 commanding, suave and elegant figure on the podium, he has conducted widely across Europe, dividing his time equally between the concert hall and opera house. Edusei is deeply committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences, introducing music by under-represented composers and conducting an eclectic range of repertoire from the baroque to the contemporary.

In 2021/22 Edusei will make many debuts - in North America these include the Dallas, Baltimore, Fort Worth, Indianapolis Symphony and Minnesota orchestras and at Alice Tully Hall (New York City) with the Juilliard Orchestra; in Europe debuts include the Royal Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic orchestras, Essen Philharmonic and Radio Symphony Berlin amongst others. The 21/22 season will also mark Edusei's sixth and final season as Chief Conductor of the Munich Symphony. Highlights from past seasons include performances with the London Symphony Orchestra, Royal Scottish National Symphony, BBC Scottish Symphony, Deutsche Symphony Orchestra Berlin, Rotterdam Philharmonic, Netherlands Radio Philharmonic and the Chineke! Orchestra at the BBC Proms and Royal Festival Hall.

In 2019 Edusei concluded his tenure as Chief Conductor of Bern Opera House, where he led many new productions including Britten Peter Grimes, Strauss Salome, Bartók Bluebeard's Castle, Wagner Tannhäuser, Janáček Káťa Kabanová, a cycle of the Mozart Da Ponte operas. Elsewhere, Edusei has conducted at the Semperoper Dresden, Hamburg State Opera, Volkoper Wien and Komische Oper Berlin. Most recently he made his debut at the Hannover State Opera in a new production of Puccini Tosca and at English National Opera in a new production of Mozart The Marriage of Figaro and he looks forward to making his debut at London's Royal Opera House in a coming season.

In 2014 Edusei 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 First prize at the International Dimitris Mitropoulos Competition.

www.kevinjohnedusei.com,
Twitter: @kevinjohnedusei and
Facebook: facebook.com/kevinjohnedusei

ABOUT RAY CHEN

Ray Chen is a violinist who redefines what it is to be a classical musician in the 21st Century. With a media presence reaching out to millions, Ray Chen's remarkable musicianship transmits to a global audience that is reflected in his engagements with the foremost orchestras and concert halls around the world.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) competitions, of which he was First Prize winner, Ray has built a profile in Europe, Asia, and the USA as well as his native Australia. Signed in 2017 to Decca Classics, the Ray's forthcoming recording with the London Philharmonic follows three critically acclaimed albums on SONY, the first of which ("Virtuoso") received an ECHO Klassik Award.

Ray Chen's profile continues to grow: he was featured on Forbes' list of 30 most influential Asians under 30; made a guest appearance on Amazon's "Mozart in the Jungle" TV series; performed for a live TV audience on France's Bastille Day and at the Nobel Prize Concert in Stockholm.

Ray has performed with the London Philharmonic Orchestra, National Symphony Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony among others, and will make upcoming debuts with the San Francisco Symphony, Berlin Radio Symphony, and Bavarian Radio Chamber Orchestra. He works regularly with conductors such as Riccardo Chailly, Vladimir Jurowski, Manfred Honeck, Daniele Gatti, Kirill Petrenko, and many others.

Ray's commitment to music education is paramount, and inspires the younger generation of music students with his series of self-produced videos combining comedy and music. Through his online promotions his appearances regularly sell out and draw an entirely new demographic to the concert hall.

Born in Taiwan and raised in Australia, Ray was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 "Joachim" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed Hungarian violinist, Joseph Joachim (1831-1907).





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What to know before you go!

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

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

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

- **Seating** - All patron seating will resume to 100% capacity.

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

- **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.

- **Robust cleaning and sanitizing protocols** for all occupied areas will occur between performances with CDC recommended cleaning products.

For the most up-to-date health and safety protocols of Bass Hall, please visit basshall.com/plan-your-visit/security.



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Family Concert



Halloween Spooktacular

Oct. 16

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Halloween on Bald Mountain: Mussorgsky, Liszt and Stravinsky

Anna Skryleva, conductor
Joyce Yang, piano

Oct. 29 – 31

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