FW SO FORT WORTH SYMPHONY ORCHESTRA

program book

March 2022

Mar. 4–6
The Music of John Williams

Mar. 5
When Instruments Roamed the Earth!

Mar. 11–13
Spirituals and Jazz: Dawson and Gershwin

Mar. 18–20
Kenny G

Mar. 25–27
World Premiere and Tchaikovsky's Fifth: Veronika Ágnes Fáncsik, R. Strauss and Tchaikovsky



Lidiya Yankovskaya conducts
Spirituals and Jazz: Dawson and Gershwin

FW SO 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 grateful to every one of you for joining us at today's performance. The 2021/2022 season continues to bring the joy of live music, and your presence is appreciated by all of us at the Fort Worth Symphony Orchestra. We are pleased to reintroduce Concerts in the Garden this summer, and very much hope you will join us for these fun, family friendly performances. Moving forward into the 2022/2023 season, we are thrilled to welcome our new Music Director, Robert Spano, and new Principal Guest Conductor, Kevin John Edusei to the helm of our fabulous orchestra, strengthened by ten new outstanding musicians.

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 all the very best.

With my warmest regards,

Mercedes Bass

Mercedes T. Bass
Chairman of the Board of Directors

LETTER FROM PRESIDENT AND CEO KEITH CERNY



Dear Loyal Patrons,

We hope you have enjoyed many performances by our remarkable orchestra this year. The month of March brings a wider variety of programming on full display. The brilliant music of John Williams brings to life some of film's most iconic stories from *E.T., Jurassic Park* and *Star Wars* and then the ever-popular Kenny G brings his soulful melodies to the stage. On our symphonic programs, we will usher in Gershwin's jazz era and finish out our month with a program conducted by acclaimed conductor Henrik Nánási.

Don't forget to check out our 2022-2023 Season. We have an exceptional line up of conductors, guest artists and collaborations for the 2022-2023 season, including 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 stunning visual images and projections into our concert series, to add new dimensions to the audience's concertgoing experience. A new experience not to be missed!

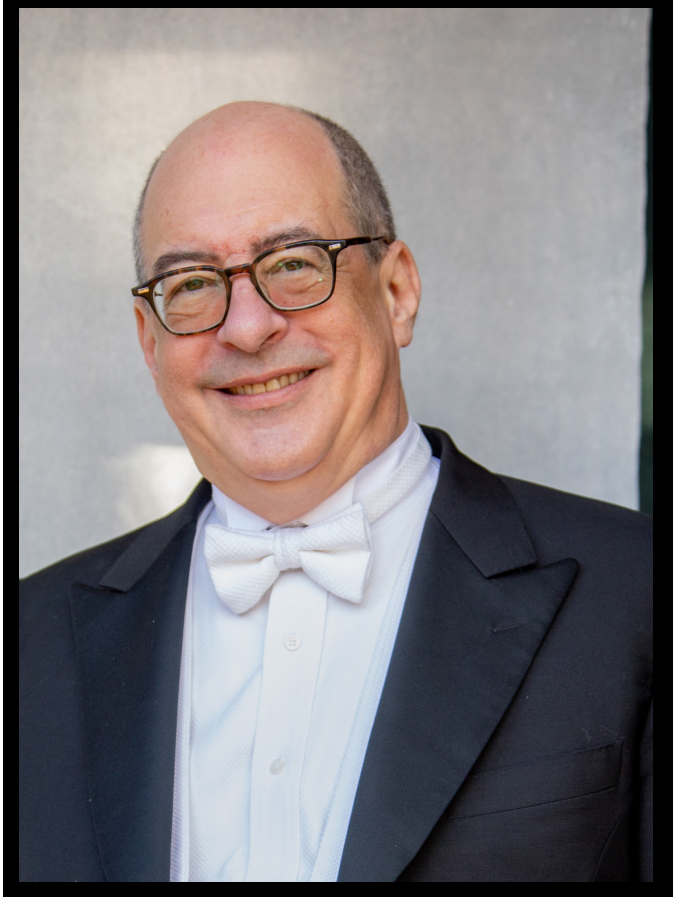
Plus, subscribers also enjoy the great benefit of being able to purchase tickets to our star-studded one-night-only special concerts BEFORE the general public. These special concerts include, the return of Fort Worth's must-see Handel's Messiah, our annual New Year's Eve concert ABBA The Concert, and THE not-to-be-missed Gala concert with world renowned cellist, Yo-Yo Ma. New subscriptions go on sale April 4 but if you are a current subscriber, please renew today to reserve those same seats!

Enjoy the remaining spring season with YOUR Fort Worth Symphony Orchestra!

Keith Cerny

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 Wroclaw 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 *Zigeunerweise*n. 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 Isold*e.

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 Ti*mes), 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°
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°
Aleksandra Holowka, Assistant Principal°
Joni Baczewski
Sorin Guttman
Dmitry Kustanovich
Daniel Sigale

CELLO
Allan Steele, Principal
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Emileigh Vandiver, Associate Principal
Keira Fullerton, Assistant Principal
Burlington Northern Santa Fe
Foundation Chair
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 Petruzziello, Assistant Principal
Gary Whitman

E-FLAT CLARINET
Ivan Petruzziello

BASS CLARINET
Gary Whitman

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

HORN
Gerald Wood, 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
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ORCHESTRA LIBRARIANS
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*In Memory of Manny Rosenthal
°2021/2022 Season Only
⁺Denotes Deceased
The Concertmaster performs on the 1710 Davis Stradivarius violin.
The Associate Concertmaster performs on the 1685 Eugenie Stradivarius violin.

Meet the Musicians

JOSEPH DUBAS & QIONG HULSEY



Your name?
Joseph Dubas

How long have you been with the FWSO?
Since 2019

Your instrument (s)?
Trombone

Where are you originally from?
Falls Church, VA

What made you choose your instrument?
When I was growing up, sometimes my dad would practice the trombone in the basement, and I would sit on the stairs and listen. He's a trombone hobbyist and still plays in a community orchestra in DC. Because of him, I had that sound in my head from a pretty young age.

When did you know you wanted to do this professionally?
I played in a orchestra for the first time in my Junior year of high school, and that was really exciting for me because I got to play my own part! I quickly fell in love with the orchestral repertoire, which lit a fire under me. I also had the good fortune around that time to run into a couple of incredible teachers from the National Symphony, and they really put me on the right path.

Who are your musical inspirations?
Michael Mulcahy, Jörgen van Rijen, Albrecht Mayer, the Chicago Symphony Orchestra, many others

What is your favorite thing about Fort Worth?
It's only a 12 hour drive from some of the best skiing and hiking in the world

Music is your passion and profession, but what are your hobbies?
Skiing, Backpacking, Ultimate Frisbee, Tennis, Disc Golf, reading about war history



Your name?
Qiong Hulsey

How long have you been with the FWSO?
20 years

Your instrument (s)?
Violin

Where are you originally from?
China

What made you choose your instrument?
My father taught my older siblings to playing violin. So inevitably I was the next. But the reason for learning an instrument at thatmoment in China was not a usual one. Like as a hobby or one is talented, or out of curiosity or opportunities arise. It was because only if one had a special skill, they could avoid to be sent to the countryside during cultural revolution.

When did you know you wanted to do this professionally?
When I was 12

Who are your musical inspirations?
My father

What is your favorite thing about Fort Worth?
Friendly and layback people

Music is your passion and profession, but what are your hobbies?
I just became a Mandarin and Cantonese medical interpreter. Trying to learn Spanish. Yoga.

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KEITH CERNY, Ph.D., PRESIDENT AND CEO

2022 Pops

Mar. 4–6, 2022
Bass Performance Hall
Fort Worth, TX

Fort Worth Symphony Orchestra
Richard Kaufman, Conductor

The Music of John Williams

March from *1941*
A New Beginning from *Minority Report*
Close Encounters of the Third Kind
A Child's Tale: Suite from *The BFG*
Harry's Wondrous World from *Harry Potter and the Sorcerer's Stone*
Scherzo for Motorcycle and Orchestra from I*ndiana Jones and the Last Crusade*
Marion's Theme from *Raiders of the Lost Ark*
Raiders March from *Raiders of the Lost Ark*

Intermission

Jurassic Park
The Flight to Neverland from *Hook*
Love Theme from *Superman*
March from Superman
Theme from Jaws
Devil's Dance from *The Witches of Eastwick*
The Forest Battle from *Star Wars Episode VI: Return of the Jedi*
Han Solo and the Princess from *Star Wars Episode V: The Empire Strikes Back*
Main Title from *Star Wars Episode IV: A New Hope*
Flying Theme from *E.T. The Extra-Terrestrial*

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 FWSO dedicates the March 4-6 concerts to **Amon G. Carter Foundation** and the **Roach Foundation Inc**.

About Richard Kaufman



Richard Kaufman has devoted much of his musical life to conducting and supervising music for film and television productions, as well as performing film and classical music in concert halls and on recordings. The 2021-22 concert season marks Richard's thirty-first season as Principal Pops Conductor of Orange County's Pacific Symphony. He holds the permanent title of Pops Conductor Laureate with the Dallas Symphony, and is in his seventeenth season with the Chicago Symphony Orchestra concert series, CSO at the Movies, conducting classic and contemporary film music, as well as classical music used in motion pictures. Richard regularly appears as a guest conductor with symphony orchestras throughout both the United States and around the world including New York, Cleveland, St. Louis, San Diego, Indianapolis, Utah, Edmonton, the Royal Liverpool Philharmonic, the Royal Scottish National Orchestra, and the RTE Concert Orchestra in Dublin, Ireland. Richard has conducted throughout Australia, including sold-out performances at the Sydney Opera House. In May 2015, Kaufman made his conducting debut with the Boston Pops, substituting for John Williams at the Annual Pops Film Night. In 2016, Mr. Williams graciously invited him to share the podium at the annual Tanglewood Film Night, and in 2018, he again joined Mr. Williams in concerts with the Chicago Symphony. During the summer of 2016, Richard conducted the live performance of Michael Giacchino score for Star Trek Beyond with the San Diego Symphony, accompanying the film in its gala world premiere. It was the first time a film was presented outdoors in IMAX. In September of 2018, Richard conducted special "Boston Pops-style" concerts with the Gewandhaus Orchestra in Leipzig.

With a life-long passion for film music, Richard often conducts programs featuring live performances of entire scores while the film is shown. These include Amadeus, Star Wars - A New Hope, Star Wars - The Empire Strikes Back, Jaws, Jurassic Park, E.T., Raiders of the Lost Ark, Home Alone, The Wizard of Oz, Casablanca, Bride of Frankenstein, Psycho, Fantasia, On the Waterfront, Pirates of the Caribbean 1 & 2, Singin' in the Rain, Vertigo, Silverado, Star Trek 2009, Star Trek Beyond, and various silent films. In April, 2014 at the Virginia Arts Festival, Richard conducted the world premiere performance of Stewart Copeland's score for the 1925 silent classic Ben Hur. Following the premiere, he has joined composer/soloist Stewart Copeland in performances of this exciting work with orchestras including the Chicago Symphony, Pacific Symphony, and the Luxembourg Philharmonie.

Richard received the 1993 Grammy Award in the category of Best Pop Instrumental Performance for a recording he conducted with the Nuremberg Symphony. His recordings include "The High and the Mighty" (Varese Sarabande) with the London Symphony Orchestra. Recorded at Abbey Road Studios, this CD features music from classic and contemporary films about flying. Richard's other recordings include film music performed by the Brandenburg Philharmonic in Berlin, a second recording with the Nuremberg Symphony celebrating the 100th anniversary of motion pictures, and two critically acclaimed CDs with the New Zealand Symphony Orchestra, conducting the film music of Alfred Newman and Victor Young.

In October of 2011, Richard conducted the London Symphony Orchestra at the Barbican Centre in a concert presenting the film music of Oscar-winning composer Dimitri Tiomkin. This performance is the first film music recording released on the LSO LIVE recording label. It was nominated for a 2013 Grammy (Best Instrumental Accompaniment for a Vocal - "Wild is the Wind" - Arranger Nan Schwartz), and was also among several LSO recordings produced by James Mallinson which received Grammy nominations in the category of "Best Classical Producer".

He has conducted for performers including John Denver, Andy Williams, Amy Grant, Mary Martin, Nanette Fabray, Herb Alpert and Lani Hall, Stewart Copeland, Martin Short, Sandi Patty, Eileen Ivers, Juliet Prowse, Sir James Galway, Diana Krall, Chris Botti, Michael W. Smith, The Pointer Sisters, Arturo Sandoval, The Beach Boys, Monica Mancini, Peter Paul and Mary, Patty Austin, Robert Goulet, David Copperfield, Davis Gaines, The Righteous Brothers, Martin Short, Jim Brickman, "America", and Art Garfunkel. As a violinist, Richard performed on numerous film and television scores including Jaws, Close Encounters of the Third Kind, Saturday Night Fever, and (in a moment of desperation) Animal House. He has recorded with artists including John Denver, Burt Bacharach, Neil Sedaka, The Carpenters, Neil Diamond, and Ray Charles.

Richard joined the Music Department of Metro-Goldwyn-Mayer Studios in 1984 as Music Coordinator, and for the next 18 years supervised music for all MGM television and animation projects. He received two Emmy Award nominations, one for the animated series, "The Pink Panther" in the category of Outstanding Music Direction and Composition, and another for Outstanding Original Song co-authored for the series All Dogs Go to Heaven. For the MGM television series In the Heat of the Night, Richard composed songs with Actor/Producer Carroll O'Connor. He conducted scores for films including Guarding Tess and Jungle to Jungle.

As a unique part of his career in film, Richard has coached various actors in musical roles including Jack Nicholson, Dudley Moore, Tom Hanks, Armand Assante, David Ogden Stiers and Susan Sarandon.

Richard has served as Music Director and Conductor for numerous musicals. His first assignment (at age 23) was as conductor for the National Tour of Sweet Charity starring Juliet Prowse. He conducted the First National Tours of Company (for Hal Prince) and Two Gentlemen of Verona (for Joseph Papp and the New York Shakespeare Festival). For the Los Angeles and San Francisco Civic Light Operas, he was Music Director and Conductor for musicals including Wonderful Town (starring Nanette Fabray), Irma La Douce, The Sound of Music (for which he was nominated by the San Francisco Theater Critics for Outstanding Music Direction), and Guys and Dolls (starring Milton Berle).

In April, 2012 Richard received the "Distinguished Alumni Award" from his alma mater, California State University @ Northridge. While a student at CSUN, he composed the University's Alma Mater and Fight Song. In May, 2008, Richard was the keynote speaker for the CSUN Honors Convocation Ceremony. He has appeared as a guest speaker and conductor at various universities including Southern California, Georgia, Furman, Bob Jones, the California State Universities at Northridge and Fullerton, and the University of Liverpool (U.K.). He is on the Board of the Film Music Foundation, and is a member of the Music Advisory Board of the Young Musicians Foundation.

Born in Los Angeles, Richard began violin studies at age 7, played in the Peter Meremblum California Junior Symphony, and was a member of the Young Musicians Foundation Debut Orchestra. He attended the Berkshire Music Festival at Tanglewood in the Fellowship program, and earned a B.A. in Music from California State University Northridge. Richard lives in Southern California with his wife, Gayle, a former dancer in film, television and on Broadway. His daughter, Whitney is a graduate (with honors) from Chapman University in Orange, California. For 2 1/2 years, she was a member of the cast of the National Tour of Mama Mia!, and has continued her career singing on recording, as well as with numerous symphony orchestras throughout the world.

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2022 Family

Saturday, Mar. 5, 2022, at 11 a.m.
Bass Performance Hall
Fort Worth, TX

Fort Worth Symphony Orchestra
Alex Amsel, Conductor
Bob Singleton, Composer
Stephen White, Story & Narration
Stephen Raikes, Special Guest
Patty Wirtz, Special Guest

SINGLETON — When Instruments Roamed the Earth!

When Instruments Road the Earth! Theme
Sir Humphrey Treble-Clef
Kaboom for Orchestra
String Dinosaurs
Toot Suite for Woodwinds
Horns Aplenty
Blunder Lizards
Finale Part 1
Cymbalsauras
Finale Finish

This concert will be performed without an 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.

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 Bob Singleton



Bob Singleton is an experienced, award-winning, classically-trained composer and producer with deep roots in studio production, classical, and popular music.

He is a Grammy-nominated and multi-platinum album award-winning producer, composer, and arranger. His music work includes over 70 PBS episodes, over 60 albums, an NBC network special, and a sold-out Radio City Music Hall run. He has also worked as a composer and music producer for home videos and award-winning commercial & industrial projects (Gold Cindy Award), and worked on award winning theater and musical productions. Bob has been nominated for 4 Dove awards in the Children's Musical Album of the Year category.

Bob's triumphant kids & family concert for symphony orchestra, "When Instruments Roamed the Earth" was premiered February 2, 2019, by the Fort Worth Symphony Orchestra at Bass Performance Hall in Fort Worth, under the baton of Alejandro Gómez Guillén. (note: The concert has undergone an official title change from "Jurassic Parts" to "When Instruments Roamed the Earth!" due to issues with adult entertainment links and hashtags.)

He has produced music and soundtracks for hundreds of programs. These programs have appeared internationally and nationally on NBC, PBS, independent TV stations, The Disney Channel, educational distribution, and home video retail sale.

His scoring experience ranges from digital workstations to full orchestra, hip-hop, R&B, rock, symphonic, pop and children's music. He has written hundreds of songs, commercials and scores for a variety of broadcast and industrial clients.

Bob has also created and produced animated and live action home videos as well as several interactive computer media titles.
Bob started his music career in his home state of California, where he worked as a keyboard player making song demos for a pop song publisher.

He traveled to Texas for college. After graduating with honors in Music Composition from the University of North Texas' School of Music, he went to work as a recording engineer. His first work was in Dallas, where his ability to read scores in jingle sessions made him one of the top engineers in a busy jingle industry town.

He went on to engineer top acts like Willy Nelson, The Commodores, Amy Grant, and many others in studio and for live TV and radio broadcasts. He traveled and worked in Dallas, LA, Nashville, Toronto and many other locations.

Bob carried on parallel careers as both a composer and a freelance engineer for many years, until he set up his own production company in the 80's. He distinguished himself by being a leader in the coordinated use of computer compositional tools and audio-video interlock.

Many of his clients were ad agencies whose commercials, needed tightly synchronized scores in a wide variety of musical styles, and major political candidates (like Bill Clements, Gov. of Texas) wanting persuasive musical signatures.

Bob's client list has included American Airlines, Southwest Airlines, The US Air Force, JC Penney, Gaylord Entertainment, Lyrick Studios, Sony Entertainment, Marvel Animation, and many others.

In the 90's, Bob became one of the top creators of music for kids in the US. He was a music director on Barney® and Friends for 10 years, and his music for Barney is still heard in over 100 countries, worldwide. He produced over 30 albums for children, gathering a Grammy nomination, 4 Dove nominations, a triple platininum album and a platinum album.

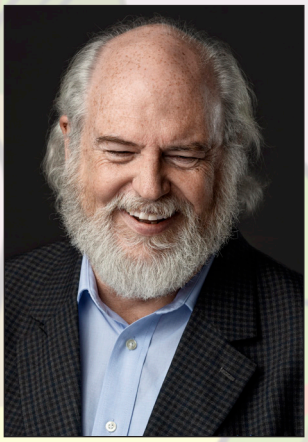
While working on the Barney® TV series, Bob started working on computer-based media projects. He collaborated with Activision on a Playstation game, and developed sound tracks for several interactive CD-ROM projects.

He continued with commercial and industrial projects too; picking up a Gold Cindy Award for his work with JC Penney and Henry Grethel Clothing, created music for The Dallas Mavericks and Dallas Sidekicks, and produced for major industrial clients like Interstate Battery Systems of America and World Vision.

Bob is currently writing and creating a wide variety of music and soundtrack projects in his personal recording studio in the open country of Texas, USA.

Additional Artists

Stephen White is a Texas-based humorist and award-winning writer specializing in children's entertainment. As primary writer for the "Barney & Friends™" franchise, White scripted numerous television episodes, videos, film, and live concert events. His original songs and lyrics have appeared on Grammy-nominated albums, and he is the author of several million-selling books for children. Stephen White is also a contortionist, and was featured in the "Ripley's Believe It or Not™ Book of Human Oddities" for standing with his feet turned backwards.



Stephen Raikes went to Oklahoma City University to Study Dance Management, and has been involved in the theater and dance community in DFW for many years. Highlights include dancing with Contemporary Ballet Dallas, playing Action; *West Side Story*, Mungojerrie; *Cats*, and Tommy Djilas; *Music Man*. He loves dancing, (especially with his beautiful wife Courtney) playing board games, camping, and basically anything to do with being outdoors.



This isn't **Patty Wirtz**'s first journey into the land of musical dinosaurs… As the voice of "BJ" on the PBS series "Barney and Friends," she's had the chance to educate and entertain children around the world. She has performed in theaters across the country, and spent a delightful seven years as a resident actor at Casa Manana Theater in Fort Worth. Currently, Patty continues her work as a voice actor with the Mary Collins Agency. She loves recording from her home studio, where she sometimes works in her PJ's.



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

2022 Symphonic

Mar. 11–13, 2022
Bass Performance Hall
Fort Worth, TX

Fort Worth Symphony Orchestra
Lidiya Yankovskaya, Conductor
Orion Weiss, Piano

GERSHWIN (arr. Campbell-Watson) — **An American in Paris**

GERSHWIN (arr. Grofé) — **Rhapsody in Blue**
Orion Weiss, Piano

Intermission

DAWSON — **Folk Symphony**

I. The Bond of Africa: Adagio; Allegro con brio
II. Hope in the Night: Andante; Allegretto (alla scherzando)
III. O Le' Me Shine, Shine Like a Morning Star: Allegro 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 FWSO dedicates the March 11-13 concerts to

Mollie & Garland Lasater Charitable Fund at the NTCF

and

Neiman Marcus Fort Worth

George Gershwin

AN AMERICAN in PARIS

DURATION: About 17 minutes

PREMIERED: New York City, 1928

INSTRUMENTATION: Three flutes, piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, three saxophones, three trumpets, three trombones, tuba, timpani, snare drum, cymbals, bass drum, triangle, bells, xylophone, taxi horns, celesta, and strings.

"True music must repeat the thought and inspirations of the people and the time."

…

"When jazz is played in another nation, it is called American. When it is played in another country, it sounds false. Jazz is the result of the energy stored up in America."

— George Gershwin
(Born 1898, USA; died 1937)

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

SUGGESTED READING:
The Memory of All That: The Life of George Gershwin, by Joan Peyser

FURTHER LISTENING:

Gershwin: Variations on "I Got Rhythm"
Cuban Overture
Second Rhapsody
Overture to Shall We Dance

Ravel: Boléro

Ah, Paris in the 1920s. While America's '20s roared, the city of love sizzled.

Numerous writers, artists and composers made pilgrimages to this artistic mecca, some to study, some to mingle with some of the world's finest minds, some simply to booze. Gershwin visited Paris twice in the late '20s, once to study with the famous composer Ravel, who turned him down, and once to study with Nadia Boulanger, who taught Copland, Bernstein, Phillip Glass, and numerous other famous American musicians.

She also turned him down point blank after hearing him play, telling the lad "I can teach you nothing," a tale Gershwin repeated often and with pride. (With her teaching pedigree, who could blame him?)

Still, the trip wasn't a loss, as Gershwin returned home with a nifty set of taxi cab horns — more on those in a moment — as well as the idea for a new work. The opening tune came to him during his first visit, a jovial, chirping tune, which he gifted to his host family as a melodic fragment. He developed this tune further after his subsequent visit as a commission for the New York Philharmonic, building a free rhapsody with this musical fragment as the nucleus, passing it among sections of the orchestra, tweaking and blending its individual elements throughout. The work overall is in five sections, charting an American tourist's wanderings about the city of love, a joyous, uplifting romp throughout.

The composer himself describes the tone poem as follows:

> "The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American… perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simpler than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

As was common with Gershwin's work, *An American in Paris* proved a smash success with listeners but was regarded more dubiously by critics, some of who opined that the works was purely a product of its era and wouldn't stand the test of time. Nearly 100 years later, it's still a staple. Then again, who could have realized the 1920s would be regarded with such affection a century later, flappers and all.

Finally, the cab horns Gershwin uses in the piece are clearly different in the recording he supervised in 1929 than the ones most orchestras honk nowadays. That recording is a good deal more dissonant than many orchestras use, leading to a surprising amount of debate over the years.

George Gershwin

RHAPSODY in BLUE

DURATION: About 16 minutes

PREMIERED: New York, 1924

INSTRUMENTATION: Two flutes, two oboes, two clarinets and bass clarinet, two bassoons, two alto saxophones and tenor saxophone, three horns, three trumpets, three trombones, tuba, solo piano, timpani, cymbals, bass drum, snare drum, triangle, gong, banjo, and strings.

"When I'm in my normal mood, music drips from my fingers.

…

"The composer does not sit around and wait for an inspiration to walk up and introduce itself! Making music is actually little else than a matter of invention aided and abetted by emotion. In composing we combine what we know of music with what we feel."

— George Gershwin
(Born 1898, USA; died 1937)

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

CADENZA: A virtuoso passage in a concerto movement or aria, typically near the end and often played without strict adherence to meter or time.

SUGGESTED READING:
The Memory of All That: The Life of George Gershwin by Joan Peyser
George Gershwin: His Life and Work by Howard Pollack

FURTHER LISTENING:

Gershwin: Piano Concerto in F Minor
An American in Paris
Three Preludes

Grofé: Grand Canyon Suite

The news that Gershwin was to write a jazz concerto for bandleader Paul Whiteman's upcoming all-jazz concert proved quite a shock to Gershwin.

On January 3, 1924, the story goes, George Gershwin's brother, Ira, saw in a news article that George was hard at work on the concerto that would become the *Rhapsody in Blue*. George, who was playing billiards at the time and had already turned down Whiteman's invitation to write a piece for the concert, was understandably perplexed, and he rang Whiteman up the next day to demand an explanation. Professional music being the competitive world that it is, Whiteman had heard that a rival bandleader was organizing a similar concert, and he decided to announce Gershwin's work and push his own performance up, sweet-talking Gershwin into composing the *Rhapsody* for a rapid Feb. 24 premiere.

With no time to waste, Gershwin set about working on a piece that would fuse classical and jazz idioms as was all the rage in the roaring '20s, later telling his biographer:

> "It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer.... I frequently hear music in the very heart of the noise. And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."

The rest is history. The opening clarinet solo began life as a scale, but as a prank in rehearsal clarinetist Ross Gorman slid up the scale with a bluesy wail. Gershwin loved the effect and asked him to perform it that way every time. After a punchy statement of the opening theme in the orchestra, the piano enters brooding, mysterious, and begins to trade virtuosic licks with interjections from the orchestra, with plenty of solo clarinet and trumpet.

Gershwin himself premiered the work, improvising some of the solo sections on the spot. At the time, the composer, only 26-years-old, wasn't confident yet in his ability to orchestrate music, or to take a tune and assign harmony and melody to different instruments of the orchestra. Whiteman's own arranger, Ferde Grofé (composer of the famous *Grand Canyon Suite*) deserves significant credit for the work, as it's his colorful assignations of solos that immediately captivated listeners. Grofé rearranged the work for larger orchestra in 1926 and 1942. It's this last version that still regularly schmalzes its way into concert halls around the globe.

At the premiere, critics were divided, though the paper the New York World famously tipped its hat to Gershwin making "an honest woman out of jazz."

Willam Levi Dawson

FOLK SYMPHONY

I. The Bond of Africa
II. Hope in the Night
III. O, Le' Me Shine, Shine Like a Morning Star!

DURATION: About 28 minutes

PREMIERED: New York, 1934

INSTRUMENTATION: Two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contrabassoon, four French horns, three trumpets, three trombones, tube, timpani, adawura, African clave, bass drum, chimes, cymbals, gong, snare drum, tenor drum, xylophone, harp, and strings.

"I've not tried to imitate Beethoven or Brahms, Franck or Ravel — but to be just myself, a Negro. To me, the finest compliment that could be paid my symphony when it has its premiere is that it unmistakably is not the work of a white man. I want the audience to say: 'Only a Negro could have written that.'"

— William Levi Dawson
(Born 1899, USA; died 1990)

SYMPHONY: An elaborate orchestral composition typically broken into contrasting movements, at least one of which is in sonata form. In the case of the "Italian," it's the first mo*vement*.

SUGGESTED READING:
The Music of Black Americans: A History by W. W. Norton

FURTHER LISTENING:
Dawson: *Jesus Walked the Lonesome Valley*
Out in the Fields
Swing Low
Trio for Violin, Cello, and Piano

Dvořák: Symphony No. 9 in E Minor, ("From the New World")

A lone French horn opens the first movement of Dawson's only symphony, initiating a lonely, noble call and response with the rest of the orchestra reminiscent of the format of American spirituals. The English horn soon repeats that opening cry, and then the whole orchestra takes over to begin developing and transforming the opening tune and the more sprightly, more blues-inflected second theme.

Beauty may indeed be in the eye of the beholder, but there's little not to like about the *Folk Symphony*. It's a tuneful, engaging affair that evidences complete mastery of technique and orchestration and functions as a profoundly American take on the symphonic form, perhaps the greatest since Dvořák's 1893 Symphony No. 9, "From the New World," which also borrows from spirituals and makes heavy use of solo French and English horns. Dawson wrote of his own symphony: "The themes are taken from what are popularly known as Negro Spirituals. In this composition, the composer has employed three themes taken from typical melodies over which he has brooded since childhood, having learned them at his mother's knee."

That intimate familiarity with and affinity for his thematic material is evident throughout the symphony, which proved instant smash success, garnering positive attention from listeners and the press alike. The second movement, the heart of the work, fronts the English horn with a harmonically knotty solo over pensive, marching strings. Dawson wrote that this this middle movement was an "atmosphere of the humdrum life of a people whose bodies were baked by the sun and lashed with the whip for two hundred and fifty years; whose lives were proscribed before they were born."

The finale returns to the spiritual format, with a lunging surge of energy in the strings before solo wind voices begin to call out above with more lively enthusiasm. (After a trip to Africa, Dawson revised this movement in 1952 to incorporate some of the polyrhythmic figures he'd experienced.) The entire orchestra enters to build to new heights by layering tunes with interlocking rhythms above one another, slowly cranking the tension higher and higher until a final, explosive strike from the entire orchestra.

Dawson, an Alabama native, ran away from home to study music at the Tuskegee Institute, though he carried the spirituals and tunes of his childhood with him throughout his career, setting them for a variety of choral and instrumental ensembles. He enjoyed a long career as a performer, educator and composer. The *Negro Folk Symphony,* despite its triumphant premiere, dropped off the map soon after. The composer's race is certainly a possible, even likely, factor, though it's not known why this happened. The symphony is currently experiencing a much-deserved renaissance.

About
Lidiya Yankovskaya



Russian-American conductor Lidiya Yankovskaya is a fiercely committed advocate for Russian masterpieces, operatic rarities, and contemporary works on the leading edge of classical music. She has conducted more than 40 world premieres, including 16 operas, and her strength as a visionary collaborator has guided new perspectives on staged and symphonic repertoire from Carmen and Queen of Spades to Price and Prokofiev. As Music Director of Chicago Opera Theater, Ms. Yankovskaya has led the Chicago premieres of Jake Heggie's Moby-Dick, Rachmaninov's Aleko, Joby Talbot's Everest, Tchaikovsky's Iolanta, and the world premiere of Dan Shore's Freedom Ride. Her daring performances before and amid the pandemic earned recognition from the Chicago Tribune, which praised her as "the very model of how to survive adversity, and also how to thrive in it," while naming her 2020 Chicagoan of the Year.

In the 2021/22 season, Ms. Yankovskaya makes a trio of Texan debuts, leading performances of *Carmen* at Houston Grand Opera, a tribute to Ruth Bader Ginsburg at Dallas Symphony Orchestra, and concerts featuring works by Gershwin and Dawson at Fort Worth Symphony. Elsewhere, she debuts with Chicago Symphony Orchestra in Prokofiev's *Peter and the Wolf*, makes her Minnesota Opera debut with Voices United, leads a program of Brahms and Wagner at Elgin Symphony, and makes her Pasadena Symphony debut conducting works by Tchaikovsky, Rimsky-Korsakov, and Gabriela Lena Frank. At Chicago Opera Theater, she conducts the Chicago premiere of Mark Adamo's *Becoming Santa Claus* and a concert version of *Carmen*, starring Jamie Barton opposite Stephanie Blythe.

Ms. Yankovskaya has recently conducted *Don Giovanni* at Seattle Opera, *Pia de' Tolomei* at Spoleto Festival USA, *Il barbiere di Siviglia* at Wolf Trap Opera, *Ellen West* at New York's Prototype Festival, and the world premiere of *Taking Up Serpents* at Washington National Opera. On the concert stage, she has been recently engaged with Chicago Philharmonic, Rhode Island Philharmonic, and the symphony orchestras of Hawaii and Oviedo, Spain.

Ms. Yankovskaya is Founder and Artistic Director of the Refugee Orchestra Project, which proclaims the cultural and societal relevance of refugees through music, and has brought that message to hundreds of thousands of listeners around the world. In addition to a National Sawdust residency in Brooklyn, ROP has performed in London, Boston, Washington, D.C., and the United Nations. She has also served as Artistic Director of the Boston New Music Festival and Juventas New Music Ensemble, which was the recipient of multiple NEA grants and National Opera Association Awards under her leadership.

As Music Director of Harvard's Lowell House Opera, Ms. Yankovskaya conducted sold-out performances of repertoire rarely heard in Boston, including Tchaikovsky's *The Queen of Spades*, Britten's *A Midsummer Night's Dream*, and the U.S. Russian-language premiere of Rimsky-Korsakov's *The Snow Maiden*. Her commitment to exploring the breadth of symphonic and operatic repertoire has also been demonstrated in performances of Rachmaninoff's Aleko and the American premieres of Donizetti's *Pia de' Tolomei*, Rubinshteyn's *The Demon*, and Rimsky-Korsakov's *Kashchej The Immortal* and Symphony No. 1.

An alumna of the Dallas Opera's Hart Institute for Women Conductors and the Taki Alsop Conducting Fellowship, Ms. Yankovskaya has also served as assistant conductor to Lorin Maazel, chorus master of Boston Symphony Orchestra, and conductor of Boston Youth Symphony Orchestra. She has been featured in the League of American Orchestras Bruno Walter National Conductor Preview and Cabrillo Festival for Contemporary Music, and assisted Vladimir Jurowski via a London Philharmonic fellowship.

Ms. Yankovskaya holds a B.A. in Music and Philosophy from Vassar College, with a focus on piano, voice, and conducting, and earned an M.M. in Conducting from Boston University. Her conducting teachers and mentors have included Lorin Maazel, Marin Alsop, Kenneth Kiesler, and Ann Howard Jones.

Ms. Yankovskaya's belief in the importance of mentorship has fueled the establishment of Chicago Opera Theater's Vanguard Initiative, an investment in new opera that includes a two-year residency for emerging opera composers. Committed to developing the next generation of artistic leaders, she also volunteers with Turn The Spotlight, a foundation dedicated to identifying, nurturing, and empowering leaders – and in turn, to illuminating the path to a more equitable future in the arts.

Recipient of Solti Foundation U.S. Career Assistance Awards in 2018 and 2021, Ms. Yankovskaya has been a featured speaker at the League of American Orchestras and Opera America conferences, and served as U.S. Representative to the 2018 World Opera Forum in Madrid.

About Orion Weiss

One of the most sought-after soloists and chamber music collaborators of his generation, Orion Weiss is widely regarded as a "brilliant pianist" (*The New York Times*) with "powerful technique and exceptional insight" (*The Washington Post*). With a warmth to his playing that outwardly reflects his engaging personality, Weiss has dazzled audiences with his passionate, lush sound and performed with dozens of orchestras in North America including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic.

Recent seasons have seen Weiss in performances for the Lucerne Festival, the Denver Friends of Chamber Music, the Chamber Music Society of Lincoln Center, the Kennedy Center's Fortas Series, and the 92nd Street Y, and at the Aspen, Bard, Ravinia, and Grand Teton summer festivals among others. Highlights also include his third performance with the Chicago Symphony Orchestra, a performance of Beethoven's Triple Concerto with the Saint Paul Chamber Orchestra, the release of his recording of Christopher Rouse's *Seeing*, and recordings of Gershwin's complete works for piano and orchestra with the Buffalo Philharmonic Orchestra and JoAnn Falletta.

Known for his affinity for chamber music, Weiss performs regularly with violinists Augustin Hadelich, William Hagen, Benjamin Beilman, James Ehnes, and Arnaud Sussman; pianist Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica Quartets. As a recitalist and chamber musician, Weiss has appeared across the United States at venues and festivals including Sheldon Concert Hall, the Broad Stage, Seattle Chamber Music Festival, La Jolla Music Society SummerFest, the Schubert Club, Chamber Music Northwest, Bridgehampton Chamber Music Festival, Spivey Hall, and many more.

In the summer of 2011, Weiss made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher. In recent seasons, he has also performed with the San Francisco Symphony, Philadelphia Orchestra, Pittsburgh Symphony, Toronto Symphony Orchestra, National Arts Centre Orchestra, and Orpheus Chamber Orchestra, and in duo summer concerts with the New York Philharmonic at both Lincoln Center and the Bravo! Vail Valley Festival. In 2005, he toured Israel with the Israel Philharmonic Orchestra conducted by Itzhak Perlman. Weiss can be heard on the Naxos, Telos, Bridge, Yarlung and Artek labels in recordings such as *The Piano Protagonists* with The Orchestra Now led by Leon Botstein; *Scarlatti's Complete Keyboard Sonatas*; a disc of Bartók, Dvorák, and Prokofiev; Brahms Sonatas with violinist Arnaud Sussmann; a solo album of J.S. Bach, Scriabin, Mozart, and Carter; and a recital disc of Rachmaninoff, Beethoven, Schumann, Massenet, and Piatigorsky with cellist Julie Albers. In 2018, Weiss self-released Presentiment, a recording that explores the omens and anxiety of the tense world leading up to the first World War with music by Granados, Janáček, and Scriabin.

Weiss's impressive list of awards includes the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, the Gina Bachauer Scholarship at the Juilliard School, and the Mieczyslaw Munz Scholarship. He won the 2005 William Petschek Recital Award at Juilliard and made his New York recital debut at Alice Tully Hall that April. Also in 2005, he made his European debut in a recital at the Musée du Louvre in Paris. He was a member of Lincoln Center's The Bowers Program (formerly CMS Two) from 2002-2004, which included his appearance in the opening concert of the Society's 2002-2003 season at Alice Tully Hall performing Ravel's La Valse with Shai Wosner.

A native of Lyndhurst, Ohio, Weiss attended the Cleveland Institute of Music where he studied with Paul Schenly, Daniel Shapiro, Sergei Babayan, Kathryn Brown, and Edith Reed. In February of 1999, Weiss made his Cleveland Orchestra debut performing Liszt's Piano Concerto No. 1. The next month, with less than 24 hours' notice, Weiss stepped in to replace André Watts for a performance of Shostakovich's Piano Concerto No. 2 with the Baltimore Symphony Orchestra and was immediately invited to return for a performance of the Tchaikovsky Piano Concerto in that October. In 2004, he graduated from the Juilliard School, where he studied with Emanuel Ax.



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2022 Pops

Saturday, Mar. 18–20, 2022
Bass Performance Hall
Fort Worth, TX

Fort Worth Symphony Orchestra
Stuart Chafetz, Conductor
Kenny G, Saxophone

Loving You	arr. Bill Ross
Silhouette	arr. Randy Waldman
Sabor a mi	arr. Jorge Calandrelli & Chris Boardman
Havana	arr. Bill Ross & Matt DP
Forever In Love	arr. Scott Smalley & Matt DP
Desafinado	Antonio Carlos Jobim, arr. Bill Ross & Chris Boardman
Olympic Theme (Champion's Theme)	arr. Bill Ross

Intermission

Heart and Soul	arr. Jorge Calandrelli & Randy Waldman
Anthem	arr. Bill Ross
Going Home	arr. Walter Afanasieff
Innocence	arr. Bill Ross & Chris Boardman
Cadenza	
Songbird	arr. Matt DP
My Heart Will Go On	James Horner arr. Bill Ross & Matt DP

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 FWSO dedicates the March 18-20 concerts to **Mr. and Mrs. Mark L. Hart III** and **Qurumbli Foundation**.

About Kenny G



The sound of Kenny G's saxophone is as iconic as his curly coif; indeed, both are instantly recognizable. His latest release, *New Standards*, the title of his 19th studio album, fifth for Concord Records and first since 2015's *Brazilian Nights*, could well be used to describe his four-decade body of work, a vision of jazz that helped launch both a musical genre and radio format. After director Penny Lane's critically acclaimed HBO documentary, *Listening to Kenny G* – which humorously reconsiders the purist critical backlash to his music – and a demand performance on Kanye West's Grammy-winning *Jesus Is King* album, it's now cool to not only be Kenny G, but admit you're a fan of his as well.

"I didn't realize how strong the message was until I saw the finished film," says Kenny, who has both the best-selling instrumental album of all time in the Diamond-selling, 12-times-platinum 1992 *Breathless*, earning him his only Grammy Award among 15 nominations, and the *Guinness Book of World Records* mark for longest sustained note ever recorded on the saxophone. The feature probes some of the many Kenny G accomplishments, from his song "Going Home" being used as the official end-of-work-day anthem in China to his skills as a golfer and airline pilot. He was also one of the original 10 investors in his Seattle hometown Starbucks Coffee.

Recalling his music spawning the "smooth jazz" phenomenon, Kenny explains, "I'm proud of the fact it was a new style of music that no one was either playing or writing at the time. And it touched a great many people who weren't into traditional jazz, pop or R&B. Somewhere in the middle, they found something they were looking for and liked."

New Standards continues the musical path that has seen Kenny G sell 75 million albums around the world, looking back to the classic '50s and '60s jazz ballads for inspiration, updating them with new studio technology, such as the digital ability to piece together songs note by note from different performances. The tracks are almost equally divided between soprano and tenor sax, with one song, "Two of a Kind," featuring him on both, duetting with himself, a slight, unintended hint of Seals & Crofts' "Summer Wind" wafting through, while the wistful, airy "Moonlight" finds him taking a rare turn on alto sax, the instrument on which he first learned to play.

"I wanted to play songs with chord progressions that reflected the classic jazz era of Coltrane, Charlie Parker, Sonny Rollins, Cannonball Adderley and Dexter Gordon, while doing them my way, creating new standards," he says. For "Legacy," he sampled the great Stan Getz playing tenor on a live, unaccompanied version of "Happy Birthday," creating a duet with him on soprano sax.

"I took those individual notes and turned them into a melody I'm proud of," explains Kenny. "I don't think that's ever been done before."

Reminiscent of his global hit duet with a filmed Louis Armstrong on "What a Wonderful World," Kenny G expects some jazz buffs night not be happy with his Getz tribute, even though, as was the case with the Armstrong song, he is donating all proceeds to the late musician's estate and family, whom Kenny says are delighted with his version.

Kenny performs a sprightly soprano sax on the opening "Emeline," named after a close family friend, while the ultra-romantic "Only You" combines a variety of throwback chord changes with a soaring tenor sax gliding its way on top.

"Rendezvous" evokes a smoky jazz ballad of the '40s with its aching tenor, the first song Kenny G recorded for the album. "Paris by Night" evokes a foggy night strolling on the bridges across the Seine, while "Anthem" sports a duet between Kenny G on soprano and cello, giving the track a hymn-like, anthemic drive a song Kenny played live with the National Symphony in Nashville in December.

"Blue Skies" is an airy, whimsical melody he wrote with piano player Randy Waldman, a fellow airplane pilot -- hence the title -- whom he accompanies on soprano sax. "Milestones" offers an homage to classic jazz tropes in name and sound, while the closing "Waltz in Blue," titled for its three-quarter time crossed with a blues beat, ends the album on a rounded low B-flat, the perfect answer to the high E which begins the first track, "Emeline."

The album forms an aural narrative, which makes it the perfect vehicle to demonstrate to film directors and music supervisors that Kenny G, the world's most popular instrumental musician, is overdue to compose his first movie score.

"If any director needs a memorable instrumental for their film..." he offers. "I think I've proven what I can do."

For the last several years, Kenny G has taken to the internet with gusto, his posts becoming memes and going viral, as he continues to have fun with the whole idea of being his iconic self, satirized in *South Park, Trolls World Tour* (as a frizzy-haired sax player threatens the whole pop music cosmos with his "smooth jazz") and *Saturday Night Live*'s Kenan Thompson-hosted "What's Up With That?" segment, where Fred Armisen plays a certain frizzy-haired soprano sax player.

"I don't know why they just don't have me do it," Kenny G laughs, perfectly in on the joke. "When I was on the show playing with Foster the People, I told them, 'Hey guys, I'm right here.' I can fake playing sax really well."

And, as you can hear on the excellent new *New Standards*, he does quite fine when he plays for real, too.

About Stuart Chafetz

Stuart Chafetz is the Principal Pops Conductor of the Columbus Symphony and the newly appointed Principal Pops Conductor of the Chautauqua and Marin Symphonies. Chafetz, a conductor celebrated for his dynamic and engaging podium presence, is increasingly in demand with orchestras across the continent and this season Chafetz will be on the podium in Detroit, Houston, Milwaukee, Naples, Philly Pops, Cincinnati Pops, Pittsburgh, San Diego, and Winnipeg. He enjoys a special relationship with The Phoenix Symphony where he leads multiple programs annually.

He's had the privilege to work with renowned artists including Chris Botti, 2 Cellos, Hanson, Rick Springfield, Michael Bolton, Kool & The Gang, Jefferson Starship, America, Little River Band, Brian McKnight, Roberta Flack, George Benson, Richard Chamberlain, The Chieftains, Jennifer Holliday, John Denver, Marvin Hamlisch, Thomas Hampson, Wynonna Judd, Jim Nabors, Randy Newman, Jon Kimura Parker and Bernadette Peters.

He previously held posts as resident conductor of the Milwaukee Symphony Orchestra and associate conductor of the Louisville Orchestra. As principal timpanist of the Honolulu Symphony for twenty years, Chafetz would also conduct the annual Nutcracker performances with Ballet Hawaii and principals from the American Ballet Theatre. It was during that time that Chafetz led numerous concerts with the Maui Symphony and Pops. He's led numerous Spring Ballet productions at the world-renowned Jacobs School of Music at Indiana University.

In the summers, Chafetz spends his time at the Chautauqua Institution, where he conducts the annual Fourth of July and Opera Pops concerts with the Chautauqua Symphony Orchestra in addition to his role as that orchestra's timpanist.

When not on the podium, Chafetz makes his home near San Francisco, CA, with his wife Ann Krinitsky. Chafetz holds a bachelor's degree in music performance from the College-Conservatory of Music at the University of Cincinnati and a master's from the Eastman School of Music.



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2022 Symphonic.

Bass Performance Hall
Fort Worth, TX

Fort Worth Symphony Orchestra
Henrik Nánási, Conductor
Kevin Burdette, Bass
Stanislav Chernyshev, Clarinet

R. STRAUSS — **Don Juan, Op. 20**

VERONIKA ÁGNES FÁNCSIK — **"From hence your memory death cannot take"**
Three Sonnets by William Shakespeare, for Bass voice Clarinet solo and Orchestra, Op. 46 (WORLD PREMIERE)

I. Sonnet 66
II. Sonnet 90
III. Sonnet 81

Kevin Burdette, Bass
Stanislav Chernyshev, Clarinet

Intermission

TCHAIKOVSKY — **Symphony No. 5 in E Minor, Op. 64**

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

This concert 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 FWSO dedicates the March 25-27 concerts to

Alann P. and Charles F. Bedford Endowment Fund at the NTCF.

Richard Strauss

DON JUAN, Op. 20

DURATION: About 18 minutes

PREMIERED: Weimar, 1889

INSTRUMENTATION: Three flutes, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four French horns, three trumpets, three trombones, tube, timpani, triangle, cymbals, glockenspiel, harp, and strings.

"I want to be able to depict, in music, a glass of beer so accurately that every listener can tell whether it is a Pilsner or a Kulmbacher."

…

"Ideas, like young wine, should be put in storage and taken up again only after they have been allowed to ferment and to ripen."

— Richard Georg Strauss
(Born 1864, Bavaria; died 1949)

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

SUGGESTED READING:

Richard Strauss: Man, Musician, Enigma by Michael Kennedy

FURTHER LISTENING:

Strauss: Don Quixote
Salome
Till Eulenspiegel
Death and Transfiguration
Horn Concerto No. 1

To put it delicately, Strauss didn't shy away from composing music for racy scenarios. There's the sultry, slinking "Dance of the Seven Veils" from his opera *Salome*. The *in medias* res opening of the opera *Der Rosenkavalier*, with its gasping, whooping cries in the brass. And then, there's *Don Juan*, his first famous tone poem based on the famous tale.

The music begins with a gallant smirk, sheer confidence personified in music, sweeping strings and sharp interjections from the brass and percussion giving the subject a heroic flair. The breathless fanfare gives way before long, however, to a more intimate tune, a wooing violin solo beguiling the senses before an ardent, torrid love scene spills out. It's depicting exactly what you'd think, and the music soon builds to ravishing emotional heights. The remainder of the poem, darkens, introducing elements of the play *Don Juans Ende*, including the protagonist's ultimate resignation to his fate: death by the sword of his lover's father. As the Don's life extinguishes, his final, thumping heartbeats can be heard among plucked strings and timpani.

The orchestration of Don Juan is perhaps the earliest example of Strauss' mature style, with bold, vivid writing that blends numerous instruments and layers thick, bold writing to achieve a particularly lush effect. His music is quite difficult to perform, with its many moving parts and constant shifts in tempo and dynamics.

Strauss is one of those prolific composers who lived a long and productive life, reaching the ripe old age of 85, composing nearly to his last breath. His parents were a French horn player and a mother from a wealthy brewer's family. ('Twas the Hacker-Pschorr Brewery, for anyone curious. It's still served at Oktoberfest in Munich.) Strauss wasn't plagued by the same financial hardships that drove fellow composers to tortured soul searching; his was largely a charmed career that brought him fulfillment, fame and fortune. Still, there were shadows, a product of his time. As the Nazis' power rose, Strauss's distaste for the propogandist Joseph Goebbels would become legendary:

"I consider the Streicher–Goebbels Jew-baiting as a disgrace to German honor, as evidence of incompetence — the basest weapon of untalented, lazy mediocrity against a higher intelligence and greater talent." (He'd later called Goebbels a "pipsqueak," but only behind losed doors.)

For his part, Goebbels despised Strauss' work but admitted his skill was profound: "Unfortunately we still need him, but one day we shall have our own music and then we shall have no further need of this decadent neurotic." Strauss would ultimately accept a cultural position in the Third Reich largely to protect Jewish family members, which he indeed accomplished through the end of the wars.

Veronika Ágnes Fáncsik

"From hence your memory death cannot take"
Three Sonnets by William Shakespeare, for Bass voice Clarinet solo and Orchestra, Op. 46
(World Premiere)

I. Sonnet 66
II. Sonnet 90
III. Sonnet 81

DURATION: Around 17 minutes

PREMIERED: Fort Worth, 2022

INSTRUMENTATION: Clarinet, bass voice, and strings

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)

FURTHER LISTENING:
Long Exposures, Op. 47
Rondo per Ph. Emanuel, Op. 44
Lermontov-Songs, Op. 48

Born in Budapest in 1972, Veronika Ágnes Fáncsik's music is decidedly modernist. She began composing at the age of 11 and studied the piano and clarinet, later attending the University of Music and Performing Arts in Vienna to study composition. After graduating, she returned there to teach formal analysis and compositional technique from 2001 to 2011. Fáncsik worked as a professional critic in the late 1990s, reviewing opera and musical theater albums for the German-language Online Musik Magazin. She's currently based in Berlin, where she teaches music theory at the Berlin University of the Arts.

Available recordings of her work reveal little-to-no internal memory or melodic content; the music is more in the moment. This is an example of the sort of serious "modern music" that excites academics and sometimes frustrates —sometimes captivates — more casual listeners. Those with a background in music history and theory can appreciate the particular movement and style and technique, while those without can focus on the individual gestures and motions of the music, which are exquisitely constructed.

Western audiences are generally more accustomed to narrative works with melody more linear progressions. Fáncsik's music is from a different school, one that focuses on more on isolated moments and a more combustible relationship between musical gesture and emotion. There's beauty, here, but it can take more engaged, focused listening than say, a Verdi opera or a Strauss tone poem to appreciate on a first listen.

For this concert, Fáncsik composed a work built on Three Sonnets by William Shakespeare, for Bass Voice, Clarinet solo and Orchestra. Fort Worth Symphony Orchestra principal clarinetist Stanislav Chernyshev performs as soloist alongside bass Kevin Burdette, with Henrik Nánási, Fáncsik's husband, conducting.

Pyotr Ilyich Tchaikovsky

SYMPHONY NO. 5 in E MINOR, Op. 64

I. Andante – Allegro con anima – Molto più tranquillo
II. Andante cantabile, con alcuna licenza
III. Valse. Allegro moderato
IV. Finale: Andante maestoso – Allegro vivace – Meno mosso

DURATION: About 50 minutes

PREMIERED: Saint Petersburg, 1888

INSTRUMENTATION: Three flutes and piccolo, two oboes, two clarinets, two bassoons, four French horns, two trumpets, three trombones, tuba, timpani, and strings.

"Truly there would be reason to go mad were it not for music.

...

"Music is indeed the most beautiful of all Heaven's gifts to humanity wandering in the darkness. Alone it calms, enlightens, and stills our souls. It is not the straw to which the drowning man clings; but a true friend, refuge, and comforter, for whose sake life is worth living."

— Pyotr Ilyich Tchaikobsky
(Born 1840, Russia; died 1893)

SYMPHONY: An elaborate orchestral composition typically broken into contrasting movements, at least one of which is in sonata form. In the case of the "Italian," it's the first movement.

SUGGESTED READING:

Tchaikovsky: His Life and Works by Rosa Newmarch
Tchaikovsky and His World by Leslie Kearney

FURTHER LISTENING:

Tchaikovsky: Pezzo Capriccioso in B Minor, Op. 62
Hamlet: Fantasy Overture in F Minor
Symphony No. 4 in F Minor

Americans love picking up on references. There's a literal dopamine hit every time a TV show or movie or song references another TV show or movie or song and the audience catches it.

OK, so Tchaikovsky isn't pop-culture, but there's a similar principle at play in his fifth symphony. Much of classical music is built a formula of stating a theme, deconstructing and developing that theme, and then returning back to the original tune. In the fifth symphony, the opening tune, a funereal, trudging theme in the clarinets in the low strings, is the key to the entire symphony. This simple, evocative, melody, at once determined and resigned, returns each movement, transforming throughout until it sounds as a dizzyingly triumphant march in the finale. While the symphony is abstract, as it builds on its opening material and references itself, this theme becomes a clear touchpoint for listeners to digest the action of the music, so to speak.

It returns twice in the second movement, first as a defiant fanfare in the brass and later as a violent, tortured cry, accentuating the aching pain of that movement. Near the end of the third movement, the tune appears again in the clarinet and bassoon, now more gently, a pleasant respite. The finale begins with a full restatement of the theme, now in a stately major key, passed around the orchestra before the movement takes off in earnest, eventually coming full circle to that opening material once more.

This approachability was immediately apparent to listeners, who responded enthusiastically to the music, unlike professional critics of the day. Three guesses who Tchaikovsky, long-plagued by debilitating self-doubt, chose to listen to:

> "Having played my Symphony twice in Petersburg and once in Prague, I have come to the conclusion that it is a failure. There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the public instinctively recognizes. It was clear to me that the applause and ovations referred not to this but to other works of mine, and that the Symphony itself will never please the public."

Such grim thinking wasn't uncommon for the composer, often times his own harshest critic. At worst, the symphony is a bit hodgepodge, as it explores an enormous variety of material throughout its movements, some of which transition to one another rather abruptly. However, tying the symphony together with such a recognizable melody, often characterized as a sort of "fate motif" by commentators, unites the work as a coherent whole. The piece has a form of internal memory that gives it a sense of captivating narrative drama.

Tchaikovsky, born into a military family in a provincial town, proved a precocious pianist at a young age. Though his family sent him to a prestigious school to study imperial administration, he leapt at the chance to study music in the inaugural class of the St. Petersburg Conservatory. A whiff of his military background remains clear in the pomp and flair of the so-called "fate motif."

About Henrik Nánási



The General Music Director of the Komische Oper Berlin from 2012 to 2017, Henrik Nánási conducted new productions of ***Mazeppa, Eugene Onegin, Gianni Schicchi, La Belle Hélène, Die Zauberflöte, Così fan tutte, Don Giovanni, Duke Bluebeard's Castle, The Fiery Angel, La clemenza di Tito, Cendrillon*** and *The Fair at Sorochyntsi*, as well as revivals of *Der Rosenkavalier, Rusalka and Rigoletto*, among others. Since his appointment in 2012, the Komische Oper Berlin has been named "Opera House of the Year 2013" by Opera World Magazine and "Opera Company of the Year 2015" at the Opera Awards.

Highlights of Mo Nánási's 2021/22 season include the new productions of Janáček's *Jenůfa* at the Royal Opera House Covent Garden and Mozart's *Così fan tutte* at the San Francisco Opera, as well as Werther at Opéra de Monte-Carlo, *Roméo et Juliette* at Maggio Musicale Fiorentino, *Madama Butterfly* at ABAO Bilbao Opera. On the concert podium he will lead the Fort Worth Symphony Orchestra, Radio-Symphonieorchester Wien, Hungarian National Philharmonic Orchestra, Orquesta Filarmónica de Gran Canaria, Orchestra del Teatro di San Carlo di Napoli. Mo. Nánási has regularly conducted at several major opera houses including The Metropolitan Opera (*Iolanta, Duke Bluebeard's Castle*), Royal Opera House Covent Garden (*Turandot, Il Barbiere di Siviglia, Salome, Simon Boccanegra*), Teatro alla Scala (*Elektra*), San Francisco Opera (*Elektra, Le Nozze di Figaro*), Bayerische Staatsoper München (*La Traviata*), Opéra National de Paris (*Die Zauberflöte*), Gran Teatre del Liceu (*Die Zauberflöte, Cavalleria Rusticana/Pagliacci*), Lyric Opera of Chicago (*Le Nozze di Figaro, Madama Butterfly*), Opernhaus Zürich (*Le Nozze di Figaro*), Teatro dell'Opera di Roma (*La Bohème, Die Zauberflöte*), Arena di Verona (*Carmen*), Palau de les Arts Reina Sofia in Valencia (*Duke Bluebeard's Castle, Macbeth, Werther, Iolanta*), Hamburgische Staatsoper (*Otello, Lucia di Lammermoor, La Traviata*), Oper Frankfurt (*La Bohème, I Masnadieri, L'Étoile, La Gazza Ladra, Otel*lo), Semperoper Dresden (*L'Italiana in Algeri, La Bohème, Madama Butterfly, La Traviata, La Cenerentola*).

On the concert stage, he has worked with the Atlanta Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, Orchestre National du Capitole de Toulouse, Hungarian National Philharmonic Orchestra, Orquesta Filarmónica de Gran Canaria, Radio-Symphonieorchester Wien, Bruckner Orchester Linz, Orchestra del Maggio Musicale Fiorentino, Filarmonica del Teatro Comunale di Bologna, Orchestra del Teatro La Fenice di Venezia, Essener Philharmoniker, Orquestra de la Comunitat Valenciana, Orchestra del Teatro di San Carlo di Napoli, Orchestra del Teatro Massimo Palermo.

His recording projects include DVD recordings of the Royal Opera's *Turandot* (available with Opus Arte), the Arena di Verona's *Carmen* (available with Bel Air Classiques) and the CD recording of the Oper Frankfurt's *La Gazza Ladra* (available with Oehms Classics).

Henrik Nánási was born in Pécs/Hungary. After studying piano and composition at the Béla Bartók Conservatory in Budapest he continued his studies at the University of Music and Performing Arts Vienna in orchestral conducting, coaching, and composition. He worked as a musical assistant at the Royal Opera House Covent Garden under Sir Antonio Pappano as well as at the Opéra de Monte Carlo, and he was intensely active in concerts as a pianist and Lieder accompanist. After early engagements in Klagenfurt and Augsburg, he became First Conductor and Vice Chief Conductor at the Staatstheater am Gaertnerplatz in Munich before he moved to Berlin in 2012. Mo. Nánási is married to composer Veronika Ágnes Fáncsik, they currently live in Berlin.

About Kevin Burdette



American bass Kevin Burdette has impressed audiences on both sides of the Atlantic with his mellifluous voice and strongly dramatic characterizations. *The San Francisco Chronicle* called his Leporello in *Don Giovanni* "a tour de force of vocal splendor and comic timing," and the *New York Times* dubbed him "the Robin Williams of opera." He was featured as Stefano in Adès' *The Tempest* with the Metropolitan Opera, the DVD of which, on Deutsche Grammophon, was awarded the Grammy Award for "Best Opera Recording" and a French Diapason d'Or.

During the 2021-2022 season, Mr. Burdette makes returns to the Metropolitan Opera as the Police Officer in *Boris Godunov*, to Seattle Opera as Bartolo in *Le nozze di Figaro*, and Santa Fe Opera for the previously covid-postponed productions of *Il barbiere di Siviglia* and *M. Butterfly* as Bartolo and Manuel Toulon/The Judge, respectively. In concert he appears with the Fort Worth Symphony to premiere a setting of Shakespeare's Sonnet 66 by Veronika Ágnes Fáncsik. Future seasons will include the bass's debut at Teatro alla Scala as well as performances with Opera Philadelphia.

In 2020-2021, Mr. Burdette joined the inaugural season of the Atlanta Opera Company Players, as his hometown company looked to reimagine performances for their community during the COVID-19 pandemic. There he performed the roles of Death in *Der Kaiser von Atlantis*, and Peachum in *The Threepenny Opera*. Additionally, Mr. Burdette joined Opera Parallèle for their filmed graphic novel presentation of *Everest*, reprising his role of Beck Wethers. His additional scheduled engagements included the role of Howard in the world premiere of Missy Mazzoli & Royce Vavrek's *The Listeners* with Den Norske Opera (postponed), Bartolo in *Le nozze di Figaro* with Dallas Opera (postponed), and a return to Santa Fe Opera as Quince in *A Midsummer Night's Dream* and the Correspondent in the world premiere of *Lord of Cries*.

Mr. Burdette's engagements for the COVID-19 shortened 2019/2020 season include being seen as General Polkan in *Golden Cockerel* with Dallas Opera, and as Beck Wethers in Austin Opera's production of *Everest*. He was scheduled to appear with San Diego Opera in *Il barbiere di Siviglia* as Don Basilio (cancelled). He was also slated to sing the role of Bartolo in *Il barbiere di Siviglia* with Utah Opera (cancelled) and Santa Fe Opera (postponed), where was also to perform the dual roles of Manuel Toulon and The Judge in Huang Ruo's new opera *M. Butterfly* (postponed).

The previous season, Kevin Burdette returned to the roster of the Metropolitan Opera as Spinelloccio in *Gianni Schicchi*. He also returned to Atlanta Opera as George Benton in *Dead Man Walking*, Opera Philadelphia as Benoit/Alcindoro in *La bohème*, Cincinnati Opera as Bartolo in *Le nozze di Figaro*, and he debuted the role of Claggart in *Billy Budd* with Central City Opera. He also performed Pangloss/Martin/Cacambo in *Candide* with Gran Teatre del Liceu.

On the concert stage Kevin Burdette debuted with the Chicago Symphony Orchestra as soloist in *Messiah*; performed Wim in the American premiere of Philippe Manoury's *60ème parallèle*, with the Berkeley Symphony Orchestra and Kent Nagano; appeared at Alice Tully Hall as soloist in Brahms' Liebeslieder Wälzer; with Collegiate Chorale at Carnegie Hall as Sam in Un ballo in maschera; returned to Avery Fisher Hall as soloist in Liszt's Missa Solemnis with American Symphony Orchestra; was soloist in Beethoven's Choral Fantasy and Verdi's Macbeth with Collegiate Chorale at Carnegie Hall; in Messiah at the American Cathedral in Paris and at the Midland Center for the Arts; in Mozart's Mass in C with the Eos Orchestra; gave concerts with the Vienna Festival; sang Jesus in St. Matthew Passion with Knoxville Civic Orchestra; and Stravinsky's Renard with both Chamber Music Society of Lincoln Center and the Utah Symphony.

An alumnus of the Juilliard Opera Theater and the University of Tennessee, Kevin Burdette is a former member of the Opéra National de Paris Young Artists' Program and San Francisco's Merola Opera Program. He is also the recipient of the prestigious Richard F. Gold Career Grant Award awarded by the Shoshana Foundation, and of the 2006 Dr. Marcia Robbins-Wilf Award, presented by New York City Opera to an artist who demonstrates outstanding dramatic ability.



About Stanislav Chernyshev

Stas Chernyshev, a native of St. Petersburg, Russia, is the principal clarinetist of the Fort Worth Symphony Orchestra. He is the founder and artistic director of Fort Worth Performances for Autism, and a co-founder of Opus Nova Chamber Music Series. Mr. Chernyshev is a prize winner of many international competitions, and has appeared at Carnegie Hall in New York, Kimmel Center in Philadelphia, Kennedy Center in Washington, D.C., as well as in Switzerland, Spain, Germany, Russia, South Korea, Japan. A devoted chamber musician, Mr. Chernyshev has collaborated with Grammy-winning ensembles Eighth Blackbird and Orpheus Chamber Orchestra, commissioned new works for his instrument. He has been featured on WQXR -New York's classical music station and WHYY's television program - On Stage at Curtis. Mr. Chernyshev holds a Bachelor's degree from the Curtis Institute of Music, and a Master's degree from St. Petersburg Conservatory.

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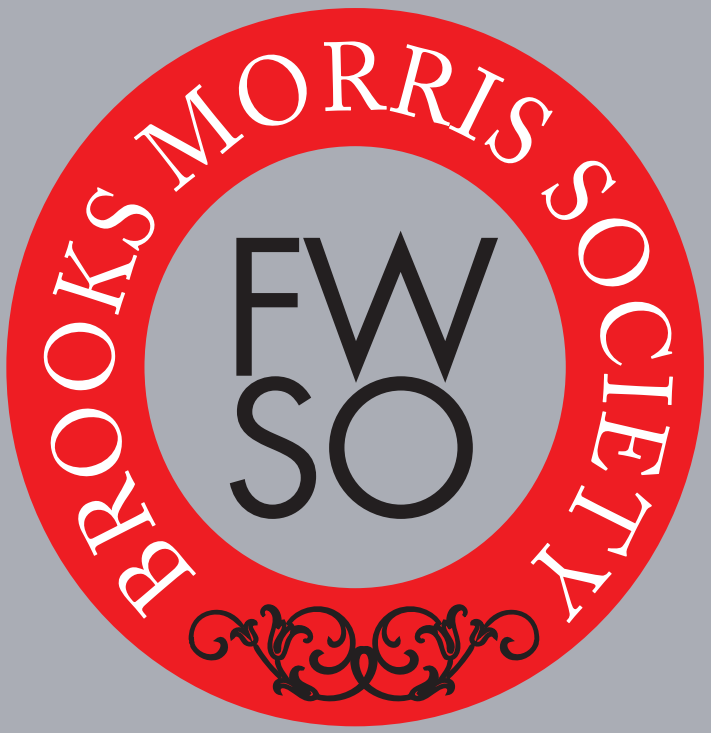
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Health and Safety Protocols for your Concert-Going Experience

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.

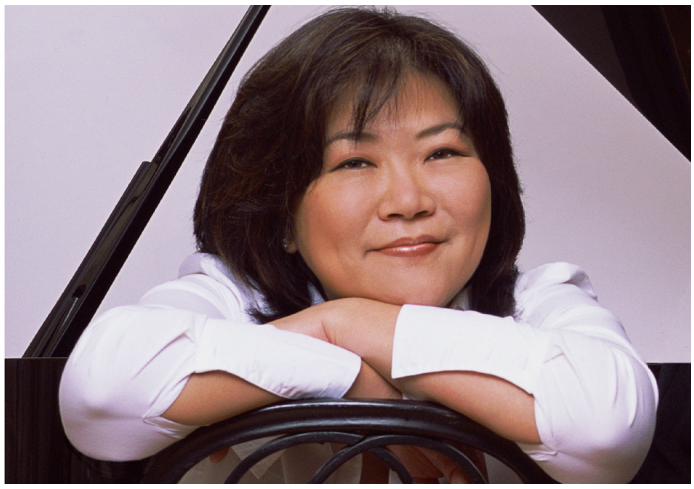
For the most up-to-date health and safety protocols of Bass Hall, please visit basshall.com/plan-your-visit/security.

Upcoming at the FWSO

Chamber Series | Beethoven and Stravinsky

APRIL 3, 2022
Kimbell Art Museum

BEETHOVEN: Octet in E-flat Major for Winds, Op. 103
STRAVINSKY: L'Histoire du soldat [The Soldier's Tale]



Rachmaninoff's Rhapsody:
Jennifer Higdon, Respighi, and Rachmaninoff

APRIL 8–10, 2022

JENNIFER HIGDON: blue cathedral
RACHMANINOFF: Rhapsody on a Theme of Paganini
RESPIGHI: Fountains of Rome
RESPIGHI: Pines of Rome

Robert Spano, conductor
Angela Cheng, piano



Beethoven's "Eroica" and Talbot's Ink Dark Moon

APRIL 29–MAY 1, 2022

MENDELSSOHN: The Hebrides Overture, Fingal's Cave"
JOBY TALBOT: Ink Dark Moon
BEETHOVEN: Symphony No. 3, "Eroica"

David Briskin, conductor
Artyom Dervoed, guitar



Music of Harry Potter

APRIL 30, 2022 - Family Concert

All aboard the Hogwarts Express for a one-way trip to the magical, musical world of Harry Potter. Listen as the FWSO conjures your favorite tunes from the films, like "Hedwig's Theme" and "Nimbus 2000." Wizards and witches are welcome to wear their robes!

For Info & Tickets: 817.665.6000 or fwsymphony.org

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