



FW FORT WORTH
SO SYMPHONY
ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

World premiere of Victor
Agudelo's *Algo va a suceder*,
Oct 8 – 10.

PROGRAM BOOK
October 2021

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Friends,

We are so pleased you have chosen to join us for the 2021/2022 Fort Worth Symphony Orchestra season. Although the season began with a huge success, we already have much to celebrate.

Our triumphant return to Bass Hall in August was marked by two sold out performances of Final Fantasy VII Remake, Orchestra World Tour. Patrons young and old came from across north Texas to see this unique production. The superb Opening Night of the Symphonic Series featured guest violinist Ray Chen and conductor Kevin John Edusei, in a concert weekend dedicated to the late Ann Koonsman. Following the opening night performance, we held a celebratory dinner for 140 guests honoring our fabulous musicians and FWSO Board Secretary, Mrs. Teresa King, who with her husband Luther King, have been long time generous supporters of our orchestra.

Moving forward, the 2021/2022 season has many highlights which you should not miss. In addition to an exhilarating Symphonic and Pops season, we are pleased 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. Also, we will have our brilliant Music Director Designate, Maestro Robert Spano, back for two concert weekends.

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 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 Patrons,

With the successful return to Bass Performance Hall on August 27th, the FWSO is looking forward to an exciting 2021-2022 season. One of our main goals this season is safely returning to normal stage configuration for the musicians, so that we can perform our full range of symphonic and pops repertoire. Over the summer, the staff and musicians worked to develop plans to maintain the orchestra's safety, while also returning to our planned programming with larger orchestras. To support these efforts, the FWSO staff began returning to the office on a part-time basis in August, and all staff have been working on site as of September 7, 2021.

From a financial perspective, the FWSO remains strong. Despite a loss of 80% of earned revenue in the 2020-2021 season due to COVID-19, the FWSO realized a small pre-audit operating surplus for the year. This was due to exceptional generosity from Board Chairman Mercedes Bass, John and Marsha Kleinheinz, and the late Ed Schollmaier, and generous government assistance. The FWSO is off to an excellent start in 2021-2022, with strong subscription ticket sales and greater than budgeted government assistance from the Shuttered Venue Operators Grant.

Music Director Designate Robert Spano and I continue to develop the musical program for his inaugural year as Music Director in 2022-2023. This exciting year includes distinguished guest conductors, innovative musical programs, famous guest artists, collaborations with local and national performing groups, and two world premieres. In anticipation of Maestro Spano's first year, we are launching several new programs in the 2021-2022 season at the Kimbell Art Museum including the "Meet the Composer" and Chamber Music series.

While we know that we will face many unexpected challenges in the 2021-2022 season, and we must always guard against complacency, I feel that the company has weathered the first 18 months of the COVID pandemic exceptionally well, and the future is very bright. We are grateful to our loyal supporters for their steadfast support during one of the most challenging periods in the FWSO's distinguished 100-year history. Thank you!

Yours sincerely,



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
Rae and Ed Schollmaier Foundation Chair

John Giordano, Conductor Emeritus

VIOLIN I

Michael Shih, Concertmaster
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Swang Lin, Associate Concertmaster
Ann Koonsman Chair*
Eugene Cherkasov,
Assistant Concertmaster
Mollie & Garland Lasater Chair
Jennifer Y. Betz
Ordabek Duissen
Qiong Hulsey
Ivo Ivanov
Izumi Lund
Ke Mai
Rosalyn Story
Kimberly Torgul

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^o
Aleksandra Holowka, Assistant Principal^o
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

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ORCHESTRA LIBRARIANS

Christopher Hawn, Interim

*In Memory of Manny Rosenthal

^o2021/2022 Season Only

⁺Denotes Deceased

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, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 SYMPHONIC

Oct. 8 – 10, 2021

Bass Performance Hall

Miguel Harth-Bedoya, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Victor Agudelo, visiting composer

VICTOR AGUDELO

***Algo va a suceder...* [Something is going to happen]**

WORLD PREMIERE

RIMSKY-KORSAKOV

Capriccio espagnol, Op. 34

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

Intermission

BRAHMS

Symphony No. 3 in F Major, Op. 90

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro - un poco sostenuto

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 concerts on October 8-10
are dedicated in loving memory of
Rae and Ed Schollmaier
for their tremendous generosity and
support for the Fort Worth Symphony
Orchestra and for their belief in
sustaining the arts in Fort Worth

The October 8 – 10 FWSO Symphonic
concerts are dedicated with
heartfelt thanks to
Ms. Marianne M. Auld
and the Arts Council of Fort Worth
for their generous support
of the FWSO

PROGRAM NOTES by Jeremy Reynolds

VICTOR AGUDELO

ALGO *va a SUCEDER...*
("SOMETHING IS GOING TO HAPPEN...")

DURATION: Around 12 minutes

PREMIERED: Fort Worth, 2021

INSTRUMENTATION: Two flutes and piccolo, two oboes, two clarinets, two bassoons, four French horns, three trumpets, three trombones, tuba, timpani and percussion, harp, and strings

"Our planet speaks to us, and day by day its voice is replicated by the voices of some of its inhabitants, who try to make us see the damage that generation after generation we have been doing. Global warming is one of the consequences of this human behavior and the thread of *Algo va a suceder...*"

—Victor Agudelo (Born 1979, Colombia)

PROGRAM MUSIC: Music of a narrative or descriptive kind; the term is often extended to all music that attempts to represent extra-musical concepts without resort to sung words. (Grove Dictionary of Music)

ACCENT: also called Stress, in music, momentary emphasis on a particular rhythmic or melodic detail. (Britannica)

FURTHER LISTENING:

Circular Sur (Piano Concerto)

Canicas

Cantaleta

Victor Agudelo described *Algo va a suceder* as follows:

"Influenced by the tale 'Something very serious is going to happen in this town' by Colombian writer Gabriel García Márquez, the sound narrative and the structure of this work is based on the rumor. There are eight characters whose melodic-rhythmic lines have been extracted from different Colombian accents, these enter one by one, creating a confusion of accents and a chaos of forebodings."

Márquez (1927-2014) remains a hugely significant cultural figure, with then-president of Colombia Juan Manuel Santos praising him as "the greatest Colombian who ever lived." His novels include *Love in the time of Cholera*, *One Hundred Years of Solitude* and other well-known titles.

For his own part, Agudelo began his musical studies in 1998 in Colombia at EAFIT (Escuela de Administración, Finanzas e Instituto Tecnológico, or the School of Administration, Finance and Technological Institute) before moving to the U.S. to earn master's and doctorate degrees at the University of Memphis. His creativity and socially conscious idiom earned him notoriety, racking up several first prizes at prestigious composition competitions.

His friendship with the Fort Worth Symphony Orchestra's Conductor Laureate Miguel Harth-Bedoya, who shares Agudelo's commitment to publicly discussing the plight of the environment. *Algo va a suceder...* was to have had its world premiere during Harth-Bedoya's last appearance as the orchestra's music director in 2019, but the work proved prescient. Something indeed happened, namely a global pandemic that ended countless lives and brought some of the world's most powerful nations to their knees.

While Agudelo's work relates to climate change, its rhythmic intricacies still provides ample opportunity to ruminate on humanity's strained relationship with the natural world. Such programmatic works, or music that communicates a story or extra-musical idea, has earned him performances with ensembles ranging from the FWSO and the Houston Symphony to the Norwegian Radio Orchestra and the Castilla y León Symphony Orchestra in Spain. Agudelo currently lives and works in his native Colombia.

RIMSKY-KORSAKOV

CAPRICCIO ESPAGNOL, Op. 34

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

DURATION: Around 15 minutes

PREMIERED: Saint Petersburg, 1887

INSTRUMENTATION: Two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings

“Orchestration is part of the very soul of the work. A work is thought out in terms of the orchestra, certain tone-colors being inseparable from it in the mind of its creator and native to it from the hour of its birth.

— Nikolai Rimsky-Korsakov
(Born 1844, Russia; died 1908)

CAPRICE: A capriccio or caprice, is a piece of music, usually fairly free in form and of a lively character. The typical capriccio is one that is fast, intense, and often virtuosic in nature

ORCHESTRATION: The arrangement or scoring of music for orchestral performance, i.e. assigning melody, harmony and other effects to different instruments to achieve a desired sound or feeling or effect.

SUGGESTED READING:

Reminiscences of Rimsky-Korsakov
by V. V. Yastrebtsev

FURTHER LISTENING:

Scheherazade, Op. 35
Russian Easter Festival Overture Op. 36
Dukas: *The Sorcerer's Apprentice*

What happens to a listener when the same tune is heard multiple times played by different instruments of the orchestra? The first and third “Alborada” movements of *Capriccio espagnol* (literally, a “Spanish caprice”), feature material built from the same Spanish theme, a festive dance that celebrates the rising of the sun. In the first movement, the theme is delivered by solo clarinet, with blazing trills and fiery scales before the violin chimes in to rip arpeggios up and down. In the third, this is reversed, with a solo violin delivering that zippy opening theme and the clarinet chiming in with arpeggios.

The contrast here is genius. Not only is there great variation in the timbre of these instruments, but because the music is scored as a solo, it also allows individual players to deliver their own take on this sunrise dance. No two performances or recordings will sound anything remotely alike, as each player will infuse the solos with their own flair and sense of virtuosity. And here lies one of the great joys of listening to music: an opportunity to compare and consider and contemplate which version and interpretation affects us most deeply and why, in real time in this particular work.

A young Rimsky-Korsakov embarked on a career with the Russian navy that included a trip to Spain before realizing his heart lay in composition. He'd later become one of “The Five” or “The Mighty Handful,” a group of influential Russian masters working in Saint Petersburg that also included Mily Balakirev, César Cui, Modest Mussorgsky and Alexander Borodin.

The former navy cadet became known for—even defined by—his inventive orchestrations, which are on full display in *Capriccio espagnol*, to which Tchaikovsky himself referred to as “a colossal masterpiece of instrumentation.” Rimsky-Korsakov took issue with the idea that the piece was well-orchestrated however, as this implied that it was composed as a series of tunes rather than with the timbral possibilities of the orchestra in mind from the start.

He is one of only a few composers who wrote directly for orchestra, rather than composing first at the piano and later orchestrating his music. He discusses the difference in his own autobiography:

“The opinion formed by both critics and the public, that the *Capriccio* is a magnificently orchestrated piece—is wrong. The *Capriccio* is a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. [...] All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (*Alborada*, in B-flat major), where the brasses somewhat drown the melodic designs of the woodwinds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass instruments by replacing the fortissimo by a simple forte.”

Outside of the *Alboradas*, the *Variazioni* movement is a gentle serenade for horns; the *Scena* is cinematic and provides further opportunity for contrasting and clashing solos, while the finale is another lively dance from northern Spain. The work is a showcase for individual members of the orchestra as well as the ensemble as a unit—a masterpiece of vibrancy and exuberance distilled into sonic form.

PROGRAM NOTES by Jeremy Reynolds

BRAHMS

SYMPHONY No. 3 in F MAJOR,
Op. 90

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro — un poco sostenuto

DURATION: Around 38 minutes

PREMIERED: Vienna, 1883

INSTRUMENTATION: two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns (two in C and two in F), two trumpets, three trombones, timpani, and strings

“Leave off driving your composers... After all, composing cannot be turned out like spinning or sewing. ... It would also be unjust to put all the blame on idleness alone. Many factors combine to make writing harder for us (my contemporaries), and especially me. I have no time: otherwise I should love to chat on the difficulty of composing and how irresponsible publishers are.”

...

“If there is anyone here whom I have not insulted, I beg his pardon...”

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

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

CHROMATIC: The use of notes that do not naturally belong in the key or scale of a piece of music. The opposite of diatonic.

SUGGESTED READING:

Johannes Brahms: Life and Letters by Johannes Brahms, translated by Styra Avins and Josef Eisinger

Johannes Brahms: A Biography by Jan Swafford

FURTHER LISTENING:

Symphony No. 2 in D Major, Op. 73
Violin Concerto in D Major, Op. 77
Hungarian Dances

“A symphony is no laughing matter,” Brahms once wrote. “You have no idea what it’s like to hear the footsteps of a giant like that behind you.” His first symphony took more than 20 years to complete, so determined was he to measure up to the specter of that musical giant, Beethoven, who died in 1827 shortly before Brahms’ birth and whose compositional contributions continue to cast shadows on orchestral programs and in the public imagination even now.

Still, measure up he did with Vienna’s most influential critic declaring his first symphony “Beethoven’s Tenth” due to some stylistic similarities, intended as homages by Brahms. And with that all-important first symphonic offering deemed worthy, the dam was broken. Brahms’ second and third symphonies each took only a summer each, though six years apart, and are far sunnier than his first in temperament.

The third symphony in particular blooms immediately, a pregnant pair of chords immediately cranking up harmonic tension before a torrent of color spills forth in the first theme. The highest first three notes of the symphony are F, A-flat and then F, which some scholars and friends of Brahms’ claimed are a reference to his personal mantra: “Frei aber froh!” (“Free but happy”). The composer himself never confirmed this theory but there is a deep, mature happiness that permeates the opening movement of the third symphony, tempered by unexpected harmonies and melodic diversions, always returning to the warmth of that first F major sonority.

Such care is woven throughout all of the movements. Brahms, who never married, maintained a close platonic friendship with pianist and composer Clara Schumann throughout his career after meeting her and her husband, the also famous Robert Schumann, early in his life. Clara, one of Brahms’ confidantes and a penetrating commentator on his music, noted that “all the movements seem to be of one piece, one beat of the heart,” after playing through the two-piano version with him.

The Andante movement opens with a lyrical clarinet solo, a sweet smile of remembrance, setting a tone of amiable nostalgia that veers only occasionally into melancholy. The third embraces the second movement’s more plaintive moments of wistfulness at a waltzlike pace, with just a hint of folksiness appearing at times.

Anxious strings kick off the finale, a hushed quality foreshadowing an explosion reminiscent of the opening movement coming after a full minute of tip-toeing strings and winds. The orchestra bounces themes as call-and-response among different instrumental sections and ricochets between enormous louds and gentle softs, setting up a sort of dynamic whiplash. After all of the hubbub, the symphony winds down with a more explicit callback to the first movement’s melody and finishes with a satisfied, satiated final chord in the winds.

Comparisons between Beethoven and Brahms plagued the latter throughout his career, with one critic proclaiming the Symphony No. 3 Brahms’ “Eroica,” after Beethoven’s own third symphony. It was a specious comparison then and it is now. Brahms may have seen and felt a phantom among the notes, but aside from some deliberate homages and nods to the genius of his predecessor his music exists on its own plane, and his symphonies now cast their own shadows. Free but happy, indeed.

ABOUT MIGUEL HARTH-BEDOYA

Celebrating more than 30 years of professional conducting at the highest levels, Harth-Bedoya has a deep commitment to passing his experience on to the next generation of conductors. As of August 2020, he is the Director of Orchestral Studies at the University of Nebraska, Omaha, working to create a brand new, groundbreaking Bachelor of Music program in orchestral conducting. He has also created The Conducting Institute, with a summer orchestral conducting program as well as a variety of online courses.

Harth-Bedoya has amassed considerable experience at the helm of orchestras, including recently completing tenures as Chief Conductor of the Norwegian Radio Orchestra – a post he held for seven seasons – and twenty seasons as Music Director of the Fort Worth Symphony Orchestra, where he now holds the title of Music Director Laureate and will conduct regularly. Previously he has held Music Director positions with the Auckland Philharmonia and Eugene Symphony.

Harth-Bedoya guest conducts with orchestras around the world. In the United States he has conducted the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Cleveland Orchestra, Chicago Symphony, Dallas Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Seattle Symphony, and St. Louis Symphony, among others. He is also frequently a guest at summer festivals such as Aspen Music Festival, Grand Teton Music Festival, Tanglewood Music Festival, Boston University Tanglewood Institute, Grant Park Festival, and Hollywood Bowl. Following his exceptional tenure as Associate Conductor of the Los Angeles Philharmonic during the early years of his career, Harth-Bedoya's "special chemistry" (LA Times) with the orchestra remains strong and he returns often as a guest conductor.

Worldwide he is a frequent guest of the Helsinki Philharmonic, MDR Sinfonieorchester Leipzig, National Orchestra of Spain, New Zealand Symphony and Sydney Symphony Orchestras, and has appeared with the Melbourne Symphony, London Philharmonic, Munich Philharmonic, Dresden Philharmonic, NDR Sinfonieorchester Hamburg, Zurich Tonhalle, Danish National Symphony, Royal Stockholm Philharmonic, Bilbao Symphony and Barcelona Orchestras, among others. In the summer of 2016 Harth-Bedoya made his Japanese debut conducting both the NHK Symphony and Tokyo Metropolitan Symphony Orchestras.

Equally at home in opera, Harth-Bedoya has conducted both traditional and premiere productions. He led a new production of *La Bohème* at English National Opera directed by Jonathan Miller, as well as traditional productions with the Bremen Opera, Canadian Opera Company, and Minnesota Opera. In 2015 Harth-Bedoya conducted the world premiere of Jennifer Higdon's first opera *Cold Mountain* at Santa Fe Opera, the recording of which was nominated for a Grammy Award. He has also led two productions of Osvaldo Golijov's *Ainadamar*, with the Cincinnati Opera and the New Zealand Festival.

With a passionate devotion to unearthing new South American repertoire, Miguel Harth-Bedoya is the founder and Artistic Director of Caminos del Inka, a non-profit organization dedicated to researching, performing and preserving the rich musical legacy of South America. Among its varied activities, Caminos del Inka champions South American composers, produces lectures, chamber music concerts, CD and video recordings, and supports The Conducting Institute. In addition, Harth-Bedoya's multimedia project: *Caminos del Inka, a musical journey* has been performed by the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, Seattle Symphony, Baltimore Symphony Residentie Orkest and MDR Sinfonie Leipzig.

Harth-Bedoya's impressive discography includes albums on Harmonia Mundi, Deutsche Gramophone, Decca, FWSOLive, LAWO, Naxos, and MSR Classics. The 2018 release *Mussorgsky/Gorchakov: Pictures*



at an Exhibition/Prokofiev: *Cinderella* (FWSOLive) received accolades from critics, with Nick Bernard of MusicWeb-International, writing: "Throughout, music director/conductor Miguel Harth-Bedoya is a sensitive and impressive guide. He draws from the Fort Worth musicians playing of real character and considerable virtuosity." In *Gramophone*, Guy Rickards commented, "...Miguel Harth-Bedoya has a knack for getting the most out of players in front of him; and, as it is with the Mussorgsky; so it proves with the substantial 30 minute selection of extracts from Prokofiev's *Cinderella*..."

For the prestigious Harmonia Mundi label, Harth-Bedoya has made six acclaimed recordings: Music of Lutoslawski and Brahms (arr Schoenberg); orchestral works by Jimmy Lopez; New South American Discoveries; the complete Prokofiev Piano Concertos with Cliburn winner Vadym Kholodenko, and piano concertos by Grieg and Saint-Saëns which was awarded "Editor's Choice" in Gramophone.

Other recordings include *Traditions and Transformations: Sounds of Silk Road Chicago* with the Chicago Symphony and Yo-Yo Ma, which received two Grammy nominations, music by Osvaldo Golijov with the Orquesta Sinfonica de Castilla y Leon and pianists Katia and Marielle Labèque on Deutsche Grammophon, and *Sentimiento Latino* with Peruvian tenor Juan Diego Flores on Decca. For Naxos, Harth-Bedoya recorded an album devoted to music by Peruvian composer Celso Garrido-Lecca.

Recently, on MSR Classics label he recorded an album of orchestral music by Jimmy López Bellido performed by the Fort Worth Symphony Orchestra, and in the Norwegian label, LAWO Classics, released a disc devoted to works by Alberto Ginastera which he recorded with the Norwegian Radio Orchestra (KORK).

Born and raised in Peru, Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from The Juilliard School, both under the guidance of Otto-Werner Mueller. He also studied with Seiji Ozawa and Gustav Meier at Tanglewood.

Harth-Bedoya is an environmental advocate who is committed to a zero-waste lifestyle. In 2016 he co-founded Cowboy Compost, a business geared to achieve food waste reduction. He lives in Fort Worth with his wife, Dr. Maritza Cáceres, a choral conductor, and their three children, Elena, Emilio, and Elisa.

ABOUT VÍCTOR AGUDELO



After a childhood amongst tipleles (Colombian small guitar), bambucos and pasillos (Colombian popular music genres) and a youth marked by the first compositions, Víctor joined in 1998 the University to study music.

As a student he composed in 2003 "Las Cuatro Chalupas" (The four boats), a work that made him a promising composer in his country and launched him to the international realm.

Víctor traveled to the United States to take master and doctorate studies in composition, theory and orchestral conducting at the University of Memphis. Under maestro Kamran Ince's baton, he incorporated to his musical aesthetics sonorities from other latitudes (Australia, Indonesia, Mongolia, Sardinia). It was during those days that he composed *Continental Prism*, a work that received the Morton Gould Young Composer Award, ASCAP Foundation, New York (2009).

During that time he also composed "Pagoda Tale", which sums up his travel to China as assistant conductor and pianist of the University of Memphis Symphony Orchestra, and two compositions where he approaches the difficult situation of the armed conflict and the social inequality of his country: "Bojayá-Chocó 2002" and "Mazorca a \$1000".

Víctor returned to Colombia and experimented in a compositional phase that moved away from national referents. That work originated such compositions as "Hexaedro", "Epitaphium" and "www.ATRESBANDAS.com". But his interest for Colombian influences came back and from it surge pieces such as "El Sombrero" (The big hat), winning work of the 2016 Houston Symphony Orchestra Young Composer Award, "Diálogos Montunos" (Mountain dialogues) and "Circular Sur - piano concerto". This last work was the winner of the 2018 initiative to stimulate Art and Culture (In Spanish: Convocatoria de Estímulos para el Arte y la Cultura 2018), organized by the Secretary of Civic Culture of Medellín.

At present, Víctor's life is still in motion: he is a composition professor and carries out specific composition projects through commissions and collaborations with international artists.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 POPS

Oct. 15–17, 2021

Bass Performance Hall

Bob Bernhardt, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Paul Loren, vocalist

Emily Drennan, vocalist

Daniel Berryman, vocalist

PAUL SIMON

Graceland

Mrs. Robinson

Scarborough Fair/Canticle

Homeward Bound

Cecilia

El Condor Pasa

59th Street Bridge Song

The Sound of Silence

America

Kodachrome

Intermission

You Can Call Me Al

Take Me to the Mardi Gras

50 Ways to Leave Your Lover

Mother and Child Reunion

Still Crazy After All These Years

Loves Me Like a Rock

Bridge Over Troubled Water

Me and Julio Down by the Schoolyard

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 October 15–17 FWSO Pops
concerts are dedicated with heartfelt
thanks to
an anonymous donor
and the
George & Jeanne Jagers
Charitable Trust
for their generous support
of the FWSO

ABOUT BOB BERNHARDT

In the 2021-22 season, Principal Pops Conductor Bob Bernhardt celebrates a remarkable milestone with his 40th anniversary with the Louisville Orchestra. He is concurrently Principal Pops Conductor of the Grand Rapids Symphony (his 7th year) and Music Director Emeritus and Principal Pops Conductor of the Chattanooga Symphony and Opera (his 29th year).

Formerly, he was Principal Conductor/Artistic Director of the Rochester Philharmonic, Music Director and Conductor of the Tucson Symphony, Music Director and Conductor of the Chattanooga Symphony and Opera, Principal Guest Conductor of Kentucky Opera, Music Director and Conductor of the Amarillo Symphony, and Artistic Director of the Lake Placid Sinfonietta.

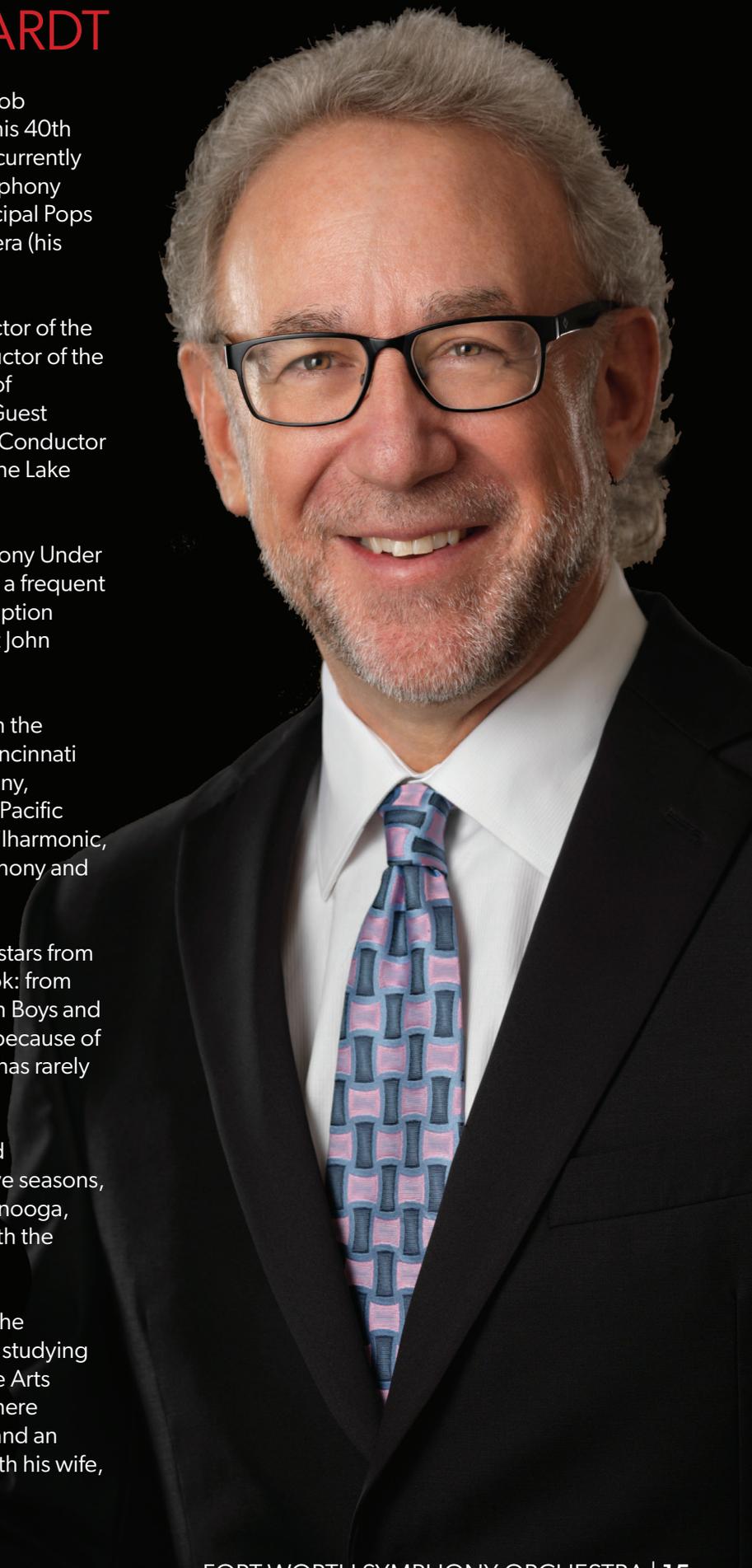
Since 2006, he's been the conductor of the Symphony Under the Sky Festival with the Edmonton Symphony, and a frequent guest conductor annually on several of their subscription series. He debuted with the Boston Pops in 1992 at John Williams' invitation and has returned there often.

He's appeared frequently as a guest conductor with the Baltimore Symphony, the Detroit Symphony, the Cincinnati Pops, the Pittsburgh Symphony, the Dallas Symphony, the Seattle Symphony, the St. Louis Symphony, the Pacific Symphony, the Florida Orchestra, the Las Vegas Philharmonic, the Fort Worth Symphony, the Santa Barbara Symphony and many others.

In the world of pops, he has worked with scores of stars from Broadway, Rock & Roll, and the American Songbook: from Brian Stokes Mitchell and Kelli O'Hara, to the Beach Boys and Wynonna, to Jason Alexander and Ben Folds. And because of his extensive experience and lucky upbringing, he has rarely met music he doesn't love.

And on that subject, a lover of opera, he conducted productions with Kentucky Opera for 18 consecutive seasons, and for 19 seasons with his own company in Chattanooga, as well as many guest conducting engagements with the Nashville Opera.

He received his Masters degree with Honors from the University of Southern California's School of Music, studying primarily with Daniel Lewis. He received his BA-Fine Arts degree from Union College in Schenectady, NY, where he graduated Phi Beta Kappa, Summa cum laude, and an Academic All-American Baseball Player. He lives with his wife, Nora, in Signal Mountain, Tennessee.



ABOUT PAUL LOREN

Leading a new generation of soulful crooners, Paul Loren is a singer, songwriter, producer and consummate entertainer.

A native New Yorker, Paul was raised on the rich legacy of soul, classic pop, and the Great American Songbook and in those musical idioms he feels most at home. Taking elements from early R&B, jazz and Brill Building pop, he crafts his music with an ear towards timelessness.

“I started singing at three years old along with the little 45rpm records my mom would play and started playing piano at 4 years old. The voices I remember most and identify with are Ray Charles, Frankie Valli, Sam Cooke, Sinatra, Aretha, Otis, and Tony Bennett. Growing up in New York, Billy Joel was also a big influence.”

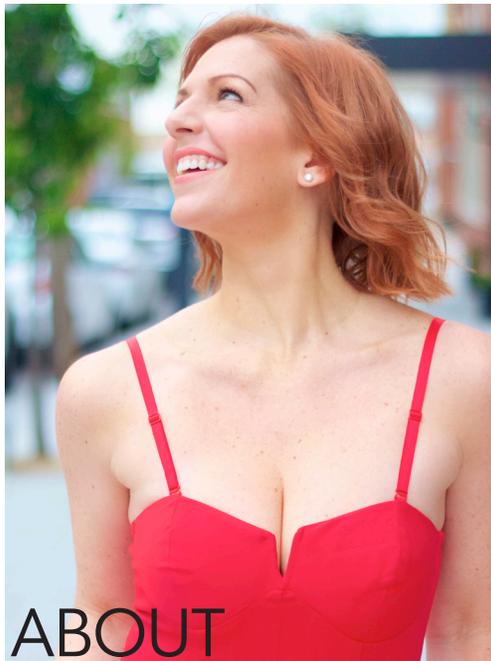
Paul recently completed his first headline tour in 2019, also having performed in the past as a support artist for: The Temptations, as part of Stamford’s Summer Concert Series “Wednesday Night Live”, Brendan James, American Idol Winner Taylor Hicks, David Bromberg, and sold out Joe’s Pub at the Public in NYC multiple times. Paul was also selected by Jennifer Lopez to perform at her Birthday Gala in Las Vegas, showcased at The SoHo House NYC, was a featured artist at the AAA Radio Convention in Boulder Colorado, and shared the stage with Paul Shaffer, Queen Latifah, and Christie Brinkley at Target’s launch event for New York Fashion Week.

Paul’s appearance on “The Tonight Show starring Jimmy Fallon” showcased his talents for millions of viewers; with a winning song and viral video to boot. In addition, Paul landed his first television sync recently on NBC’s “Mysteries of Laura”, performed on the Nationally Syndicated Radio Show America Weekend with Ed Kalegi, has partnered with The Ryan Seacrest Foundation, showcased at the headquarters of the world-renowned Leo Burnett Ad in Chicago, and had the unique honor of performing at the legendary STAX Museum in Memphis Tennessee. While in Memphis, Paul had the rare opportunity to record in the world-renowned Sun Studio in the same room as Elvis Presley, Johnny Cash, Jerry Lee Lewis, and so many other pioneers of Rock and Roll. Paul was also a finalist in the “Unsigned Only” singer songwriter competition for 2018.

His debut single “All By Myself” was supported by radio stations Lighting100 in Nashville, SiriusXM’s The Pulse, WCOO Charleston and KPND Spokane, among others. His follow up single, titled “I Know A Place” premiered on Huffington Post and received rave reviews along with over 200K views in its first week.

Paul’s latest single, “We’ll Be Together Again,” written and recorded at home during the early spring of 2020, continues to be a beacon of hope for those affected by the uncertainty of a tumultuous year. All of the proceeds from the song have been sent to a COVID-19 relief charity. During the pandemic’s first wave, Paul’s weekly online music show — “The Leisure Lounge” — was live streamed from his home in NYC and ran for 15 consecutive weeks, broadcasting to thousands of viewers around the world.





ABOUT EMILY DRENNAN

Originally from Oklahoma, Emily Drennan has been a featured soloist at Carnegie Hall, Lincoln Center and Radio City Music Hall. She was recently seen in the *New York Spectacular* starring the *Rockettes* at Radio City and was seen touring Europe and the Caribbean playing Tanya in *Mamma Mia!* She was also seen as "Mezzo" in the Lucille Lortel Award winning a cappella Off-Broadway show, *Voca People*, and in its Israel, Japan, and Dubai tours as well as on *The Jimmy Fallon Show*, MDA Telethon with Nigel Lithgoe, and with Sting. Emily has appeared on NBC's *Celebrity Apprentice* singing alongside Cyndi Lauper and

appeared in the NBC, PBS, and Netflix specials of *The Radio City Christmas Spectacular* where she was a featured soloist. She was a part of the Drama Desk Award winning Off-Broadway a cappella show, *Toxic Audio*, and also performed in its Las Vegas companies at The Luxor and Planet Hollywood.

As a guest soloist with symphonies, she has shared the stage with: The Indianapolis Symphony Orchestra; The Detroit Symphony; The OKC Philharmonic; Long Beach Symphony; Orchestra Kentucky; The Buffalo Philharmonic; The Colorado Springs Philharmonic; Tulsa Signature Symphony; Greensboro Symphony; Hendersonville Symphony; South Bend Symphony; Winston-Salem Symphony and Muncie Symphony among others. As a National Presidential Scholar in the Arts, she was celebrated at the White House with the President of the United States at the time culminating with a performance at the John F. Kennedy Center for the Performing Arts.

Emily is a published ASCAP and Recording Academy (GRAMMY) producer, lyricist, composer, and recording artist for TV and Film. She is also an acclaimed studio singer and voice-over artist. Her work can be heard in English and Spanish for national radio and TV commercials, boat tours and a 32-episode animated series where she plays the Mother and the Queen.

She earned a Bachelor of Science in

Economics and a Bachelor of Arts in Spanish as well as minors in Finance, Marketing, Latin American Studies and International Business, summa cum laude, from Oklahoma State University. She also was recently named an Oklahoma State University Outstanding Alumna for the Spears College of Business and also an Oklahoma State University Distinguished Alumna for the College of Arts & Sciences.

Her double-disc album, *Two-Way Street*, encompasses pop and jazz and tells of both sides of ones' heart: the white album full of hope, love and belief and the black album full of honesty, heartbreak and resilience. Her latest album, *A Mother Daughter Christmas*, features her mother, Patti Drennan, who is a well-known composer having sold over 2 million copies of her sacred and secular music. A family affair, it combines heartfelt and nostalgic classics complete with orchestral arrangements as well as funky gospel tunes featuring Hammond b3 organ and gospel choirs. It won the IMEA Holiday Album of the Year. Emily's full discography, including recently released singles *O Holy Night*, *Make You Feel My Love*, *See the Light*, and *We Three Kings / What Child Is This?* are on iTunes and on her official website: emilydrennan.com.

She is also a New York Marathon finisher and *Price is Right* winner. Her favorite roles are wife to her husband, Greg, and mother to their 2-year-old and newborn.

ABOUT DANIEL BERRYMAN

Daniel Berryman is thrilled to be a featured soloist in The Paul Simon Songbook. Daniel was most recently seen with the St. Louis Symphony Orchestra under the direction of Ben Whitely celebrating 100 years of the MUNY.

Credits include - New York: *Call Me Madame* (Ens/Encores!), *Sweeney Todd* (Vacation Swing/Barrow Street), *The Golden Apple* (Ens/Encores!), *The Fantasticks* (The Boy/Theatre Center). National Tours: *Les Miserables* (Swing), *The Sound of Music* (Ens). Regional: *Sweeney Todd* (Anthony/Denver Center), *Hello, Dolly!* (Ambrose/MUNY), *The Most Happy Fella* (Ciccio/Goodspeed), and *Rent* (Mark/The 5th Ave Theatre). Daniel received a BFA in musical theatre from the University of Michigan.



FORT WORTH SYMPHONY ORCHESTRA

New Year 's Eve 2021



Swing is the Thing

Four world-champion swing dancers take the stage to strut their stuff alongside the Fort Worth Symphony Orchestra in a show that captures the swing era of the '40s and '50s. Groove to favorites by Duke Ellington and Glenn Miller, to Bill Haley and the Comets, and Jerry Lee Lewis in this acrobatic homage to one of America's most popular and enduring styles of dance music.

December 31, 2021 • 7:30pm • Bass Performance Hall

William Waldrop, conductor

For info and tickets:

fwsymphony.org



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 FAMILY

Oct. 16, 2021

Bass Performance Hall

Alex Amsel, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Terrell Dance Ensemble

Christen Reyes, director

HALLOWEEN SPOOKTACULAR

WAGNER
orch. Hutschenruyter

The Ride of the Valkyries from *Die Walküre*

GOUNOD

Funeral March of a Marionette

AGUDELO

El Sombrerón

SAINT-SAËNS

Danse macabre, Op. 40

PROKOFIEV

Masks from *Romeo and Juliet* Suite No. 1, Op. 64a

STRAVINSKY

Infernal Dance from *The Firebird* (1919 revision)

ALBERGA

Snow White's Dance from *Snow White and the Seven Dwarfs*

DUKAS

The Sorcerer's Apprentice

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

ABOUT ALEX AMSEL

Argentinian-American conductor Alex Amsel has quickly established himself as a conductor equally at home with orchestral and operatic repertoire, and as a music educator for students of all ages. After a successful 2-year tenure as the Conducting Fellow and after an international search, Amsel has been appointed Assistant Conductor of the Fort Worth Symphony Orchestra by Robert Spano where he will lead the orchestra in a variety of concerts including Symphonic, Pops, Chamber and Education programs. Amsel was also selected for the prestigious Aspen Conducting Academy for the 2020 and 2021 summers where he worked closely with Robert Spano.

In high demand for summer seasons as both a conductor and educator, Amsel has performed with orchestras at Aspen Music Festival, National Repertory Orchestra, Round Top Music Festival, and Philadelphia International Music Festival. As Assistant Conductor for the National Repertory Orchestra in Breckenridge, Colorado, Amsel led the orchestra in subscription concerts and young artist competition performances. Amsel has also appeared as the Assistant Conductor and Choir Master for the Peabody Conservatory Symphonies and Opera, and Faculty Conductor for the Philadelphia International Music Festival.

A devoted educator, Amsel is continually working to advance classical music's meaning and purpose for audiences. Amsel has completely reshaped the education programs at the Fort Worth Symphony with the goal of music as an aid for societal growth by creating programs that emphasize the importance of minority and underrepresented composers and artists, and focusing concerts around the themes of teamwork, inclusivity, and learning about different cultures. His approach to creating programs that unify school curricula while exposing students to the magical and wondrous world of music has been highly regarded by arts organizations and school educators alike. His educational work has afforded him the opportunity to be a frequent guest clinician at schools of widely varied backgrounds. During his time at Peabody, he served the Baltimore community in several ways through the Conservatory's Creative Leadership Immersion and Implementing Social Development programs. These programs best served the greater Baltimore community by helping emerging music programs at low-income schools. Amsel supported students in creating original compositions that reflect their daily lives while discussing the importance of music and how it can supplement a young person's life through communication, open discussions, and vocal leadership.

Contemporary music is at the forefront in Amsel's musical journey as he has premiered contemporary works both as conductor and instrumentalist. He has led recording sessions of world premieres at his alma mater, Peabody Conservatory as well as at Rice University's Shepherd School of Music. He



continues to be an advocate for living composers, with an emphasis on underrepresented composers, by programming works by Carlos Simon, Jessie Montgomery, Eleanor Alberga, Victor Agudelo, Carlos Zamora amongst others. Amsel was selected to work as an Associate at the Cabrillo Music Festival with Cristi Macelaru and was subsequently invited to return as the Assistant Conductor of the festival for the 2019 season.

Amsel completed his studies under the tutelage of Marin Alsop at the Peabody Conservatory as her Graduate Assistant for his Masters in Music in Orchestral Conducting. While at Peabody, he was appointed Choir Master and Assistant Conductor of both the Opera Theatre and Choruses, where he led performances of Donizetti's *L'elisir d'amore* and Massenet's *Cherubin*. Amsel has also worked closely with Larry Rachleff, Cristian Macelaru, Hugh Wolff and Miguel Harth-Bedoya as well as having appeared in masterclasses with David Zinman, David Effron, Nicholas McGeegan, and Hannu Lintu. He also holds degrees from New England Conservatory and The University of Texas in Austin.

As a bassoonist, Amsel has appeared with such orchestras as the Tanglewood Music Center Orchestra and New World Symphony and held positions with the Boston Philharmonic, Austin Symphony Orchestra, Breckenridge Music Festival, Austin Lyric Orchestra, Symphony of Southeast Texas, and Orchestra of Indian Hill. He has been a featured performer and taught masterclasses through these organizations, and had an active private bassoon studio of 30 weekly students in Austin and Houston, Texas.

During his free time, Amsel is a biking, architecture, wine, and Golden Retriever aficionado.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 SYMPHONIC

Oct. 29–31, 2021

Bass Performance Hall

Anna Skryleva, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Joyce Yang, piano

MUSSORGSKY
(orch. Rimsky-Korsakov)

A Night on Bald Mountain

LISZT

Totentanz, G. 126

Joyce Yang, piano

Intermission

STRAVINSKY

Pétrouchka

I. The Shrovetide Fair

II. Pétrouchka's Cell

III. The Moor's Cell

IV. The Fair (towards evening)

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 October 29 –31 FWSO
Symphonic concerts are dedicated to
Priscilla & Joe Martin
and the
William E. Scott Foundation
for their generous support
of the FWSO

PROGRAM NOTES by Jeremy Reynolds

MUSSORGSKY

A NIGHT ON BALD MOUNTAIN
(Arr. Nikolai Rimsky-Korsakov)

DURATION: Around 11 minutes

PREMIERED: St. Petersburg, 1886

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

“And another thing about German symphonic development... In short, symphonic development is just like German philosophy and soup—all worked out and systematized. When a German thinks, he reasons his way to a conclusion. Our Russian brother, on the other hand, starts with a conclusion and then might amuse himself with some reasoning.”

...

“Thanks to nanny, I’ve got a deep understanding of Russian tales.”

— Modest Mussorgsky
(Born 1839, Russia; died 1881)

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

PROGRAM MUSIC: Music of a narrative or descriptive kind; the term is often extended to all music that attempts to represent extra-musical concepts without resorting to sung words. (Grove Dictionary of Music)

SUGGESTED READING:
The Life of Mussorgsky by Caryl Emerson

FURTHER LISTENING:
Pictures at an Exhibition
Boris Godunov
Scherzo in B-Flat Major
Berlioz: “Witches Sabbath” from *Symphonie Fantastique*

Music critics could be a harsh lot, historically speaking. The sharpest attacks on a composer’s merit or newest works often came from his contemporaries, however - fellow composers who smiled in public but wrote vicious, nasty commentaries to their friends. For example, Felix Mendelssohn and Hector Berlioz got along famously in person and even exchanged conducting batons in Leipzig, but Mendelssohn privately called Berlioz’ music “indifferent drivel, mere grunting, shouting and screaming back and forth.”

Much of the musical intelligentsia of Russia welcomed Mussorgsky, a fiercely talented pianist and composer who earned a living through a military career and later succumbed to alcoholism. In private, however, many of them, allegedly some of Mussorgsky’s closest friends, denigrated his music as hideous, with Nikolai Rimsky-Korsakov remarking that Mussorgsky was prone to “absurd, disconnected harmony, ugly part-writing, sometimes strikingly illogical modulation, sometimes a depressing lack of it, unsuccessful scoring of orchestral things.”

This didn’t stop Rimsky-Korsakov, a member of the “The Five,” a group of the most influential Russian composers of the day that included Mussorgsky, from later revising, orchestrating, and editing many of Mussorgsky’s compositions after the latter’s death, including his long-time pet project *A Night on Bald Mountain*. Mussorgsky wrote three versions of the piece during his lifetime, but none were performed. Rimsky-Korsakov’s version premiered the year it was finished and remains popular to this day, in part due to the work’s appearance in Disney’s 1940 *Fantasia* film.

Rimsky-Korsakov’s reimagining of the work begins with racing strings and screaming winds before brass blast as the voice of the black god Chernobog. He indicates a specific program in his 1886 score: “Subterranean sounds of non-human voices. Appearance of the spirits of darkness, followed by that of Chernobog. Glorification of Chernobog and Black Service. Sabbath. At the height of the sabbath, the distant ringing of a village church bell is heard; it disperses the spirits of darkness. Morning.” Needless to say, the work commonly crops up on programs around Halloween time at American orchestras.

Alas, Mussorgsky is best remembered for works adapted by other musicians. (Maurice Ravel breathed new life into Mussorgsky’s most popular work for piano, *Pictures at an Exhibition*, in an orchestration still commonly performed on symphonic programs.) His programmatic writing — that is, music based on a text or thematic idea — bore traces of creative genius and flashes of brilliance, but the majority of his “pure” music never found popularity.

PROGRAM NOTES by Jeremy Reynolds

TOTENTANZ
("Dance of the Dead")

DURATION: Around 16 minutes

PREMIERED: The Hague, 1865

INSTRUMENTATION: three flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, percussion, strings, and solo piano

In Hungary all native music, in its origin, is divided naturally into melody destined for song or melody for the dance.

...

"A good Cuban cigar closes the doors to the vulgarities of the world."

— Franz Liszt
(Born 1811, Hungary; died 1886)

DIES IRAE: The Dies Irae ("Day of Wrath") is a Latin hymn sung during a mass for the dead. The words of the mass were first set to a Gregorian chant, and numerous composers throughout history have quoted that historic tune.

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

SUGGESTED READING:

Franz Liszt: Musician, Celebrity, Superstar
by Oliver Hilmes

FURTHER LISTENING:

Funérailles
La lugubre gondola
Saint-Saëns: *Danse Macabre*
Rachmaninoff: *Isle of the Dead*

LISZT

Liszt's fame during his lifetime was much like the adulation of today's rock stars, with women fighting over his clothes and gloves after concerts. No one knows how adept a pianist he actually was, but he was by all accounts an attractive man and is credited with mastering and uniting several monstrously difficult aspects of modern piano technique into a singular style of performance and composition.

What is known is that Liszt favored playing his own music and his own transcriptions, or piano adaptations of other composers' works for orchestra or mixed ensemble and formed the core of his concert repertoire with such offerings. Still, there's a period of his own work from which Liszt refused to draw. When Russian music critic Vladimir Stasov asked Liszt to play *Totentanz*, Liszt refused, telling the critic, "All these works are from that period! No, I don't play them anymore..."

The piece starts with heavy, percussive footsteps deep in the bass range of the piano as brass instruments sound the first iteration of the Dies Irae tune, the musical symbol of death. For all the work's volume and bluster, however, it was deeply personal for Liszt. The composer conceived the idea for the work in 1838, possibly in response to a Medieval painting by the same name, finished the work in 1849, and revised it in 1853 and 1859. This last version is the one typically heard, and it heralded great tragedy in Liszt's personal life.

He was pronounced unable to wed Polish Princess Carolyne zu Sayn-Wittgenstein due to her previous marriage in 1859. His children Daniel (20) and Blandine (26) died in 1859 and 1862. So great was his pain that Liszt announced his intention to retire to solitary living; he went as far as to receive four minor orders.

Mere days before Liszt received tonsure, *Totentanz* received its premiere at the hands of one of Hans von Bülow, one of Liszt's piano students: his son in law and the work's dedicatee. Liszt does not seem to have ever performed the work himself.

The music alternates between roaring technical feats and gentler passage for the soloist, with the orchestra acting as more of an accompaniment than as a partner. The harmonies are modern for its time period, with great brutal block chords that punctuate the simple melodic ideas. About 100 years later the composer Béla Bartók, who regularly performed the work in concert, would remark, "[*Totentanz*] has such a phantasmagoric, dream-like quality that one feels one is in a world in which the strangest things could happen, and no juxtaposition is too bizarre."

PROGRAM NOTES by Jeremy Reynolds

STRAVINSKY

PÉTROUCHKA

DURATION: Around 36 minutes

PREMIERED: Paris, 1911;
revised 1947

INSTRUMENTATION: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, gong, triangle, tambourine, snare drum, xylophone, glockenspiel, offstage snare drum and long drum, harp, piano, celesta, and strings

“The trouble with music appreciation in general is that people are taught to have too much respect for music they should be taught to love it instead.

...

“Lesser artists borrow, great artists steal.”

— Igor Stravinsky
(Born 1882, Russia; died 1971)

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

SUGGESTED READING:

Conversations with Igor Stravinsky
by Robert Craft

FURTHER LISTENING:

The Rite of Spring
Firebird
Pulcinella
Octet for Winds

Whirling oscillations in the winds and horns open Stravinsky's *Petrushka* (or *Petrouchka*), as a solo flute skips lightly atop this bed of sound, trading tunes with upper strings. Here, the music is based on a mixture of folk tunes and Russian street-hawkers' yelling - an auspicious start to the Shrovetide Fair (that fair is analogous to Mardi Gras in the states.) Other folk tunes interject, themselves interrupted at times up by the sound of an organ grinder or the master of ceremonies yelling from his booth. This first scene is all chaos and color.

Stravinsky became a smash international success nearly overnight in 1910 with *The Firebird* ballet, premiered by the Ballets Russes. Commissioned to write a new work for the ballet the following season, Stravinsky, then 28, proposed *The Rite of Spring* but instead embarked on a palate-cleansing lighter work for piano and orchestra. The Ballets Russes' founder and impresario, Sergei Diaghilev, visited the composer some months later and was shocked to find him working on this altogether different piece than *The Rite*. (Stravinsky would later finish *The Rite of Spring*, which premiered in 1913, the third in a string of remarkably successful ballets.)

Still, Diaghilev recognized the new work's potential and rolled with the surprise, collaborating with Stravinsky to evolve the setting of the puppet *Petrushka*, the male half of the Russian iteration of the Punch and Judy puppet duo. *Petrushka* is a trickster, a rebel, and often a wife beater and he typically dies or is dragged to hell at the end of his plays.

With this decided, Stravinsky musically illustrates the following tale: the Charlatan brings three puppets to life at the Shrovetide Fair, *Petrushka*, the *Ballerina* and the *Moor*. *Petrushka* loves the *Ballerina*, but she rejects him for the *Moor*. *Petrushka* challenges the *Moor*, and the later puppet kills *Petrushka*. The deceased puppet's ghost rises, shakes his fist at the Charlatan, and dies a second time.

Repeated listening can bring clarity to the musical gestures. After the introduction to the fair scene, mysterious burbling in the bassoons introduce the Charlatan (about five minutes into the music), who brings the puppets to life with a flute solo. The puppets awaken and dance a lively Russian dance outside their little theater based on another pair of folk tunes before the curtain falls.

The second scene, heralded by a snare beat, takes place in *Petrushka*'s room, where the puppet is kicked inside and left to gnash his teeth over his awkward wooden form. The *Ballerina* visits him but is frightened away by his antics. In the third scene, again introduced with a long snare introduction. After some contemplative minutes, the *Ballerina* visits the *Moor*'s room and dances to a trumpet tune; she is attracted to him. *Petrushka* jealously bursts into the room, but the *Moor* (represented with some exotic tonalities indeed) throws him out.

The finale, after customary snare drums, is back outside and set to the festival music, with entertainers and the crowd dancing and mingling. The *Moor* chases *Petrushka* from the theater and kills him with a sword. The Charlatan appears to calm the crowd and says that the puppets are just that, but *Petrushka*'s ghost spites him from the theater roof and the Charlatan flees in terror, as the fair music fades into a final few moments of plucked (pizzicato) strings.

ABOUT ANNA SKRYLEVA

Anna Skryleva has worked in some of Germany's most distinguished opera houses and from the 2019/20 Season takes up the position of General Music Director at Theater Magdeburg.

From 2013-15, Anna was First Kapellmeister at the Staatstheater Darmstadt where she made her debut conducting Strauss's *Salome*. She previously held the same position at the Staatstheater Schleswig-Holstein, where her interpretation of Weber's *Der Freischütz* met with critical acclaim.

Anna has been employed on the music staff of both the Cologne Opera and the Staatsoper Hamburg. She worked as first assistant conductor for landmark productions of Wagner's *Der Ring des Nibelungen* at both companies, where she collaborated closely with music directors Markus Stenz and Simone Young. In Hamburg, Anna conducted main-stage performances including Lehar's *The Merry Widow*, Humperdinck's *Hänsel und Gretel* and Rossini's *Il Turco in italia*.

As a guest conductor, Anna has appeared at houses including the Dallas Opera and the Hessian State Theater, Wiesbaden. In the season 2019/2020 she makes her debut at The Royal Swedish Opera Stockholm with Mozart's "The Magic Flute" and Tchaikovsky's "The Nutcracker".

Anna Skryleva is under great demand on the concert stage, working with the Frankfurt Radio Symphony Orchestra, the Aarhus Sinfonieorchester and Copenhagen Philharmonic, the South German Philharmonic Konstanz, the North German Philharmonic Rostock, the Orquesta Filarmónica de la UNAM in Mexico City and debuts with the Deutsches Sinfonie Orchester Berlin in March 2020.

She is an experienced ballet conductor and has worked with dance companies including New York's Paul Taylor Dance Company.

Anna's operatic repertoire ranges from the Viennese classics through to German and Russian Romantics, the Italian bel canto school and staple works of the twentieth century and beyond. She has conducted works by composers from Wagner to Kurt Weill, from Rossini to John Adams.

Anna was named Person of the Year in 2013 by the arts section of the Main-Echo newspaper. In 2014, she founded the international peace initiative Classics for Peace, which immediately met with



widespread support from both the public and from high-ranking politicians, including the Hessian State President Volker Bouffier.

Anna was raised in Moscow, where she studied piano and composition at the Moscow State Tchaikovsky Conservatory. She later studied at the University of Fine Arts in Berlin. She signed to Nordic Artists Management in 2018.

ABOUT JOYCE YANG

Blessed with “poetic and sensitive pianism” (*Washington Post*) and a “wondrous sense of color” (*San Francisco Classical Voice*), Grammy-nominated pianist Joyce Yang captivates audiences with her virtuosity, lyricism, and interpretive sensitivity.

She first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she took home two additional awards: Best Performance of Chamber Music (with the Takács Quartet), and Best Performance of a New Work. In 2006 Yang made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall along with the orchestra’s tour of Asia, making a triumphant return to her hometown of Seoul, South Korea. Yang’s subsequent appearances with the New York Philharmonic have included opening night of the 2008 Leonard Bernstein Festival – an appearance made at the request of Maazel in his final season as music director. *The New York Times* pronounced her performance in Bernstein’s *The Age of Anxiety* a “knockout.”

In the last decade, Yang has blossomed into an “astonishing artist” (*Neue Zürcher Zeitung*), showcasing her colorful musical personality in solo recitals and collaborations with the world’s top orchestras and chamber musicians through more than 1,000 debuts and re-engagements. She received the 2010 Avery Fisher Career Grant and earned her first Grammy nomination (Best Chamber Music/Small Ensemble Performance) for her recording of *Franck, Kurtág, Provin & Schumann* with violinist Augustin Hadelich (“One can only sit in misty-eyed amazement at their insightful flair and spontaneity.” – *The Strad*). She has become a staple of the summer festival circuit with frequent appearances on the programs of the Aspen Summer Music Festival, La Jolla SummerFest and the Seattle Chamber Music Society.

Other notable orchestral engagements have included the Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Deutsches Symphonie-Orchester Berlin, the BBC Philharmonic, as well as the Toronto, Vancouver, Sydney, Melbourne, and New Zealand symphony orchestras. She was also featured in a five-year Rachmaninoff concerto cycle with Edo de Waart and the Milwaukee Symphony, to which she brought “an enormous palette of colors, and tremendous emotional depth” (*Milwaukee Sentinel Journal*).

In solo recital, Yang’s innovative program has been praised as “extraordinary” and “kaleidoscopic” (*Los Angeles Times*). She has performed at New York City’s Lincoln Center and Metropolitan Museum, the Kennedy Center in Washington, D.C., Chicago’s Symphony Hall and Zurich’s Tonhalle. In 2018, Musica Viva presented Yang in an extensive recital tour throughout Australia.

As an avid chamber musician, Yang has collaborated with the Takács Quartet for Dvořák – part of Lincoln Center’s Great Performers series – and Schubert’s “Trout” Quintet with members of the Emerson String Quartet at the Mostly Mozart Festival at Lincoln Center. Yang has fostered an enduring partnership with the Alexander String Quartet, which continues in the 2018/2019 season with performances in Davis, Tucson, San Francisco, Dallas,

Aliso Viejo, Rockville and Seattle. Following their debut disc of Brahms and Schumann Quintets, their recording of Mozart’s Piano Quartets was released in July 2018 (FoghornClassics). Jerry Dubins of *Fanfare Magazine* wrote that the renditions were “by far, hands down and feet up, the most amazing performances of Mozart’s two piano quartets that have ever graced these ears.”

Yang’s wide-ranging discography includes the world premiere recording of Michael Torke’s Piano Concerto, created expressly for Yang and commissioned by the Albany Symphony. Yang has also “demonstrated impressive gifts” (*New York Times*) with the release of *Wild Dreams* (Avie Records), on which she plays Schumann, Bartók, Hindemith, Rachmaninoff, and arrangements by Earl Wild. She recorded Tchaikovsky’s Piano Concerto No. 1 with Denmark’s Odense Symphony Orchestra that *International Record Review* called “hugely enjoyable, beautifully shaped ... a performance that marks her out as an enormous talent.” Of her 2011 debut album for Avie Records, *Collage*, featuring works by Scarlatti, Liebermann, Debussy, Currier, and Schumann, Gramophone praised her “imaginative programming” and “beautifully atmospheric playing.”

In 2018/2019, Yang has focused on promoting creative ways to introduce classical music to new audiences. She will serve as the Guest Artistic Director for the Laguna Beach Music Festival in California, curating concerts that explore the “art-inspires-art” concept – highlighting the relationship between music and dance while simultaneously curating outreach activities to young students. Yang continues her unique collaboration with the Aspen Santa Fe Ballet with performances of *Half/Cut/Split* – a “witty, brilliant exploration of Robert Schumann’s *Carnaval*” (*The Santa Fe New Mexican*) choreographed by Jorma Elo – a marriage between music and dance to illuminate the ingenuity of Schumann’s musical language. The group will tour in Aspen, Santa Fe, Dallas, Denver, Scottsdale, and New York.

Also in 2018/2019, Yang shared her versatile repertoire, performing solo recitals and performing 12 different piano concertos all throughout North America. Yang reunited for five concerts in New Zealand, following up a successful 2017 collaboration in which Yang displayed “fabulous lyricism” and “assured technique” (*Otago Daily Times*).

Born in 1986 in Seoul, South Korea, Yang received her first piano lesson from her aunt at the age of four. She quickly took to the instrument, which she received as a birthday present. Over the next few years won several national piano competitions in her native country. By the age of ten, she had entered the School of Music at the Korea National University of Arts, and went on to make a number of concerto and recital appearances in Seoul and Daejeon. In 1997, Yang moved to the United States to begin studies at the pre-college division of the Juilliard School with Dr. Yoheved Kaplinsky. During her first year at Juilliard, Yang won the pre-college division Concerto Competition, resulting in a performance of Haydn’s Keyboard Concerto in D with the Juilliard Pre-College Chamber Orchestra. After winning the Philadelphia Orchestra’s Greenfield Student Competition, she performed Prokofiev’s Third Piano Concerto with that orchestra at just twelve years old. She graduated from Juilliard with special honor as the recipient of the school’s 2010 Arthur Rubinstein Prize, and in 2011 she won its 30th Annual William A. Petschek Piano Recital Award.

Yang appears in the film *In the Heart of Music*, a documentary about the 2005 Van Cliburn International Piano Competition. She is a Steinway artist.

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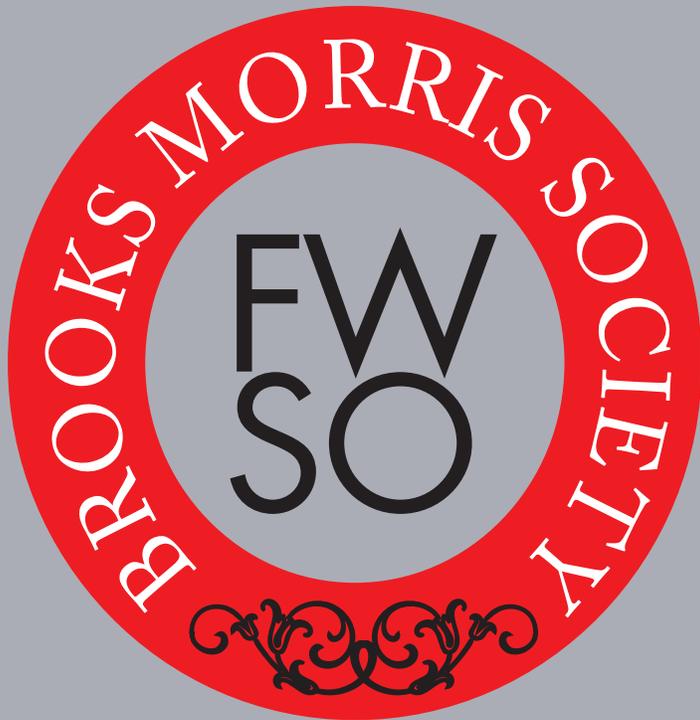
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- **No concessions** will be made available. FWSO will inform all our subscribers and patrons when Bass Hall reopens the concessions for live performances.
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