

FWSO FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

November/December 2021
PROGRAM BOOK

Mamie Parris joins FWSO for
Home for the Holidays, Nov. 26-28

CONTENTS

1	Letter from the Chairman
2	Letter from the President & CEO
3	About Robert Spano
4	Fort Worth Symphony Orchestra Roster
5	Meet the Musicians
6	Program 1 : Nov. 26 –28, 2021
	Artist Profiles:
	Byron Stripling
	Mamie Parris
11	Program 2 : Dec. 3 – 5, 2021
	Artist Profiles:
	Carlo Montanaro
	Augustin Hadelich
18	Program 3 : Dec. 31, 2021
	Artist Profile:
	William Waldrop
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,

The 2021/2022 Fort Worth Symphony Orchestra Season is in full momentum, and I am so thrilled you are here with us to enjoy these superb performances. As we head into the Holiday season this November and December, I am especially appreciative of your support of our fabulous orchestra.

On February 26, 2022, please join us for a one-night-only Gala Concert featuring your FWSO alongside internationally celebrated violinist Sarah Chang and conductor Patrick Summers. Following the performance will be a dazzling black-tie dinner at the Worthington Renaissance Hotel. Table sponsorships are sold separately from concert tickets and are now available by contacting Jonathan Neumann at jneumann@fwsymphony.org. Reserve your table today to be a part of this memorable evening!

Support by patrons such as yourself is vital to the FWSO's success. Less than half of our operating budget is covered by ticket sales, and this is especially true as we rebuild our audiences during this worldwide pandemic. Please consider making a generous tax-deductible year end gift to the FWSO.

Every donation—one dollar to one million—makes a significant impact on the organization. Now, thanks to the *Artistic Excellence Fund*, all new and increased donations are matched, dollar for dollar, up to \$100,000.

The Board of Directors, musicians, and staff thank you again for your loyal patronage. Please enjoy this weekend's performances. Thank you for being a part.

With warmest regards,

A handwritten signature in black ink that reads "Mercedes Bass".

Mercedes T. Bass
Chairman of the Board of Directors

LETTER FROM PRESIDENT AND CEO KEITH CERNY

Dear Patrons,

We are all delighted to be back performing in Bass Performance Hall this fall, with our full orchestra following its normal configuration on stage. While COVID-19 is still very much with us, unfortunately, it is very gratifying to be able to present our normal concert season, with some important safety measures still in place for patrons, musicians, and staff.

From a financial perspective, the FWSO remains strong. Following the completion of the symphony's routine annual audit of the 2020-2021 season by the outside auditors, the FWSO realized the anticipated small operating surplus for the year. This extraordinary result was achieved despite the unprecedented financial and operational disruption caused by the pandemic. We are all grateful for the exceptional generosity of 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 have developed a rich and varied musical program for his inaugural year as Music Director in 2022-2023, which will be announced at the Kimbell Art Museum on January 12, 2022. 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 as Music Director, we are launching several new programs in the 2021-2022 season at the Kimbell, 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 20 months of the COVID pandemic exceptionally well, and the future is very bright. We are deeply 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
Samantha Bennett^o
Jennifer Y. Betz
Ordabek Duissen
Qiong Hulsey
Ivo Ivanov
Izumi Lund
Ke Mai
Roselyn 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
Tim Daniels

ENGLISH HORN

Tim Daniels

CLARINET

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

E-FLAT CLARINET

Ivan Petruzzello

BASS CLARINET

Gary Whitman

BASSOON

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

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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Lisa Stallings
Jacob Pope

ORCHESTRA PERSONNEL MANAGERS

Brenda Tullos
Victoria Paarup

ORCHESTRA LIBRARIANS

Christopher Hawin

^{*}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.

Meet the Musicians

CARA OWENS & TIM DANIELS

How long have you been with the FWSO?

Since 1997

Your instrument (s)?

Bassoon

Where are you originally from?

Dover, PA

What made you choose your instrument?

In 4th grade, I didn't make the junior youth orchestra on flute, and I was upset about it. The conductor suggested I try learning an "unusual" instrument like oboe or bassoon. (Think maybe she needed those????!!) My parents found a bassoon teacher first. We tried it for a year and it stuck.

When did you know you wanted to do this professionally?

I think maybe my senior year of college. I kind of woke up and decided that I liked performing enough to be willing to do the practicing (YUCK!) that was required to really improve my performance capabilities.

Who are your musical inspirations?

I tend to find inspiration every time I have the opportunity to sit and listen to a concert/performance.

What is your favorite thing about Fort Worth?

It feels like a small town, but has all of the "big city" culture and amenities.

Music is your passion and profession, but what are your hobbies?

Tennis, reading, cooking



How long have you been with the FWSO?

I'm excited to say this is my first season with the orchestra.

Your instrument (s)?

I play the oboe and the English horn.

Where are you originally from?

Memphis, TN

What made you choose your instrument?

I started off on the saxophone, but my parents decided I wasn't getting enough of a "classical" education and issued an ultimatum: change saxophone teachers to someone with a less jazzy background or start playing the oboe in addition. I ended up playing both through high school before settling on oboe!

When did you know you wanted to do this professionally?

I had two experiences in high school that affirmed my desire to play music for a living. The first was performing in the All State Tennessee orchestra, which was my first taste of playing in a truly high quality ensemble of my peers. The second was attending the Interlochen Arts Camp where it was all music all day—that's when I really fell in love.

Who are your musical inspirations?

My musical inspirations are fairly diverse. I aspire to the freedom of jazz musicians Miles Davis and John Coltrane as well as the humanity and advocacy of musicians like Yo-Yo Ma and Jeremy Denk. I am constantly listening to new music and being inspired by what I hear. The voices of my former mentors have also proven inescapable thus far.

What is your favorite thing about Fort Worth?

I'm looking forward to discovering that for myself! Come back to me in a year, and I'll let you know.

Music is your passion and profession, but what are your hobbies?

I love to cook, and I've had a lot of fun exploring new recipes in my recent transition to eating vegetarian (not to mention my neverending quest to create the perfect pizza). Since the pandemic slowed things down, I've also really gotten into yoga. Hiking is another favorite leisure activity, and I'm open to any trail recommendations in the DFW area!



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 POPS

Nov. 26 – 28, 2021

Bass Performance Hall

Byron Stripling, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Mamie Parris, Vocalist

TYZIK

ANDERSON

TRADITIONAL / arr. Robinson

COOTS / arr. Payne

WADE / arr. Tyzik

HATHAWAY / arr. Stripling

REDNER / arr. Tyzik

TRADITIONAL / arr. Marr & Wiester

A Christmas Overture

Sleigh Ride

What Child is This

Santa Claus is Coming to Town

O Come All Ye Faithful

This Christmas

God Rest Ye Merry Gentlemen

Go Tell It on the Mountain

Intermission

WALDTEUFEL / TYZIK

TRADITIONAL / arr. Tyzik

BERLIN / arr. Payne

ADAM / arr. Grimes

LEONTOVITCH / arr. Hayman & Lewis

TRADITIONAL / arr. Stripling

HÄNDEL / arr. Cook

The Skater's Overture

We Three Kings

White Christmas

O Holy Night

Carol of the Bells

Amazing Grace

Joy to the World

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 Fort Worth Symphony Orchestra extends its deepest gratitude to Mrs. Mercedes T. Bass, Mr. and Mrs. John Kleinheinz, and the late Rae and Ed Schollmaier for their tremendous generosity to “Keep the Music Playing.” These gifts supported the FWSO during unprecedented challenges and continue to help keep the FWSO as a leader in our nation committed to live performance.

The following individual donors’ gracious gifts significantly support the mission of the FWSO and we send them our heartfelt thanks for their generosity:

Mr. and Mrs. Edward P. and Sasha Bass, Drs. Jeff and Rosemary Detweiler, Mr. and Mrs. J. Luther King, Jr., Anonymous, Mary Potishman Lard Trust, Mr. and Mrs. David M. Porter, Mr. and Mrs. Mark Hart, III, Mr. and Mrs. William S. Davis | Davoil, Inc., and Ms. Althea L. Duersten.

The beautiful music of the FWSO would not be complete without the incomparable sounds of two very special violins: the Antonio Stradivari violin (1710) performed on by Concertmaster Michael Shih, generously on loan to the FWSO by Mr. and Mrs. William S. Davis of Fort Worth, Texas. Associate Concertmaster Swang Lin performs on the exquisite “Eugenie, ex-Mackenzie” Antonio Stradivari violin (1685), generously on loan to the Fort Worth Symphony Orchestra Association from an anonymous patron.

The concerts on Nov 26 – 28
are dedicated with heartfelt thanks to

BNSF Railway

for their generosity to the
Fort Worth Symphony Orchestra

ABOUT BYRON STRIPLING

With a contagious smile and captivating charm, the conductor, trumpet virtuoso, singer and actor Byron Stripling has ignited audiences across the globe. Recently named Principal Pops conductor of the Pittsburgh Symphony Orchestra, his baton has led orchestras throughout the United States and Canada. As soloist with the Boston Pops Orchestra, Stripling has performed frequently under the baton of Keith Lockhart, as well as being featured soloist on the PBS television special, "Evening at Pops," with conductors John Williams and Mr. Lockhart. Currently, Stripling serves as artistic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, Byron Stripling has become a pops orchestra favorite throughout the country, soloing with over 100 orchestras around the world including the Boston Pops, National Symphony, Pittsburgh Symphony, Dallas Symphony, Cincinnati Pops, Seattle Symphony, Baltimore Symphony, Minnesota Orchestra, St. Louis Symphony, Vancouver Symphony, Toronto Symphony, and orchestras throughout Europe and Asia. He has been a featured soloist at the Hollywood Bowl and performs at festivals around the world.

An accomplished actor and singer, Byron Stripling was chosen, following a worldwide search, to star in the lead role of the Broadway bound musical, "Satchmo." Many will remember his featured cameo performance in the television movie, "The Young Indiana Jones Chronicles," and his critically acclaimed virtuoso trumpet and riotous comedic performance in the 42nd Street production of "From Second Avenue to Broadway."

Television viewers have enjoyed his work as soloist on the worldwide telecast of The Grammy Awards. Millions have heard his trumpet and voice on television commercials, TV theme songs including "20/20," CNN, and soundtracks of favorite movies. In addition to multiple recordings with his quintet, work with artists from Tony Bennett to Whitney Houston, his prolific recording career includes hundreds of albums with the greatest pop, Broadway, soul and jazz artists of all time.

Byron Stripling earned his stripes as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson, and Buck Clayton in addition to The Lincoln Center Jazz Orchestra, The Carnegie Hall Jazz Band, and The GRP All Star Big Band.

Byron Stripling is devoted to giving back and supports several philanthropic organizations including The United Way and Homelessness advocate and The Community Shelter Board. He also enjoys sharing the power of music through Seminars and Master Classes at colleges, universities, conservatories, and high schools. His informative talks, combined with his incomparable wit and charm, make him a favorite guest speaker to groups of all ages.

Byron Stripling was educated at the Eastman School of Music in Rochester, New York and the Interlochen Arts Academy in Interlochen, Michigan. One of his greatest joys is to return, periodically, to Eastman and Interlochen as a special guest lecturer.

A resident of Ohio, Stripling lives in the country with his wife Alexis, a former dancer, writer and poet and their beautiful daughters.





ABOUT MAMIE PARRIS

Mamie Parris has been studying strangers' habits and creating imaginary worlds since she was a toddler. It was just a matter of time until she put those skills to use. As a result, she has developed a diverse and unique body of work throughout her extensive career. Best known for her one-of-a-kind rendition of the iconic "Memory" she is no stranger to the work of Sir Andrew Lloyd Webber, having starred as Grizabella in the Broadway revival of *Cats*, as Rosalie (closing cast) and Patty (opening cast) in Broadway's *School of Rock*, and- most recently- in the US Premiere of the Lloyd Webber retrospective *Unmasked*.

Other Broadway appearances include the Tony-nominated revivals of *Ragtime*, *110 In The Shade*, and *On The 20th Century*, as well as the Tony winning musical *The Drowsy Chaperone*. Across the country, she appeared as Elphaba in the First National Tour of fan-favorite *Wicked*, as well as performing with the touring companies of *Legally Blonde* and *Dolly Parton's 9 To 5*.

Other credits include roles at Arena Stage, The Old Globe, The Goodspeed Opera House, Pittsburgh CLO, the St. Louis Muny, The Macau International Music Festival, and more. Film and TV credits include *The Blacklist*, *State of Affairs*, and *A Standup Guy*. She is a sought-after master class instructor and performs as a soloist with distinguished Symphony Orchestras across the country.

A native of Fort Worth, Texas, Mamie attended the Paseo Academy of the Arts in Kansas City, Missouri, before graduating from the American Musical and Dramatic Academy. She currently resides in the Pocono Mountains with her husband, Johnathan, and shih-tsu mix, Cookie.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 Symphonic

Dec. 3 – 5, 2021

Bass Performance Hall

Carlo Montanaro, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Augustin Hadelich, Violin

DEBUSSY

Prélude à l'après-midi d'un faune
(*Prelude to the Afternoon of a Faun*)

MENDELSSOHN

Violin Concerto in E Minor, Op. 64

I. Allegro molto appassionato

II. Andante

III. Allegretto non troppo; Allegro molto vivace

Augustin Hadelich, Violin

Intermission

BRAHMS

Symphony No. 1 in C Minor, Op. 68

I. Un poco sostenuto; Allegro

II. Andante sostenuto

III. Un poco allegretto e grazioso

IV. Adagio; Più andante; Allegro non troppo, ma con brio

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 Dec. 3 – 5 are
dedicated with heartfelt thanks to
Mr. & Mrs. William S. Davis;
Davoil, Inc.,
and BNSF Railway
for their generous support of the
Fort Worth Symphony Orchestra

PROGRAM NOTES by Jeremy Reynolds

CLAUDE DEBUSSY

PRELUDE to the AFTERNOON
of a FAUN

DURATION: Around 10 minutes

PREMIERED: Paris, 1894

INSTRUMENTATION: Three flutes, two oboes,
cor anglais, two clarinets, two bassoons, four
horns, two harps, two crotales, and strings.

*"Art is the most beautiful deception of all. And
although people try to incorporate the everyday
events of life in it, we must hope that it will
remain a deception lest it become a utilitarian
thing, sad as a factory.*

...

Extreme complication is contrary to art."

— Claude Debussy
(Born 1862, France; died 1918)

PRELUDE: A typically brief musical composition
that serves as an introduction to a larger
musical work. Debussy originally intended to
compose additional movements to this work,
but he ultimately compressed his ideas into the
singular prelude.

SUGGESTED READING:

Debussy Letters: Edited by Francois Lesure,
translated by Roger Nichols

Debussy: A Painter in Sound
by Stephen Walsh

FURTHER LISTENING:

Debussy:

Pelléas et Mélisande
La mer
Nocturnes
Images

The era of modern music began not with the blast of a trumpet, but with the languid sigh of a flute solo. Debussy's *Prelude to the Afternoon of a Faun* begins thus, with a heavy-lidded chromatic scale in the flute, first descending then ascending, as the Faun blinks and yawns, stretching through larger melodic leaps in the flute before the harp enters with a gentle glissando to give the work a harmonically detached sensibility.

There are no edges in this work. All is shuddering strings and muted brass and rhythmic shifts and smooth harmonic transitions that stretch previous notions of tonality to their breaking point, meaning that the piece isn't in a traditional musical "key" so much as it glides among different tonal centers, foreshadowing the atonality to come in the 20th century.

The *Prelude* is based on a poem by Stéphane Mallarmé by the same title that begins: "Those nymphs, I want to perpetuate them./So bright,/Their light rosy flesh, that it hovers in the air/Drowsy with tangled slumbers. ..." Some have called Debussy's music a tone poem. That isn't accurate — his music reflects the sensibilities of Mallarmé's language rather than the specific, literal narrative. The composer himself argued as much when he wrote:

"The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature."

Debussy, like many artists, loathed when critics attempted to categorize his music and aggressively rejected the label of "impressionist," arguing: "I am trying to do 'something different'...what the imbeciles call 'impressionism', a term which is as poorly used as possible, particularly by the critics." Nothing impressionistic about that sentiment. Still, there are some similarities between the hazier nature of his compositions and the atmospheric style of painting that came to prominence in the 1870s and '80s that emphasized light and feeling and color over pure realism.

Attempts to categorize the work aside, *Afternoon of a Faun* holds a pivotal place in music history. Pierre Boulez, the great conductor and composer, wrote that "the flute of the faun brought new breath to the art of music," a statement that Bernstein himself later corroborated in his Norton Lecture "The Unanswered Question." As the music embodies that twilight space between wakefulness and sleep, so its harmonies represent that fuzzy, immaterial point between the old and the new.

PROGRAM NOTES by Jeremy Reynolds

FELIX MENDELSSOHN

VIOLIN CONCERTO in E MINOR, Op. 64

I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo —
Allegro molto vivace

DURATION: Around 28 minutes

PREMIERE: Leipzig, 1845

INSTRUMENTATION: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and solo violin

"This is what I think art is and what I demand of it: that it pull everyone in, that it show one person another's most intimate thoughts and feelings, that it throw open the window of the soul.

...

"The essence of beauty is unity in variety."

— Felix Mendelssohn
(Born 1809, Germany; died 1847)

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. Prior to Mendelssohn, performers often wrote their own cadenzas or improvised them on the spot.

RECOMMENDED READING:
Mendelssohn, A Life in Letters

FURTHER LISTENING:
Mendelssohn:

Overture to "The Hebrides"
Symphony No. 3 in A Minor, "Scottish"
Piano Concerto in G Minor, Op. 25

What many believe to be an unbreakable rule: "thou shalt not clap between movements at the symphony," is actually a tradition that emerged in the 20th century, when superstar conductors' egos began, justifiably or not, to take on an almost tyrannical bent (here's looking at you, Toscanini). Like the practice or hate it, it's a convention, not a rule.

In reality, composers in previous centuries expected applause during movement breaks and were even hurt if it didn't occur, barring exceptional circumstances. Take Felix Mendelssohn, one of the world's greatest prodigies whose reputation was unjustly crucified by the antisemitic Richard Wagner. Mendelssohn, acknowledging the tradition of applauding between movements but seeking to maintain a seamless musical experience in his Violin Concerto, simply wrote a transition in to the orchestra part that would preclude listeners from putting their hands together between movements.

This is hardly his only innovation in the concerto. A wunderkind pianist, his first serious piano concertos in G Minor and D Minor introduce the soloist immediately rather than with the customary long orchestral introduction. The violin concerto is no different, with the soloist entering about two seconds after the orchestra with one of the most famous melodies in the repertoire: an achingly fervent song of passion. After this initial statement and a transition, the orchestra leaps in to confirm this longing with its brawnier exploration of the same tune.

Composers typically specialize in an instrument or two, meaning that intensive study is needed to write music idiomatically for other instruments. Mendelssohn himself, a good violinist but primarily a pianist, worked extensively with violinist Ferdinand David, then concertmaster of the Leipzig Gewandhaus Orchestra (to this day one of the finest ensembles on the planet) for several years on his concerto. The idea began simply, with Mendelssohn writing to David: "I should also like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace." It became more standard practice for composers to collaborate directly with the soloists who would premiere their concertos after this.

Another unusual technique, Mendelssohn wrote out the cadenza near the end of the first movement, using it to build back into the recapitulation, or the restatement of the opening tune. A simple transition into the second movement introduces an achingly sweet, lyrical second movement, reminiscent of his "Songs Without Words," vocal music for instrumentalists.

The finale commences after another applause-forestalling bridge, a mock-serious lamentation that contrasts the sparkling ebullience to come. Mendelssohn is perhaps best remembered for his incidental music to Shakespeare's *A Midsummer Night's Dream*, composed at the tender age of 17, a near-perfect musical representation of the Bard's lighthearted fairies and their fleet-footed scurrying. The concerto's finale contains more than a hint of that lightness - it's a brilliant, zippy test of the soloist's technical skill with engaging orchestral countermelodies and an utterly electrifying close to this groundbreaking work which **demand**s an enormous, long-awaited ovation.

PROGRAM NOTES by Jeremy Reynolds

JOHANNES BRAHMS

SYMPHONY No. 1 in C MINOR,
Op. 68

I. Un poco sostenuto — Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio — Più andante —
Allegro non troppo, ma con brio — Più allegro

DURATION: Around 38 minutes

PREMIERED: Karlsruhe, 1876

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

*"The idea comes to me from outside of me - and is
like a gift. I then take the idea and make it my own -
that is where the skill lies.*

...

"Study Bach, there you will find everything."

— 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.

ALPHORN: A 12-foot long, valveless wooden horn
shepherds used to signal one another in the Alps.

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

The third movement of Brahms' Symphony No. 1 begins with a liquid-smooth clarinet solo accompanied by little drops of sound of pizzicato strings. Then, the orchestration flips, with the strings taking over the melody while the clarinet bounces around with a light arpeggio for a moment. It's an almost light-hearted contrast, probably the closest thing to levity in Brahms' colossus of a first symphony, a work that underwent a 21-year gestation before seeing the light of day.

This from the man who once declared: "I shall never write a symphony!"

A pounding set of footsteps in the timpani open the symphony overall, a slow tattoo that beats itself into the eardrums, while the entire orchestra screams through a desolate first statement of the melody. This steady pulse trudges inexorably toward the initial burst where the movement takes off at full steam, the pace nearly doubled, tempestuously minor throughout with only a few moments of brightness for contrast. The second movement is a more affirming but still weighty affair with gorgeous, lyrical solos for the violin and oboe.

Two factors contributed to Brahms' excruciating progress with his first symphony. First, a perfectionist nature that led him to burn many of his early works and revise finished pieces ad infinitum before pulling the trigger on publishing. Second, he had a deep-rooted, understandable fear of publishing something that didn't measure up to the memory of that symphonist before him: a Mr. Ludwig van Beethoven, who died shortly after Brahms' birth and whose ninth symphony both inspired and traumatized Brahms deeply.

An early attempt at a symphony was ultimately adapted into the first piano concerto, and the germ for the actual Symphony No. 1 didn't occur until Brahms caught wind of shepherds blowing a tune on the alphorn and jotted it down in a sketchbook. This tune became the introduction of the final movement of the symphony - a great, swelling affair in the French horns that changes the symphony's affect from a dark C Minor to brilliant, fiery C major. Then, in one of the greatest examples of releasing tension in Western art music, after a five minute introduction as well as the three movements before, there is a tune of such rustic simplicity and simple positivity, the heart can't help but sing.

In response to assertions that this remembered Beethoven's "Ode to Joy" tune in the ninth symphony, Brahms retorted: "Any ass can see that!" He saw this symphony as a form of homage rather than imitation, a continuance rather than a repetition. Critics and historians supported this position, with the most influential Viennese critic of the time, Eduard Hanslick referring to the C Minor symphony as "Beethoven's Tenth."

ABOUT CARLO MONTANARO

Founder of OperaWebinar and Music Director at Teatr Wielki in Warsaw from 2011 to 2014, Italian conductor Carlo Montanaro was discovered by Zubin Mehta, who recommended him to the Hochschule für Musik in Vienna, where he improved his skills under Leopold Hager, Erwin Acél and Yugi Yuasa for three years.

Since 2001, Montanaro has conducted opera and concerts in major venues including Teatro dell'Opera in Rome, Teatro Massimo in Palermo, Fondazione Arena in Verona, Deutsche Oper in Berlin, Teatro Comunale in Florence, Fondazione Arturo Toscanini in Parma and Teatro Verdi in Trieste (a collaboration which led to a Japanese tour with the Orchestra). Titles included *Lucia di Lammermoor*, *Nabucco*, *Aida*, *Tosca*, *La Sonnambula*, *Il Barbiere di Siviglia*, *Madama Butterfly* and *La Bohème*.

He conducted two works in the 2004-2005 season at Teatro Comunale in Florence, as well as various symphonic concerts with Fondazione Arena Verona, Orchestra Filarmonica Marchigiana, Teatro Cilea in Reggio Calabria and Orchestra del Maggio Musicale Fiorentino. He conducted *Il Trovatore* and *Il Barbiere di Siviglia* at the State Opera of Stuttgart, as well as *Il Barbiere di Siviglia* with Fondazione Arturo Toscanini.

Highlights between 2006 and 2008 include a great public and critical success conducting *Un Ballo in Maschera* with the Israeli Opera of Tel Aviv (new production), his American debut in Colorado with Donizetti's *L'Elisir d'Amore*, *I Dialoghi delle Carmelitane* in Bilbao to great critical acclaim, and *Madama Butterfly* at the Deutsche Oper Berlin.

In 2008 he made his debut at La Scala with *La Traviata*, and he opened the Macerata Summer Festival with *Carmen* directed by Dante Ferretti. He conducted *Il Corsaro* at Festival Verdi in Parma and made his debut at Hercules Halle in Munich in a concert with the Weimar Staatskapelle and Erwin Schrott.

His 2009 opened with *Madama Butterfly* at the New National Theatre in Tokyo, followed by his return to Opera Colorado in Denver for *Così fan tutte* and a highly praised new production of *Simone Boccanegra* at Megaron in Athens, where he was then invited again to conduct *Aida*. He opened the 2009/10 Season at Canadian Opera conducting a new production of *Madama Butterfly*, and he conducted *Mefistofele* in Frankfurt, Verdi's *Requiem* at Musikverein in Graz, *Roméo et Juliette* in Verona, *La Traviata* in Munich and *Aida* in Hamburg with great reviews from public and critics.

In 2011 he debuted with *Carmen* at Semperoper Dresden to great success, and he was reinvented to conduct *Il Barbiere di Siviglia* and a new production of *Un Ballo in Maschera*.

Further highlights: *Don Quichotte* and *Attila* at Seattle Opera, a new production of *Turandot* in Warsaw, *Lucia di Lammermoor* in Bilbao, *Aida*, *Manon Lescaut*, *Turandot* and *Macbeth* in Hamburg, *La Bohème* at Teatro Comunale di Firenze, *L'Amico Fritz* and a new production of *Adriana Lecouvreur* in Frankfurt, *La Traviata* in Warsaw and in Cincinnati.

In September 2012 he returned to Musikverein in Graz to conduct a concert version of Verdi's *Giovanna D'Arco*, and since then he conducted *Falstaff* in Hamburg, *Tosca* and *L'Elisir d'Amore* in Munich, *Il Barbiere di Siviglia* in Tokyo, *Don Carlo*, Verdi's *Requiem* and *Turandot* in Warsaw, *La Bohème* in Seattle, *Don Carlo* in Frankfurt, *Il Corsaro* in Budapest, *Norma* at the Festival in Peralada. In season 2013/14, *Madama Butterfly* in Nagoya and Hamburg, *La Traviata* in Oviedo, *La*



Bohème in Budapest, *The Consul* in Seattle, a concert version of *Attila* in Warsaw, *Carmen*, *L'Elisir d'Amore* and *Tosca* in Munich, *Tosca* and *Il Trovatore* at the Mariinsky in St. Petersburg, as well as concerts with the Atlanta Symphony Orchestra and Orchestra del Santa Cecilia in Rome.

In season 14/15 he successfully debuted at Opéra Bastille in Paris with *Il Barbiere di Siviglia*. After that, he was on the podiums of the Hungarian National Philharmonic (Verdi's *Requiem*) and Seattle Symphony for a series of concerts. He then conducted a new production of *La Fanciulla del West* in Hamburg, *Rigoletto* and *La Traviata* in Warsaw, *Mefistofele* in Budapest, *Simon Boccanegra* in Frankfurt, Rossini's *Stabat Mater* in Budapest and Pécs, *Nabucco* in Seattle.

Highlights in the recent seasons include the debut at Opéra de Monte-Carlo (*Tosca*), at Korean National Opera (*Tosca* and *La Bohème*), at Sydney Opera House (*La Bohème* and *Lucia di Lammermoor*) and at San Francisco Opera (*Carmen* and *La Bohème*), followed by *Rigoletto* at Warsaw Opera, *Maria Stuarda* and *Madama Butterfly* in Seattle, a new production of *Rigoletto* in Frankfurt, *La Traviata* at Dallas Opera, Deutsche Oper Berlin and in Melbourne. In concert, he appeared with Cincinnati Symphony, Vancouver Symphony and Hungarian National Philharmonic.

Most recently, he was on the podium of Lyric Opera of Kansas City (*Lucia di Lammermoor*), and Opéra de Montréal (*Rigoletto*) and he made his return to Warsaw Opera (*Madama Butterfly*), Seattle Opera (*Il Trovatore*, *Rigoletto*, *L'Elisir d'Amore*), Sydney Opera House (*Werther*), Hungarian State Opera (*Un Ballo in Maschera*), Deutsche Oper (*Nabucco*), Opéra de Paris (*La Traviata*, *Il Barbiere di Siviglia*) and Hamburgische Staatsoper (*La Bohème*). Moreover, he conducted a concert with the Hungarian Radio Symphony Orchestra, Mozart's *Requiem* at Teatro Regio di Parma and a Gala concert at Klangvokal Musik Festival in Dortmund.

Future engagements include *Fedora* at Oper Frankfurt, *Tosca* at Opéra de Paris, *Il Turco in Italia* at Teatro di San Carlo, as well as concerts with Hungarian Radio Symphony Orchestra and PKF-Prague Philharmonia.

ABOUT AUGUSTIN HADELICH



Augustin Hadelich is one of the great violinists of our time. From Bach to Paganini, from Brahms to Bartók to Adès, he has mastered a wide-ranging and adventurous repertoire. He is often referred to by colleagues as a musician's musician. Named *Musical America's* 2018 "Instrumentalist of the Year", he is consistently cited worldwide for his phenomenal technique, soulful approach, and insightful interpretations.

Highlights of Mr. Hadelich's 2020/21 season include appearances with the Atlanta, Baltimore, Colorado, Dallas, Milwaukee, North Carolina and Seattle symphony orchestras, as well as the Leipzig Gewandhaus Orchestra, WDR radio orchestra Cologne, Philharmonia Zürich, Dresden Philharmonic, ORF Vienna Radio Symphony, Danish National Orchestra, City of Birmingham Symphony Orchestra, Finnish Radio Symphony Orchestra, BBC Scottish Orchestra, and Elbphilharmonie Orchestra Hamburg, where he was named Associate Artist starting with the 2019/20 season.

Mr. Hadelich has appeared with every major orchestra in North America, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony. His worldwide presence has been rapidly rising, with recent appearances with the Bavarian Radio Orchestra, Royal Concertgebouw Orchestra, London Philharmonic, Munich Philharmonic, Orquesta Nacional de España, Oslo Philharmonic, São Paulo Symphony, the radio orchestras of Frankfurt, Saarbrücken, Stuttgart, and Cologne, and the Academy of St. Martin in the Fields. Engagements in the Far East include the Hong Kong Philharmonic, Seoul Philharmonic, Singapore Symphony, NHK Symphony (Tokyo), and a tour with the New Zealand Symphony Orchestra.

Mr. Hadelich has collaborated with such renowned conductors as Thomas Adès, Marin Alsop, Stefan Asbury, Herbert Blomstedt, Thomas Dausgaard, Stéphane Denève, Christoph von Dohnányi, Thierry Fischer, Alan Gilbert, Gustavo Gimeno, Hans Graf, Miguel Harth-Bedoya, Manfred Honeck, Jakub Hruša, Carlos Kalmar, Louis Langrée, Hannu Lintu, Cristian Macelaru, Klaus Mäkelä, Jun Märkl, Juanjo Mena, Ludovic Morlot, Andris Nelsons, Sakari Oramo, Andrés Orozco-Estrada, Peter Oundjian, Vasily Petrenko, Carlos Miguel Prieto, David Robertson, Donald Runnicles, Jukka-Pekka Saraste, Lahav Shani, John Storgårds, Leonard Slatkin, Yan Pascal Tortelier, Krzysztof Urbanski, Osmo Vänskä, Edo de Waart, and Jaap van Zweden, among others.

Augustin Hadelich is the winner of a 2016 Grammy Award – "Best Classical Instrumental Solo" – for his recording of Dutilleux's Violin Concerto, *L'Arbre des songes*, with the Seattle Symphony under Ludovic Morlot (Seattle Symphony MEDIA). A Warner Classics Artist, his first release was a recording of Paganini's 24 Caprices in January 2018. One of Germany's most prestigious newspapers, the *Süddeutsche Zeitung*, wrote about this recording: "Anyone who masters these pieces so confidently has, so to speak, reached the regions of eternal snow: he has reached the top." His second recording for Warner Classics, the Brahms and Ligeti violin concertos with the Norwegian Radio Orchestra under Miguel Harth-Bedoya, followed in April 2019. A new recording *Bohemian Tales*, including the Dvořák Violin Concerto with the Bavarian Radio Orchestra conducted by Jakub Hruša, has just been released in July 2020 to high acclaim. Other recent discs include

"The essence of Hadelich's playing is beauty: reveling in the myriad ways of making a phrase come alive on the violin, delivering the musical message with no technical impediments whatsoever, and thereby revealing something from a plane beyond ours."

– WASHINGTON POST

live recordings of the violin concertos of Tchaikovsky and Lalo (*Symphonie espagnole*) with the London Philharmonic Orchestra on the LPO label (2017), and a series of releases on the AVIE label including a CD of the violin concertos by Jean Sibelius and Thomas Adès (*Concentric Paths*), with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra (2014). This disc was nominated for a Gramophone Award and listed by NPR as one of their Top 10 Classical CDs of the year.

Born in Italy, the son of German parents, Augustin Hadelich is now an American citizen. He holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. After winning the Gold Medal at the 2006 International Violin Competition of Indianapolis, concerto and recital appearances on many of the world's top stages quickly followed. Among his other distinctions are an Avery Fisher Career Grant (2009); a Borletti-Buitoni Trust Fellowship in the UK (2011); the inaugural Warner Music Prize (2015); a Grammy Award (2016); as well as an honorary doctorate from the University of Exeter in the UK (2017).

Augustin Hadelich plays the violin "Leduc, ex-Szeryng" by Giuseppe Guarneri del Gesù of 1744, generously loaned by a patron through the Tarisio Trust.



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Angel Eyes / Swing Out

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Harlem Street Scene

Intermission

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I Dream't I Dwelled In Harlem / We'll Be

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ABOUT WILLIAM WALDROP

William Waldrop currently serves as the Assistant Conductor for Broadway's longest running musical, *The Phantom of the Opera*. In 2017 he finished a highly celebrated run as Music Director and Conductor of the Broadway revival of *Cats* at the Neil Simon Theatre. Also an active guest conductor with symphony orchestras across the United States, Maestro Waldrop is equally comfortable on the podium with the orchestra on stage or conducting from the pit. He has been hailed for his 'dynamic conducting' and has been praised in cities all over the US and abroad.

His recent symphonic engagements include concerts with the Fort Worth Symphony Orchestra, The Florida Orchestra, the North Carolina Symphony, the Portland Symphony Orchestra, the Sarasota Orchestra, the Tucson Symphony Orchestra, the Long Beach Symphony, the Boise Philharmonic, the Louisiana Philharmonic, and the Greenville Symphony Orchestra.

William has been associated with *The Phantom of the Opera* since 2008. In addition to being the Assistant Conductor for the Broadway production, he is also the Associate Musical Supervisor for the current international tour which launched in 2019. William was the Musical Supervisor for a new production in Copenhagen, Denmark in 2018, and he has been involved in other productions worldwide, including Oberhausen, Germany (Associate Musical Supervisor), the US National Tour – Music Box (Music Director) and Las Vegas (Assistant Conductor).

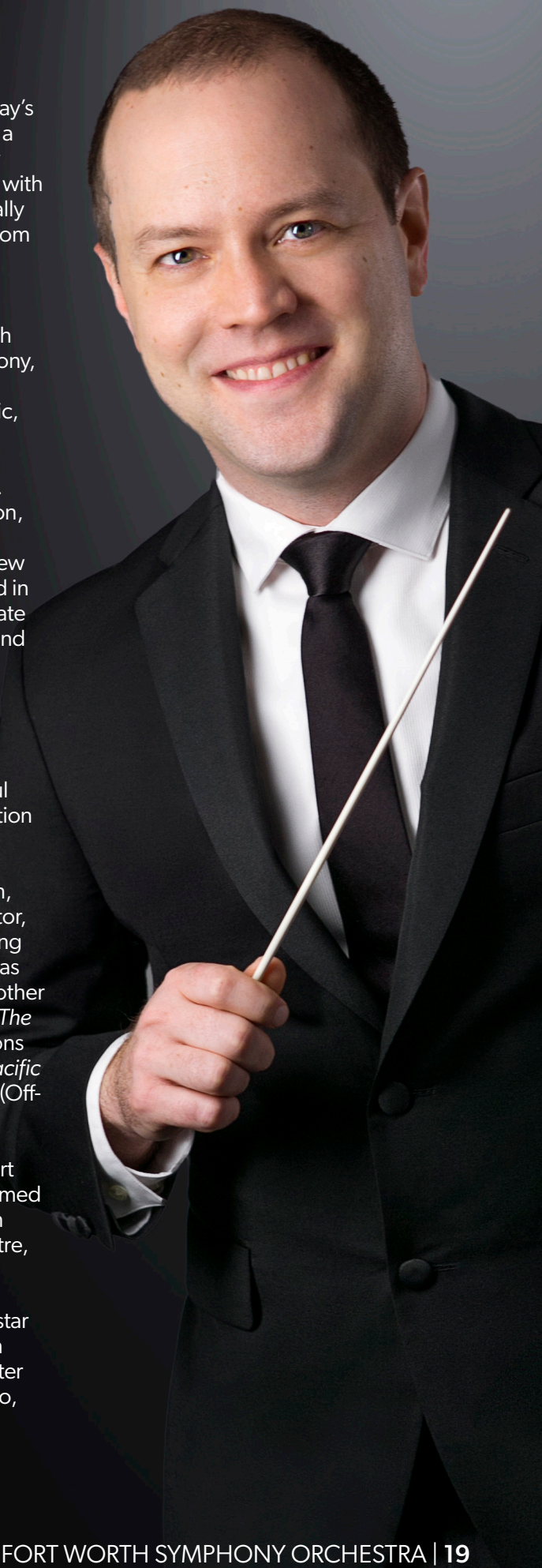
In 2014, Waldrop completed a 30-city tour as the Music Director and Conductor of the revival (Broadway National Tour) of *Evita*. Waldrop conducted the Kennedy Center Opera House Orchestra in Washington, D.C. for the tour's final performances. Prior to leading the very successful national tour, he was the Associate Conductor for the Broadway production at the Marquee Theatre starring Ricky Martin.

In addition to working with esteemed musical artists such as Ricky Martin, Michael Lynche and Leona Lewis, William has collaborated (as a conductor, music director or pianist) with many Broadway and cabaret stars, including Betty Buckley, Rachel York, Christiane Noll, Karen Mason, Natalie Douglas and Klea Blackhurst. William has also played or conducted in the pits of other Broadway shows including *Rodgers and Hammerstein's Cinderella*, *On The Town*, and *Fiddler on The Roof*. He has led chamber ensemble productions of *Grey Gardens* (Bay Street Theatre, Associate Music Director), *South Pacific* (Asolo Repertory Theatre, Music Director), and *A Tree Grows In Brooklyn* (Off-Broadway, Associate Music Director).

As a composer and lyricist, William premiered his brand new solo concert *Still, and Still Moving: The Music of William Waldrop* at New York City's famed (and former) Metropolitan Room. William's music has also been heard in other popular NYC venues such as Birdland, The Laurie Beechman Theatre, New World Stages and Don't Tell Mama.

An accomplished vocal coach, William accompanies and advises many star clients performing in current Broadway productions such as *The Phantom of the Opera* and *Wicked*. Also an active educator, he leads regular master classes throughout New York City for such groups as The Growing Studio, Broadway Classroom, Broadway in Motion and Broadway Workshop.

William received his Master's of Music degree from The Peabody Conservatory of Music and his Bachelor's of Music degree from The University of Mississippi.



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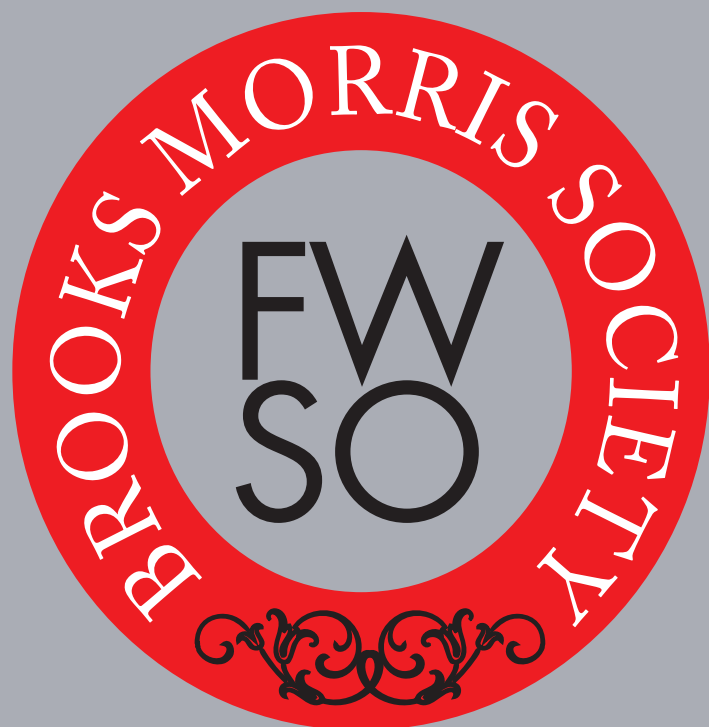
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Below you will find important information regarding your 2021/2022 concert experience.

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- **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.

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