

A portrait of Robert Spano, a middle-aged man with glasses, wearing a white shirt and a white bow tie under a dark tuxedo jacket. He is smiling and looking towards the camera. The background is a dark wood paneling.

FW FORT WORTH
SO SYMPHONY
ORCHESTRA

program book

January/February 2022

Robert Spano
Conducts
Scheherazade
Jan. 14 – 15

BACK
TO
THE FUTURE

Feb. 11 – 13

FWSO FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE
KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE
KEITH CERNY, Ph.D., PRESIDENT AND CEO

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear friends,

I am so pleased you are joining us for today's performance. Please accept my sincere gratitude for your loyal patronage to the Fort Worth Symphony Orchestra. A new year brings new opportunities, and with your help, we pledge to continue to fulfill our mission of bringing music and education programs to more than 200,000 individuals annually.

On Saturday, February 26, violinist Sarah Chang will join the FWSO, conducted by Patrick Summers, for a one-night-only Gala Concert at Bass Performance Hall. Following the concert will be a black-tie fundraising dinner in support of FWSO's education programming, Adventures in Music, at the Worthington Renaissance Hotel. If you have not already purchased concert tickets or completed a dinner sponsorship, I urge you to participate. This will be an evening you do not want to miss!

The last two years have been an unthinkable challenge, but our generous donor community has kept the FWSO alive and thriving. Thank you! But we still need your help. If you already support the orchestra with a donation, please consider increasing your gift. If you are a new donor, we are thrilled

to welcome you to our family of supporters who believe that Life is Better with Music. Donations of any amount are most meaningful and appreciated, and with your much-needed support, we can sustain our superb level of artistry across north Texas and beyond.

All of us at the Fort Worth Symphony Orchestra—musicians, Board of Directors, and staff—are grateful that you are part of the FWSO family. We look forward to seeing every one of you at upcoming concerts and wish you a happy and healthy new year!

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,

Happy New Year! 2021 was challenging for everyone, and we are all hoping for a healther and uplifting year in 2022. We are starting a truly exciting time for the Fort Worth Symphony Orchestra. As you know in calendar 2021, the FWSO made two landmark artistic appointments: Robert Spano as Music Director, and Kevin John Edusei as Principal Guest Conductor. I cannot imagine two more gifted conductors to lead the FWSO in the next phase of the orchestra's artistic development. We also added seven exceptional tenure-track musicians to our core orchestra which will strengthening an already outstanding ensemble.

I hope you had a chance to see the announcement of our 2022-2023 season this week, which features an exceptional line up of conductors, guest artists and collaborations - including six weekends of performances by FWSO's Music Director, Robert Spano, vocal group Seraphic Fire, super star pianist Joyce Yang, Grammy-winning jazz saxophonist Joe Lovano and a collaboration with our very own Texas Ballet Theater. We are also incorporating stirring visual images and projections into our 2022-2023 concert series, to add new dimensions to our audience's concertgoing pleasure. A new experience not to be missed!

As a reminder, subscribers enjoy the great opportunity of purchasing tickets to our star-studded one-night-only special concerts before it is offered to the public. These special concerts, include the return of Fort Worth's must attend Handel's *Messiah*, our annual New Year's Eve performance ABBA The Concert, and the not-to-be-missed Gala concert with world renowned cellist, Yo-Yo Ma on February 25, 2023 in Bass Performance Hall.

We hope you enjoy this evening's performance and will join us again by renewing your subscription or becoming a new subscriber to our upcoming season.

Please join us for another year of incredible music performed by your Fort Worth Symphony Orchestra musicians.

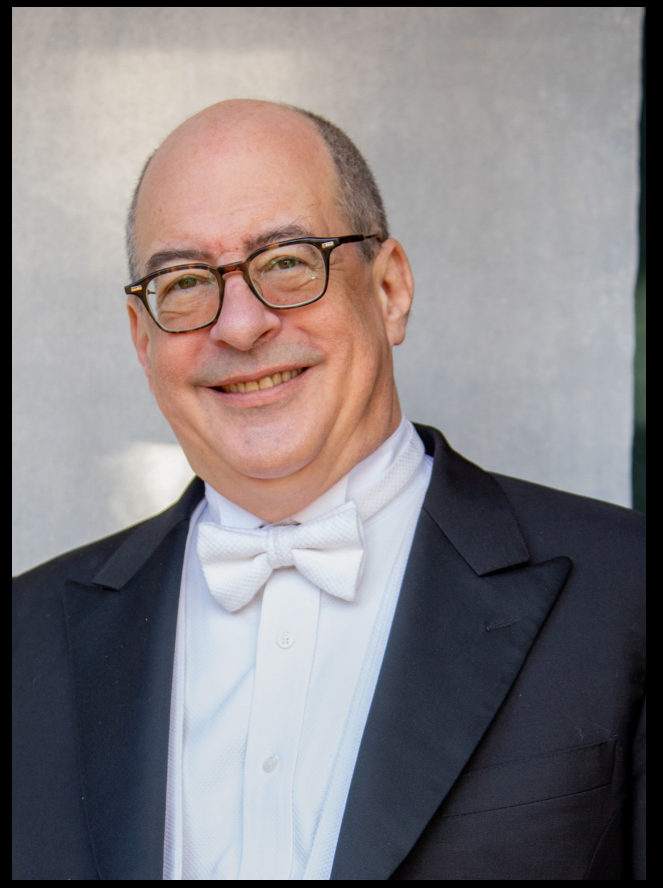
Yours sincerely,



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

Kevin John Edusei, Principal Guest Conductor Designate

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

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

John Belk

Deborah Brooks

Shelley Jessup

Jenny Kwak

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

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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

SAMANTHA BENNETT & JEFF HALL

Your Name?

Samantha Bennett

How long have you been with the FWSO?

This is my first year!

Your instrument (s)?

Violin

Where are you originally from?

Ames, Iowa

What made you choose your instrument?

At a parade in my hometown, I saw a float with a bunch of kids playing fiddle music and asked if I could take violin lessons

When did you know you wanted to do this professionally?

High school

Who are your musical inspirations?

James Ehnes, Hilary Hahn

What is your favorite thing about Fort Worth?

The food!

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

Baking, cycling, and vegetable gardening



Your name?

Jeff Hall

How long have you been with the FWSO?

About 36 years

Your instrument (s)?

Double Bass

Where are you originally from?

Denton, Texas

What made you choose your instrument?

I began as a violist. When I got to middle school, there were no bassists in the orchestra, and the director asked me if I'd

consider switching instruments. I did, and I loved the bass right away.

When did you know you wanted to do this professionally?

In high school, my teachers encouraged me to major in music. At that point, I figured I'd see where music would take me.

Who are your musical inspirations?

All of my bass teachers, the many great soloists who have appeared with the FWSO, and the recordings of the Chicago Symphony Orchestra that I listened to while in school.

What is your favorite thing about Fort Worth?

The beautiful Bass Performance Hall in the great downtown area of the city.

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

Exercising with my wife, Donna, reading, home maintenance, and walking our two rescue dogs.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC CONDUCTOR DESIGNATE
KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE
KEITH CERNY, Ph.D., PRESIDENT AND CEO

2021/2022 SYMPHONIC

Friday, January 14, 2022, at 7:30 p.m.

Saturday, January 15, 2022, at 2 p.m.

Saturday, January 15, 2022, at 7:30 p.m.

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Robert Spano, Conductor

Randall Goosby, Violin

WALKER

Lyric for Strings

MOZART

Violin Concerto No. 5 in A Major, K. 219, "Turkish"

I. Allegro aperto

II. Adagio

III. Rondo: Tempo di menuetto

Randall Goosby, violin

Intermission

RIMSKY-KORSAKOV

Scheherazade, Op. 35

I. The Sea and Sinbad's Ship

(Largo e maestoso; Allegro non troppo)

II. The Kalandar Princess

(Lento; Allegro molto)

III. The Young Prince and The Young Princess

(Andantino quasi allegretto)

IV. Festival at Baghdad. The Sea. The Ship Breaks against a
Cliff Surmounted by a Bronze Horseman.

(Allegro molto)

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 Jan. 14–15, 2022
are generously underwritten by
Mrs. Mercedes T. Bass.

Presenting Sponsor
"Robert Spano Conducts *Scheherazade*"

Neiman Marcus

Music Director Designate Robert Spano's
wardrobe is sponsored by

Neiman Marcus

EMPORIO  ARMANI



About Randall Goosby

For me, personally, music has been a way to inspire others” – Randall Goosby’s own words sum up perfectly his commitment to being an artist who makes a difference.

Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light.

Highlights of Randall Goosby’s 2021/22 season include debuts with the Los Angeles Philharmonic under Gustavo Dudamel at the Hollywood Bowl, Baltimore Symphony under Dalia Stasevska, Detroit Symphony under Jader Bignamini, London Philharmonic

Orchestra and Philharmonia Orchestra. He makes recital appearances at London’s Wigmore Hall, New York’s 92nd Street Y, San Francisco Symphony’s Davies Symphony Hall and Boston’s Isabella Stewart Gardner Museum.

June 2021 marks the release of Goosby’s debut album for Decca entitled *Roots*, a celebration of African-American music which explores its evolution from the spiritual through to present-day compositions. Collaborating with pianist Zhu Wang, Goosby has curated an album paying homage to the pioneering artists that paved the way for him and other artists of color. It features three world-premiere recordings of music written by African-American composer Florence Price, and includes works by composers William Grant Still and Coleridge-Taylor

Perkinson plus a newly commissioned piece by acclaimed double bassist Xavier Foley, a fellow Sphinx, Perlman Music Program and Young Concert Artists alumnus.

Randall Goosby has performed with orchestras across the United States including the New York Philharmonic, Cleveland Orchestra, Nashville Symphony and New World Symphony. Recital appearances have included the Kennedy Center, Kravis Center and Wigmore Hall.

Goosby is deeply passionate about inspiring and serving others through education, social engagement and outreach activities. He has enjoyed working with non-profit organizations such as the Opportunity Music Project and Concerts in Motion in New York City, as well as participating in community engagement programs for schools, hospitals and assisted living facilities across the United States.

Randall Goosby was First Prize Winner in the 2018 Young Concert Artists International Auditions. In 2019, he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters in London; and in 2020 he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the United Kingdom.

Goosby made his debut with the Jacksonville Symphony at age nine. At age 13, he performed with the New York Philharmonic on a Young People’s Concert at Lincoln Center’s Avery Fisher Hall and became the youngest recipient ever to win the Sphinx Concerto Competition. He is a recipient of Sphinx’s Isaac Stern Award and of a career advancement grant from the Bagby Foundation. A graduate of the Juilliard School, he continues his studies there, pursuing an Artist Diploma under Itzhak Perlman and Catherine Cho. An active chamber musician, he has spent his summers studying at the Perlman Music Program, Verbier Festival Academy and Mozarteum Summer Academy among others.

Randall Goosby plays a 1735 Giuseppe Guarneri del Gesù on generous loan from the Stradivari Society.

PROGRAM NOTES by Jeremy Reynolds

GEORGE WALKER

LYRIC for STRINGS

DURATION: Around 6 minutes

PREMIERED: Philadelphia, 1946

INSTRUMENTATION: Violins, violas, cellos and double bass

"I'm not like Brahms getting up at 5 o'clock and having a cup of coffee. But I'm thinking all the time about possibilities. About what I can use. And I spend very little time actually writing because I don't like to revise. If I wrote three notes one day, the next day I might erase two and leave one."

...

"There's always a possibility of finding something. It's basically the choice that one makes. The pitch. The rhythm. It also has to do with the harmony. Trying to figure out why one particular chord sounds right and what note should change."

— George Walker
to the *Washington Post*, 2015
(Born 1922, U.S.; died 2018)

LYRICAL: In music, expressing emotion in an imaginative and beautiful manner, often with smooth, connected playing.

SUGGESTED READING:

Reminiscences of an American Composer and Pianist by George Walker

FURTHER LISTENING:

Address for Orchestra
Lilacs
Sinfonia No. 1

Samuel Barber: *Adagio for Strings*

George Walker's grandmother was extraordinary. She had two husbands — the first was sold in a slave auction — and she escaped slavery herself. Walker wrote that she refused to talk about her experiences except once when he couldn't help but ask "what was it like?"

"They did everything but eat us," she responded.

Walker, a prodigy pianist and one of America's finest composers, wrote and dedicated his *Lyric for Strings* to her memory the year after she died, when he was only 24-years-old. He called this his most popular work "my grandmother's piece" until the day he died.

The music is haunting — simple, evocative, a sense of understatement providing a deep profoundness to the work. The composer himself described the piece in a similarly simple manner as follows:

"It was composed in 1946 and was originally the second movement of my first string quartet. After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that leads to an intense climax. The final section of the work presents a somewhat more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier. The *Lyric for Strings* is dedicated to the memory of my grandmother."

The piece's popularity surprised Walker, who recalled a performance of the *Lyric for Strings* in 1970 by the New York Philharmonic in an interview with radio station WDCB-FM in Chicago: "I was astounded after the conclusion of the piece, absolute silence for what seemed to be almost 20 seconds. And then there was like a thunderclap of applause."

Walker's career is storied. Admitted to the Oberlin Conservatory at the age of 14, he later studied at the Curtis Institute of Music with the legendary pianist Rudolf Serkin. He became the first African American composer to win the Pulitzer Prize for music in 1996 and commissions from ensembles including the New York Philharmonic, the Boston Symphony, The Cleveland Orchestra, the Philadelphia Orchestra over the course of his lifetime.

His style defies classification, as he drew on a wide variety of influences and roots ranging from jazz and folk and church music to intensive classical training. Above all, Walker's career is characterized by an intense pursuit of quality. He acknowledged the complications of his identity as a Black composer in America but sought to transcend such issues in his work. "If you don't have a sense of formal design, if you don't have any real sense of harmonic coordination, if you don't even have a sense that music has to breathe, it's going to be uncoordinated," he told the *Washington Post* in 2015.

Walker's music is anything but uncoordinated.

PROGRAM NOTES by Jeremy Reynolds

WOLFGANG AMADEUS MOZART

VIOLIN CONCERTO in A MAJOR, K. 219
("TURKISH")

I. Allegro aperto
II. Adagio
III. Rondeaux; Tempo di menuetto

DURATION: Around 28 minutes

PREMIERED: Salzburg, 1775

INSTRUMENTATION: Two oboes, two French horns, solo violin, strings

"Our riches, being in our brains, die with us... Unless of course someone chops off our head, in which case, we won't need them anyway."

...

"Whoever is most impertinent has the best chance."

— Wolfgang Amadeus Mozart
(Born 1756, Austria; died 1791)

APERTO: Mozart's "Allegro aperto" designation is found only a few times in his music. Literally translated, it means "open," indicating that such movements should be played more broadly and grandly than a typical allegro movement.

COL LEGNO: A marking in music that indicates string players should use the wood of the bow rather than the hair, creating a percussive effect.

SUGGESTED READING:

Wolfgang Amadeus Mozart: A Life in Letters
(Penguin edition)

FURTHER LISTENING:

Violin Concerto No. 3 in G Major,
K. 216
Piano Sonata No. 11 in A major, K. 331
Piano Concerto No. 6 in B major, K. 238
Oboe Concerto in C major, K. 314

Mozart's fascination with Turkish music and culture crops up in several of his works, most famously in the 11th piano sonata's well-known "Alla Turca" movement and the opera *Die Entführung aus dem Serail* ("The Abduction from the Seraglio"). A preoccupation with Turkish aesthetics swept across the West in the latter part of the 17th and throughout the 18th centuries, as Europe's victory in the Ottoman's Siege of Vienna in 1683 signaled the beginning of a broader cultural victory.

Even as skirmishes continued for another 100 years between Austrians and Ottomans, Western playwrights, composers and writers mined the exoticism of this Eastern culture, typically casting Turks as cartoonish villains and abductors of women.

How flattering.

As trade increased in the 18th century, a variety of Ottoman goods and traditions began influencing Europe's customs, including the Turkish Janissary military bands which accompanied diplomatic envoys.

The music of these bands is the style of writing that Mozart sought to imitate in the third movement of the Violin Concerto No. 5, which after a graceful, traditional minuet, launches into a biting, mocking "Turkish" section. Listen for the wilder violin passages over droning French horns before the whole orchestra leaps in with short, jumping phrases. The entire character of the music changes as the work becomes more chromatic (using notes outside of the typical scale for this movement) and utilizes percussive *col legno* effects in the cellos and basses.

After a brief cadenza in violin, the movement returns to the opening minuet until it closes with an elegant softness.

Scholars can't pinpoint who Mozart wrote his five violin concertos for, though it's possible he composed them to play himself, as he was a talented violinist as well as virtuoso pianist and composer. What is known is that he wrote them as a teenager and that all five are regularly performed to this day, with the fifth receiving an outsized share.

The concerto's opening movement launches with a typically boisterous introduction in the orchestra before a unique moment in the repertoire: a slow passage for the solo violin, almost as a second introduction. The soloist then performs a new theme over the orchestra's restatement of the opening music, and the concerto takes off in earnest, clever byplay between violinist and orchestra creating a lively musical conversation.

The slow second movement is fairly freeform, a winding orchestral introduction setting the stage for some airy, lyrical playing from the soloist, characterized throughout by quick shifts from soft to strong.

PROGRAM NOTES by Jeremy Reynolds

SCHEHEREZADE, Op. 35

I. The Sea and Sinbad's Ship

II. The Kalandar Prince

III. The Young Prince and
The Young Princess

IV. Festival at Baghdad — The Sea — The Ship Breaks
against a Cliff Surmounted by a Bronze Horseman

DURATION: Around 46 minutes

PREMIERED: Paris, 1910

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

"The program I had been guided by in composing Scheherazade consisted of separate, unconnected episodes and pictures from The Arabian Nights, scattered through all four movements of my suite..."

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

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)

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:

Capriccio Espagnol, Op. 34
Russian Easter Festival Overture Op. 36
Dukas: *The Sorcerer's Apprentice*

NIKOLAI RIMSKY-KORSAKOV

Beethoven originally dedicated his famous Symphony No. 3, the "Eroica," ("Heroic") to Napoleon Bonaparte, believing the Frenchman to be a great liberator of the people. Later, when Bonaparte crowned himself emperor of France, Beethoven violently slashed out the symphony's dedication, tearing a whole in the title page.

And so began (continued?) a compositional tradition of writing music with a subject in mind and second it guessing later.

In Rimsky-Korsakov's case, *Scheherazade* is far more programmatic and explicit in its references to its inspiration, the *Arabian Nights*. In the original score, the composer wrote an introductory note for the premiere:

"The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely."

Later, Rimsky-Korsakov came to regret providing such a specific program note for this work:

"All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond a doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements."

Thankfully, the damage was already done. Part of the draw of this magnificent piece is the clarity of its storytelling. At a time when music education is diminishing around the country and appreciation for classical music is ebbing, what better tonic than a work so ingenious as to explain its own narrative to the listener in real time.

The first movement begins with a vengeance, a furious bass tune representing the sultan's murderous plot. A winding, beguiling violin solo follows, the voice of Scheherazade herself, that returns between tales. The individual movements don't track the tales precisely, but rather take inspiration from their narrative elements. "The Sea and Sinbad's Ship" has an undulating, wave-like bass throughout, the "Kalandar Prince" movement — based on the tale of medieval Islamic character of a wandering mystic — passes solos around to be performed in an improvisatory style unique to each player and retains a spirit of adventure.

"The Young Prince and the Princess" is a distillation of the love stories of the tales, a sentimental tune retaining just a whiff of eroticism, with Scheherazade's theme returning in the middle to blend with the tale in a passionate climax. Finally, the fourth movement references each movement in turn while adding a desperate, careening new melody. The Sultan's vehement theme returning throughout before blending at the finale with Scheherazade's music and resolving in harmonic bliss.

Rimsky-Korsakov was one of only a mighty handful of artists to write directly for orchestra (it was more common to write for piano and orchestrate later). This particular talent breathed life and color into his work in a way that few other composers have achieved since, from the first footsteps of the sultan straight through to that final transcendent major chord in the winds and solo violin.



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2021/2022 POPS

Friday, February 11, 2022, at 7:30 pm

Saturday, February 12, 2022, at 7:30 pm

Sunday, February 13, 2022, at 2 pm

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Fort Worth Symphony Orchestra

Ron Spigeman, Conductor

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Tonight's program is a presentation of the complete film *Back to the Future* with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

Back to the Future is a trademark and copyright of Universal Studios and U-Drive Joint Venture. Licensed by Universal Studios. All Rights Reserved.

Back to the Future is produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

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The score for *Back to the Future* has been adapted for live concert performance.

With special thanks to: Universal Pictures, Amblin Entertainment, Steven Spielberg, Robert Zemeckis, Bob Gale, Alan Silvestri, David Newman, Kristin Stark, Michael Silver, Patrick Koors, Tammy Olsen, Lawrence Liu, Thomas Schroder, Tanya Perra, Chris Herzberger, Noah Bergman, Jason Jackowski, Shayne Mifsud, Darice Murphy, Mark Graham, and the musicians and staff of the Fort Worth Symphony Orchestra.

www.FILMCONCERTSLIVE.COM

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 February 11–13 concerts are
dedicated with heartfelt gratitude to
Ramona and Lee Bass
for their generous support of the
Fort Worth Symphony Orchestra.

The concert on February 11
is generously underwritten by
Aaron and Corrie Howard.

About

Ron

Spigelman



A native of Australia, conductor Ron Spigelman is an honors graduate of the Royal Academy of Music, London. He has been the Associate Conductor of the Buffalo Philharmonic and the Fort Worth Symphony, Music Director of the Fort Worth Dallas Ballet, San Angelo Symphony, Texas Chamber Orchestra, Springfield Symphony (MO), and the Lake Placid Sinfonietta (NY).

As a guest conductor he has appeared with many Symphony orchestras including those in St. Louis, Dallas, Oregon, Phoenix, North Carolina, as well as the Rochester and Naples Philharmonic. He has been the Principal Pops Conductor of the Fort Worth Symphony and the Syracuse Symphony and appears every season with the Tulsa Symphony.

He has conducted Symphonic, Ballet, Opera, Musical Theatre and Pops plus many live film concerts with such features as *Pirates of the Caribbean*, *Fantasia*, *Raiders of the Lost Ark*, *Wizard of Oz*, *Star Wars*, *E.T.*, *Home Alone*, *Polar Express*, *Nightmare Before Christmas* and three of the Harry

Potter films. Guest artists he has accompanied include Horacio Gutierrez, Sharon Isbin, Rachel Barton Pine, Richard Stoltzman, Olga Kern, Jubilant Sykes, Joyce Yang and Pops artists including Marvin Hamlisch, Peter Paul and Mary, James Taylor, Ben Folds, Kenny G, Jason Alexander, Audra McDonald, Vanessa Williams, and Arturo Sandoval.

Other career highlights include the world premiere of *Pegasus* by Lowell Liebermann with the Dallas Symphony in 2001, his Carnegie Hall debut with the Buffalo Philharmonic in 2004, and the world premiere recording of *Sylvan* by Michael Torke which was commissioned for the Lake Placid Sinfonietta's centennial in 2017.

Ron lives in Tulsa, Oklahoma with his wife Laura, they have a combined 6 children. In addition to his conducting career, he is pursuing a Bachelor of Science degree in Family and Human Development with a minor in Sociology at Arizona State University.

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Health and Safety Protocols for your Concert-Going Experience

What to know before you go!

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

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

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

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

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

- **Pre-concert lecture** - This will now be a video series and podcast called "Bachtales with Buddy." This will be pre-recorded and sent to all Symphonic Series patrons prior to your concert.

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

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

A photograph of violinist Sarah Chang sitting on a white staircase. She is wearing a long, flowing, light-colored gown and holding a violin. She is looking upwards and to the right. The background is a plain, light-colored wall.

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