



**FORT WORTH SYMPHONY ORCHESTRA**

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

## **2021/2022 Chamber Music Series**

Dec. 12, 2021 at 2:00 PM  
Kimbell Art Museum

**Alex Amsel**, Conductor

**Chad R. Jung**, Lighting Designer

### **MOZART**

#### **Divertimento in D Major, K. 125a [136]**

- I. Allegro
- II. Andante
- III. Presto

### **DVOŘÁK**

#### **Serenade in D Minor, Op. 44**

- I. Moderato, quasi marcia
- II. Menuetto; Trio: Presto
- III. Andante con moto
- IV. Finale: Allegro molto

### **Intermission**

### **STEVE REICH**

#### **Different Trains**

- I. America, Before the War
- II. Europe, During the War
- III. After the War

**The FWSO thanks Dr. Eric Lee and the Kimbell Art Museum  
for their support of this series.**

Pre-recorded material from Steve Reich's *Different Trains* performed by the Kronos Quartet (Nonesuch Records 79176-2)

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.



# FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

## Mozart: Divertimento in D Major, K. 125a [136]

### Violin I

Swang Lin  
Qiong Hulseay  
Ke Mai  
Samantha Bennett

### Viola

Aleksandra Holowka  
Sorin Guttman  
Dmitry Kustanovich

### Violin II

Janine Geisel  
Camilla Wojciechowska  
Molly Baer  
Tatyana Smith

### Cello

Emileigh Vandiver  
David Mollenauer

### Bass

William Clay

## Dvořák: Serenade in D Minor, Op. 44

### Oboe

Jennifer Corning Lucio  
Tamer Edlebi

### Horn

Kelly Cornell  
Aaron Pino  
Alton F. Adkins

### Clarinet

Stanislav Chernyshev  
Ivan Petruzzello

### Cello

Emileigh Vandiver

### Bassoon

Joshua Elmore  
Cara Owens  
Leslie Massenburg

### Bass

William Clay

## Steve Reich: Different Trains

### Violin I

Michael Shih

### Viola

DJ Cheek

### Violin II

Steven Li

### Cello

Allan Steele

# PROGRAM NOTES by Jeremy Reynolds

DIVERTIMENTO in D MAJOR, K. 152a [136]

I. Allegro  
II. Andante  
III. Presto

DURATION: Around 14 minutes

PREMIERED: Unknown, est. 1772

INSTRUMENTATION: Violins, violas, celli, and bass

*"It is a mistake to think that the practice of my art has become easy to me. I assure you, dear friend, no one has given so much care to the study of composition as I. There is scarcely a famous master in music whose works I have not frequently and diligently studied.*

...  
*"To win applause one must write stuff so simple that a coachman might sing it."*  
— Wolfgang Amadeus Mozart  
(Born 1756, Austria; died 1791)

DIVERTIMENTO: A genre of musical composition popular in the 18th century that existed primarily to entertain, or "divert." The divertimento has no specific form but is typically scored for small ensemble or soloist.

## SUGGESTED READING

*Wolfgang Amadeus Mozart: A Life in Letters*  
(Penguin edition)  
*Mozart: A Life*, by Paul Johnson

## FURTHER LISTENING:

Divertimento in B-flat Major, K. 137  
Symphony No. 21 in A Major, K. 134  
Missa solemnis in C minor, K. 139  
*Lucio Silla*

## WOLFGANG AMADEUS MOZART

Mozart is of course one of classical music's most revered figures, a divinity-touched cherub whose genius conjured forth opera after concerto after symphony.

He was also a bit of a nut.

Beneath a thin veneer of historical polish, Mozart was an odd little man. Scholarship in recent decades suggests he suffered from obsessive compulsive disorder as well as a textbook case of Tourette's Syndrome, which caused the composer, who stood at only 5'4", to grimace and spout off obscene language at least as often as he coughed up a new sonata or symphony. Much of his correspondence survives to this day and is peppered throughout with references to bodily functions and curious obsessions. (For example, he was terrified of his better half Constanze drowning in the bath and regularly requested that she wait for him to bathe, just in case.)

Such earthiness rarely appears in his music, which glisters and delights even now as it did in the 1700s. While his large-scale works receive the most attention today, there is an entire body of religious and secular work composed purely for the sake of entertainment. Mozart composed a trio of such works — the divertimentos in D Major, B-flat Major, and F Major, known as the Salzburg Symphonies — at the ripe old age of 15 while also working on an opera for Milan's Carnival season. Throughout his brief career he tossed such gems off the cuff with apparent ease, though the D Major divertimento's sophistication of form and technique belies its apparent frivolity.

The first movement begins with a zippy, pleasing tune that alternates between lyrical, song-like phrases and more virtuosic dashes, curious harmonic changes granting the work a distinctive feel. A slow second movement glides along demurely, a tender smile that reaches the eyes, before the finale begins with a clipped, bouncy statement that gives way to a light-hearted romp that whizzes along to a satisfying final cadence.

Mozart wrote often to friends and family while traveling, less so while home in Salzburg. In 1772 the young composer spent much of his time at home, and there is a gap in his correspondence until he departs for Milan and the premiere of his opera *Lucio Silla*, when he took up the pen again to send home notes with customary impishness:

"Don't be startled at seeing my writing instead of papa's. These are the reasons: first, we are at Herr von Oste's, and the Herr Baron Christiani is also here, and they have so much to talk about, that papa cannot possibly find time to write; and, secondly, he is too lazy. ... Our kind regards to all our friends. We kiss mamma 1,000,000,000 times (I have no room for more noughts); and as for my sister, I would rather embrace her in persona than in imagination."

Even at 15, hints of the humor and wit that would enliven his correspondence and music were already present in spades.

# PROGRAM NOTES by Jeremy Reynolds

SERENADE in D MINOR for WINDS, Op. 44

- I. Moderato, quasi marcia
- II. Menuetto; Trio: Presto
- III. Andante con moto
- IV. Finale: Allegro molto

DURATION: Around 25 minutes

PREMIERE: Prague, 1878

INSTRUMENTATION: Two oboes, two clarinets, two bassoons, three French horns, cello, and bass

*"Let's hope that nations which have and represent art will never cease to exist, no matter how small they are. You must excuse me, but I simply wanted to tell you that an artist also has his country, a homeland in which he has to have unshakable faith and for which he has a fervent heart."*

...

*"Not everything is for everyone and not everyone is for everything..."*

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

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

## SUGGESTED READING:

*Antonin Dvořák Letters and Reminiscences*, by Otakar Sourek; and *Dvořák*, by John Clapham

## FURTHER LISTENING:

Serenade for Strings in E Major, Op. 22

Mozart: Serenade in B flat, K. 361 ("Gran Partita")

Brahms: Serenade No. 2 in A Major, Op. 16

## ANTONÍN DVOŘÁK

It's tough to hear the opening of Dvořák's Serenade in D Minor as anything other than sarcastic. So pompous are the fanfare-like opening notes of this work that it sounds comical, like a tongue-in-cheek poke at the serenades of the previous century, often composed on the fly to satisfy the whims of wealthy patrons. The instrumentation of this work is another throwback to the previous century — thrifty noblemen who didn't want to hire out a full orchestra would often employ complements of wind instruments for evening entertainment known as *harmonies*.

After that first resolute march tune, the movement softens to allow for a more lyrical, lighthearted section introduced by the clarinets that eventually builds back to the mock-serious trudge of the opening tune.

The solemnity of the opening movement is offset by the grace of the second, a gently lilting *sousedská*, a swaying Bohemian dance in triple time. Here, chords are more filled out and sustained, always with a firm pulse on the first beat of each bar. The middle section of this movement is a winking, carefree affair, a *Furiant* heralded by a trilling figure that passes from instrument to instrument.

In 1878, Dvořák encountered heard Mozart's "Gran Partita" serenade for a similar collection of instruments and was quite taken with the work — he composed the first movement of his own serenade in only a day not long after, and the rest followed in a couple of short weeks. Bass instruments open the slow third movement with a gentle bed of sound before clarinet and oboe begin gently scudding along atop this accompaniment, perhaps the most clear homage to Mozart's earlier work.

Dvořák is one of a handful of composers to have become famous during his own lifetime, something he owed as much to the kindness of others as much as his own prodigious musical talents. After a slow start to his career, none other than Johannes Brahms would take note of the Czech composer as a judge at the Austrian State Prize, later recommending Dvořák to his own publisher and kickstarting a chain of success that would carry Dvořák to the U.S. and beyond. (So enamored was Brahms with Dvořák's music he once wrote: "It would be wonderful if the major ideas that occur to me were like the ones that occur to Dvořák simply in passing.")

In addition to Brahms and his publisher, the influential writer and critic Louis Ehlert wrote a rave article about some of Dvořák's early works that helped goose the composer's fame in Germany, writing to the composer at the time: "Heaven grant that the high opinion I have of your talent may be fully confirmed." Dvořák dedicated his Serenade to Ehlert in gratitude, capturing a celebratory attitude in a finale that gambols along with wit and charm and quotes the mock-solemn opening movement at the end to bring the work full circle.

# PROGRAM NOTES by Jeremy Reynolds

## STEVE REICH

### DIFFERENT TRAINS

- I. America, Before the War
- II. Europe, During the War
- III. After the War

DURATION: Around 27 minutes

PREMIERED: Miami, 1988

INSTRUMENTATION: String quartet and tape

*"All great music is contemporary. If it's still alive and kicking, then it's contemporary. If it fades away, it was a period piece. It had its moment, and that was it."*

...

*"As a matter of fact, I personally would much rather hear Perotin than Mozart."*

— Steve Reich  
(Born 1936, U.S.)

**MINIMALISM:** Also called "pulse music," this is a genre of composition that uses only limited musical materials. Primary traits are repeated melodic and rhythmic patterns, slowly evolving or static harmony.

**PARADIDDLE:** A drumming technique that consists of two alternating single strokes followed by a double stroke with the same hand (RLRR or LRLR). Reich's *Different Trains* is built on such rhythms, with pitches changing to reflect alternate drum sticking.

### SUGGESTED READING

*Conversations* by Steve Reich

### FURTHER LISTENING:

*Music for 18 Musicians*  
*New York Counterpoint*  
*Electric Counterpoint*

There's musicality in speech. Some languages, like Mandarin or Navajo, are literally tonal and convey meaning by changing pitch. Others, like English, are more implicitly tonal — like when a speaker uses a higher pitch at the end of a sentence to indicate a question. Composers like Reich have taken this a step further and notated fragments of recorded speech in some of their works, as in *Different Trains*.

The germ for this work dates back to Reich's childhood, when he rode the train from New York to Los Angeles and back from 1939 to 1942 to visit his separated parents. Reich's governess accompanied him on these trips.

"While the trips were exciting and romantic at the time I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains," he later wrote. "With this in mind I wanted to make a piece that would accurately reflect the whole situation."

To generate the musical material, he recorded interviews with his governess reminiscing about the journeys and a retired Pullman porter (a man who worked as porters on sleeper cars). He also gathered recordings of several Holocaust survivors as well as train sounds and to build his piece. Finally, Reich layers three string quartets to the pre-recorded tape — the live quartet performs the final string parts in real time.

The result is a curious, evocative mixture of snippets of recorded sound, accompanied or set in counterpoint with the string quartet. The opening literally chugs along with the strings simulating the sounds of the train engine and whistle with simple, repetitive rhythmic figures. The viola mimics the first voice recording, at times following and at times introducing the interview fragments. Sudden shifts in speed suggest new landscapes whipping by.

The second movement is similarly constructed, but slower, the sound of air raid sirens cranking up tension and suspense throughout. The voices of Holocaust survivors creating palpable anxiety. The cello introduces the finale, joined soon by the rest of the quartet with interlocking melodic fragments sans recordings at first before the refrain "the war was over" begins repeating. The music and tonalities here are more hopeful, and the movement references the first movement's recordings to bring the work to a close.

For his part, Reich toyed with 12-tone composition early in his career before abandoning this in favor of more creative, original offerings such as the work at hand. His music is largely driven by shifting, inventive rhythmic constructions that entrenched the "minimalist" movement in American music in the latter portion of the 20th century.

# ABOUT DIFFERENT TRAINS (1988)

## Composer's Notes

*Different Trains*, for String Quartet and pre-recorded performance tape, begins a new way of composing that has its roots in my early tape pieces *It's Gonna Rain* (1965) and *Come Out* (1966). The basic idea is that carefully chosen speech recordings generate the musical materials for musical instruments.

The idea for the piece came from my childhood. When I was one year old my parents separated. My mother moved to Los Angeles and my father stayed in New York. Since they arranged divided custody, I travelled back and forth by train frequently between New York and Los Angeles from 1939 to 1942 accompanied by my governess. While the trips were exciting and romantic at the time I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape I did the following:

1. Record my governess Virginia, then in her seventies, reminiscing about our train trips together.
2. Record a retired Pullman porter, Lawrence Davis, then in his eighties, who used to ride lines between New York and Los Angeles, reminiscing about his life.
3. Collect recordings of Holocaust survivors Rachella, Paul and Rachel, all about my age and then living in America—speaking of their experiences.
4. Collect recorded American and European train sounds of the '30s and '40s.

In order to combine the taped speech with the string instruments I selected small speech samples that are more or less clearly pitched and then notated them as accurately as possible in musical notation.

The strings then literally imitate that speech melody. The speech samples as well as the train sounds were transferred to tape with the use of sampling keyboards and a computer. Three separate string quartets are also added to the pre-recorded tape and the final live quartet part is added in performance.

*Different Trains* is in three movements (played without pause), although that term is stretched here since tempos change frequently in each movement. They are:

America—Before the war  
Europe—During the war  
After the war

The piece thus presents both a documentary and a musical reality and begins a new musical direction. It is a direction that I expect will lead to a new kind of documentary music video theatre in the not too distant future.

— Steve Reich



# ABOUT ALEX AMSEL

Argentinian-born conductor Alex Amsel is quickly establishing himself as a conductor equally at home with orchestral and operatic repertoire, as well as a music educator for students of all ages. Amsel's hope is to integrate music into the fabric of every community he works with to reshape how we think about society and our place in it. He was appointed Conducting Fellow for the Fort Worth Symphony Orchestra for the 2019-2021 seasons, where he will lead the orchestra in a variety of concerts including Symphonic, Pops, and Education programs. Amsel was selected for the prestigious Aspen Conducting Academy for the 2020 summer where he will work closely with Robert Spano. For the summer of 2019, Amsel was selected as the Assistant Conductor for the National Repertory Orchestra in Breckenridge, Colorado, where he led the orchestra in multiple subscription concerts. Other recent engagements include Assistant Conductor and Choir Master for the Peabody Conservatory Symphonies and Opera, and Faculty Conductor for the Philadelphia International Music Festival.

As an educator, Amsel leads numerous concerts every season with the Fort Worth Symphony Orchestra while creating programs that unify the students' school curriculum while exposing them to the magic and wondrous world of music. He has been on the faculty for the Philadelphia International Music Festival, Houston Youth Symphony, and has taught with the Orchestra of the Americas in Haiti, Jamaica, and the Dominican Republic. During his time in Peabody, he served the Baltimore community in several ways through the Creative Leadership Immersion and Implementing Social Development programs. These programs helped connect the conservatory to 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. He has been a featured performer and taught masterclasses through these organizations, as well as having had an active private bassoon studio of 30 weekly students in Austin and Houston, Texas.

Amsel completed his studies under the tutelage of Marin Alsop at the Peabody Conservatory as her Graduate Assistant while working towards his Masters in Music in Orchestral Conducting. Amsel has also studied privately with Larry Rachleff, Cristian Macelaru, and Miguel Harth-Bedoya as well as having appeared in masterclasses with David Effron, David Zinman, and Hannu Lintu. Amsel has been the recipient of numerous scholarships and awards such as the New England Conservatory Presidential Scholarship, Peabody Conservatory Graduate Assistantship, and Peabody Conservatory Graduate



Grant. He has conducting experience with Baltimore and Fort Worth Symphonies, Buffalo Philharmonic, as well as the New England Conservatory and Peabody Conservatory orchestras.

Contemporary music forefront in Amsel's musical journey and has premiered works both as conductor and instrumentalist. He has led recording sessions of world premieres at Peabody Conservatory as well as Rice University's Shepherd School of Music, and now presents concert series with the Fort Worth Symphony performing over 10 contemporary works each season. Amsel was selected within a pool of over 100 applicants to participate in the Cabrillo Festival of Contemporary Music while closely working with Cristian Macelaru.

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.

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

## ABOUT CHAD R. JUNG

Chad R. Jung (Lighting Design) is a native of Fort Worth, whose design for Theatre, Opera, Music, and Dance have been seen around the world. As resident designer for Fort Worth Opera, Chad has designed numerous operas over the past 20 years, including the World Premiere of *JFK*. Opera credits include designs in Atlanta, Austin, Dallas, Milwaukee, Palm Beach, San Antonio, Seattle, Tampa, and internationally for Opéra de Montréal, and Opera Australia at the iconic Sydney Opera House.

Mr. Jung has collaborated on a variety of unique projects with: Ballet Austin, Bruce Wood, Casa Mañana, Dallas Museum of Art, FW Symphony Orchestra, Texas Ballet Theatre, Tony Tucci and Washington Ballet at the Kennedy Center.

Locally, Jung is a founding member of Amphibian Stage and the Resident Designer for Kids Who Care Inc, where he is devoted to mentoring the next generation of artists and helping to change the world, one kid at a time.

[www.chadrjungdesign.com](http://www.chadrjungdesign.com)





**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.*

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