

FW FORT WORTH
SO SYMPHONY
ORCHESTRA

program book

April 2022

Pianist Angela Cheng



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 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,

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 Loyal Patrons,

Welcome to our Spring season of concerts. We have a diverse and exciting line up of symphonic works from new contemporary works to audience favorites such as Holst's *The Planets* and *Troupe Vertigo*. All of which feature your extraordinary orchestra!

Our new 2022-2023 Season is now on sale! We hope you will take time to visit our website to see our new line up. 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 stirring 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.

The purchase a subscription for the 2022-2023 season, please call our box office at 817-665-6000, or visit fwsymphony.org/22-23.

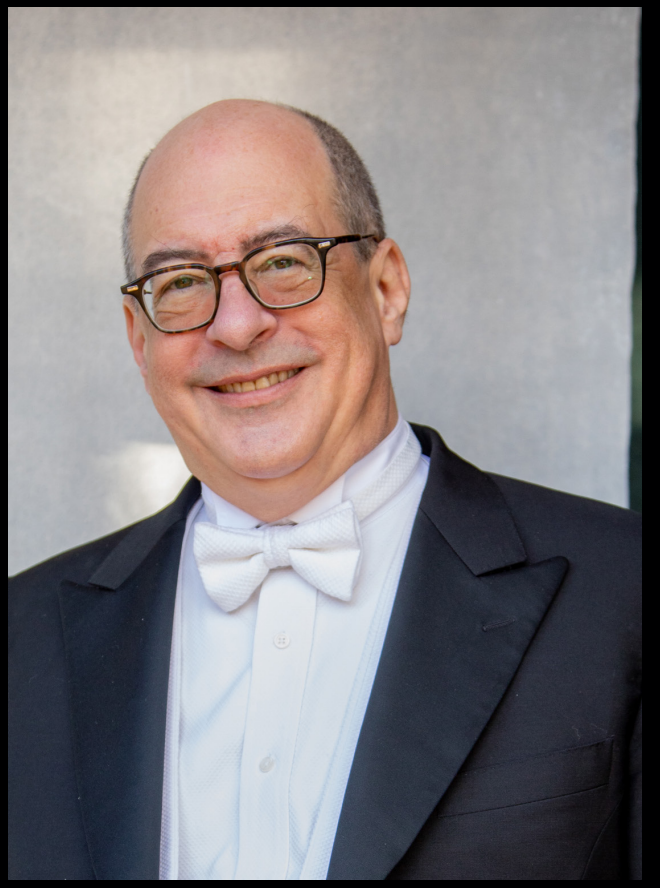
We hope you will come and enjoy your brilliant Orchestra's new season. Thank you again for all your much-needed support over this past season. I look forward to seeing you at many concerts in the coming months and next season!



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[°]
Jennifer Y. Betz
Ordabek Duissen
Qiong Hulsey
Ivo Ivanov
Izumi Lund
Ke Mai
Roselyn Story
Kimberly Torgul

VIOLIN II

Adriana Voirin DeCosta, Principal
Steven Li, Associate Principal
Janine Geisel, Assistant Principal
Symphony League of Fort Worth Chair
Molly Baer
Tatyana Smith
Matt Milewski
Dylan Naroff
Kathryn Perry
Andrea Tullis
Camilla Wojciechowska

VIOLA

DJ Cheek, Principal
HeeSun Yang, Associate Principal[°]
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 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

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

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Shields-Collins Bray, Principal
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Jacob Pope

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Brenda Tullos

ORCHESTRA LIBRARIANS

Christopher Hawn
David Sterrett

^{*}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

Dmitry Kustanovich & Emileigh Vandiver

Your name?

Dmitry Kustanovich

How long have you been with the FWSO?

I joined in February 2005

Your instrument (s)?

Viola (once upon a time, I got my undergraduate degree in violin)

Where are you originally from?

St. Petersburg, Russia

What made you choose your instrument?

I come from a family of pianists. My independent streak led me to play a string instrument.

When did you know you wanted to do this professionally?

By the time I was 15, it was set in stone for me.

Who are your musical inspirations?

Dylan, Springsteen, Zeppelin, Willie Nelson, Tom Petty, Eddie van Halen, Schubert, Mozart, Beethoven..the list goes on.

What is your favorite thing about Fort Worth?

The trails along the Trinity River.

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

Hiking, Pilates, chess, baseball, running, skiing, discovering new breweries in the quest for the perfect IPA

**Your name?**

Emileigh Vandiver

How long have you been with the FWSO?

This is my inaugural season!

Your instrument (s)?

Cello

Where are you originally from?

Houston & Boston

What made you choose your instrument?

I'll admit it was quite a process. I played violin for several years and eventually added harp. A few years in to my studies I was home, doing some homework, when I heard my older sister Courtenay practicing the Elgar Concerto and The Swan. The serenity and beauty of the melodies convinced me that I

needed to be a cellist!

When did you know you wanted to do this professionally?

I pretty much knew in elementary school. My parents and older sisters are musicians so it didn't dawn on me that being in the Arts was a unique career path. Luckily, I was surrounded by classmates that were also serious musicians and Artists. The public schools I went to were all Arts magnets. A comprehensive musical education- group class, orchestra, lessons etc. were seamlessly built in to our school days.

Who are your musical inspirations?

I have several so why don't I stick to mentioning only classical music inspirations. Steven Isserlis, Daniel Barenboim, Mitsuko Uchida, Julia Fischer, Janine Jansen, Pieter Wispelwey, Cleveland and Parker Quartets, and Jordi Savall.

What is your favorite thing about Fort Worth?

Honestly, the first thing that jumps to mind is Bass Hall. You walk on stage and are immediately transported to the divine. It's a great honor to call Bass Hall "my office!"

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

I enjoy cooking Szechuan food, catching movies at Alamo Drafthouse, designing cello friendly gowns, and drinking craft IPAS on patios with my boyfriend Jesse and our AmStaff Olive.

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.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2022 Symphonic

Apr. 8–10, 2022

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Robert Spano, conductor

Angela Cheng, piano

JENNIFER HIGDON

blue cathedral

RACHMANINOFF

Rhapsody on a Theme of Paganini, Op. 43

Angela Cheng, piano

Intermission

RESPIGHI

Fountains of Rome

I. The Fountain of Valle Giulia at Dawn

II. The Triton Fountain at Morn

III. The Fountain of Trevi at Mid-day

IV. The Villa Medici Fountain at Sunset

RESPIGHI

Pines of Rome

I. The Pines of the Villa Borghese

II. Pines near a Catacomb

III. The Pines of the Janiculum

IV. The Pines of the Appian Way

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
April 8–10 concerts
to
Mr. & Mrs. Edward P. Bass
and the
Sid W. Richardson
Foundation.

About Angela Cheng

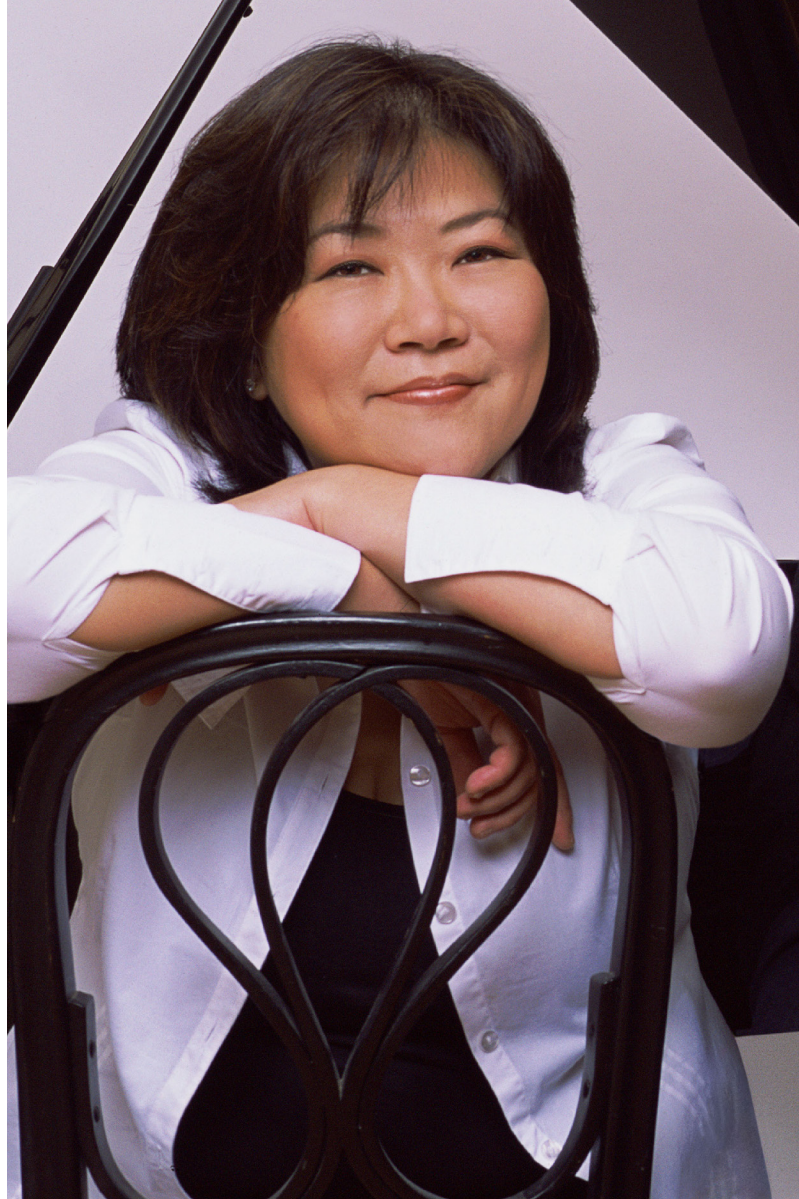
Consistently praised for her brilliant technique, tonal beauty, and superb musicianship, Canadian pianist Angela Cheng is one of her country's national treasures. In addition to regular guest appearances with virtually every orchestra in Canada, she has performed with the symphonies of Saint Louis, Houston, Indianapolis, Colorado, Utah, San Diego and Jacksonville, as well as the philharmonic orchestras of Buffalo, Louisiana, London, Israel and Minas Gerais/Brazil.

In the 2020/2021 season, Ms. Cheng will perform with the Rhode Island Philharmonic and appear as a featured guest artist with Portugal's Oeiras International Piano Festival. As part of the Zukerman Trio, she will tour Europe and Asia, as well as appearing at the Ravinia Festival, Aspen Music Festival, Detroit Chamber Music, and many other venues in the U.S. and abroad.

Angela Cheng's collaborations with Pinchas Zukerman began in 2009, when, at his invitation, she toured both Europe and China as Mr. Zukerman's collaborative pianist and a member of the Zukerman Chamber Players. She joined them again in the spring of 2010 for a U.S. tour, which included concerts at Kennedy Center in Washington, D.C. and the 92nd Street Y in New York. Subsequent seasons have seen multiple tours of Europe and South America, including performances at the Salzburg Festival, the Musikverein in Vienna, the Concertgebouw in Amsterdam, and at the Schleswig-Holstein and Ravinia festivals. As a member of the Zukerman Trio, along with cellist Amanda Forsyth, she made her debuts at the Verbier, Edinburgh, Miyazaki, St. Petersburg/Stars of the White Nights, and Enescu/Romania Festivals.

In the 19/20 season, Ms. Cheng was scheduled to serve as an Artistic Partner of the Edmonton Symphony Orchestra, performing three concertos throughout that season: de Falla's *Nights in the Gardens of Spain*, Clara Schumann's Concerto, in celebration of the 200th anniversary of the composer's birth, and Mozart's Piano Concerto No. 23. In addition to the Vancouver Recital Society, other highlights include return engagements with the symphonies of Vancouver, Victoria, and Symphony Nova Scotia, where she was scheduled to perform the Clara Schumann Concerto. In the U.S., Ms. Cheng was to perform with the symphonies of Richmond, Canton, Fort Worth, and Oklahoma City, as well as the IRIS Chamber Orchestra for the Beethoven Triple Concerto with the Zukerman Trio. The Trio was also scheduled for extensive touring, including two European tours.

An avid recitalist, Angela Cheng appears regularly on recital series throughout the United States and Canada and has collaborated with numerous chamber ensembles including the Takács, Colorado, and Vogler quartets. Festival appearances have included Banff, Bravo! Vail, Chautauqua, Colorado, Great Lakes Chamber Music Festival, La Jolla's SummerFest, Ravinia, Vancouver, the Festival International de Lanaudière in Quebec, MasterWorks Festival, Toronto



Summer Music Festival, and the Cartagena International Music Festival in Colombia.

Ms. Cheng's debut recording of two Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra received glowing reviews. Other CDs include Clara Schumann's Concerto in A Minor with JoAnn Falletta and the Women's Philharmonic for Koch International; for CBC Records, four Spanish concerti with Hans Graf and the Calgary Philharmonic; both Shostakovich concerti with Mario Bernardi and the CBC Radio Orchestra; and a solo disc of selected works of Clara and Robert Schumann. Most recently, an all-Chopin recital CD was released by Universal Music Canada.

Angela Cheng was Gold Medalist of the Arthur Rubinstein International Piano Masters Competition, as well as the first Canadian to win the prestigious Montreal International Piano Competition. Other awards include the Canada Council's coveted Career Development Grant and the Medal of Excellence for outstanding interpretations of Mozart from the Mozarteum in Salzburg.

A close-up portrait of Jennifer Higdon, a woman with short dark hair, smiling warmly at the camera. She is wearing a black leather jacket over a dark turtleneck sweater. The background is a neutral, light gray.

About Jennifer Higdon

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, a 2018 Grammy for her *Viola Concerto* and, most recently, a 2020 Grammy for her *Harp Concerto*.

In 2018, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more than 650 performances worldwide.

Her works have been recorded on more than 60 CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards.

PROGRAM NOTES by Jeremy Reynolds

BLUE CATHEDRAL

DURATION: About 11 minutes

PREMIERED: Philadelphia, 2000

INSTRUMENTATION: Two flutes and piccolo, oboe, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, harp, piano, celesta, timpani, percussion, and strings.

"Starting a piece is the worst, and that can stretch from one day to three weeks of agony. The cats run and hide."

— Jennifer Higdon
(Born Brooklyn, N.Y. in 1962)

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

SUGGESTED READING:

Jennifer Higdon: Composing in Color
by Christina L. Reitz

FURTHER LISTENING:

Higdon: Dance Card
Violin Concerto
Tuba Concerto

JENNIFER HIGDON

In 2010, Jennifer Higdon told *The New York Times* that writing *blue bathedral* was "the most cathartic thing I could have done." She composed the piece on commission from the Curtis Institute of Music in Philadelphia in honor of her brother, who had recently passed away. A late bloomer, Higdon taught herself to play the flute before entering Bowling Green State University, only dipping a toe into the world of composition at the age of 21. Since then, she's become one of the most sought-after composers alive, with multiple Grammy awards and the 2010 Pulitzer Prize for Music bolstering her reputation.

Her music is, in a word, approachable. It's also sophisticated, elegant and creative. *blue cathedral* is one of those contemporary works that earned instant acclaim and affection and has been performed literally hundreds of times in the past couple of decades. The composer herself describes the work as follows:

"Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression... serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group... our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life."

RHAPSODY on a THEME of PAGANINI

DURATION: About 24 minutes

PREMIERED: 1934, Philadelphia

INSTRUMENTATION: Three flutes, three oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, percussion, solo piano, and strings.

"It somehow looks suspicious that the Rhapsody has had such an immediate success with everybody."

— Sergei Rachmaninoff
(Born 1873, Russia; died 1943)

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

THEME AND VARIATIONS: A musical form in which the composer introduces a "theme," or central melodic idea, and then repeats and deconstructs that theme such that each successive restatement, "variation," emphasizes different moods and elements of the original theme.

SUGGESTED READING:

Rachmaninoff's Recollections as Told To Oskar Von Resemann by Sergei Rachmaninoff

FURTHER LISTENING:

Rachmaninoff: Piano Concerto No. 3
in D Minor

Symphony No. 1 in D Minor

Paganini: Caprices (complete)

SERGEI RACHMANINOFF

There's a pervasive, erroneous idea in the art world the capital-G "Great" art shouldn't experience success during its own time. A composer appreciated in his life is sometimes thought to be capitulating to popularity rather than pursuing the deep truths of artistic expression. Sergei Rachmaninoff himself was perplexed by the immediate, raucous success of his "Rhapsody on a Theme of Paganini," a virtuosic homage to a legendary violinist and showman from the 19th century and his most significant tune, the Caprice No. 24 for solo violin, which Rachmaninoff sets first in the upper strings with pointillistic piano interjections.

Niccolò Paganini was the most celebrated violin virtuoso of his time, a man of mystery, and a notorious skirt chaser. Rachmaninoff's music is in many ways a sound-portrait of Paganini; it's full of wit and humor right from the opening gestures, which quickly morph into a variation on the main theme in the orchestra rather than the traditional statement of the theme itself. (Beethoven employed the same technique in the finale of his Symphony No. 3 in Eb Major, "Eroica.") The theme, introduced by the upper strings and pointillistic piano interjections, is adapted from Niccolò Paganini's 24th caprice — freeform music in a lively character — from a set of 24 such works for solo violin.

There's long been a connection between the violin and the devil, born of Eastern European folklore, and Paganini himself encouraged and even cultivated such comparisons. For his part, Rachmaninoff inserted a second theme into the work that appears in several of his other works, the Dies Irae, a religious melody from the 13th century associated with wrath, death, and damnation. This material first begins in the piano part in the seventh variation, about three minutes into the piece, set against fragments of the violin tune in the bassoons and pizzicati (plucked notes) in the cellos and basses. The variations fly fast and furious for the first several minutes of this work.

"All the variations which have the Dies Irae theme represent the evil spirit... Paganini himself appears in the theme," Rachmaninoff wrote. This contrast, a mischievous, waggish violin tune against the solemnity of the Dies Irae, provides ample fodder as the variations progress. In the middle section, Rachmaninoff introduces concepts of love and heroism and even tenderness in the 18th variation — likely the best recognized excerpt from the piece. Here, the piano introduces an inverted version of the violin tune, literally the opening melody turned upside down before the strings and orchestra take over. This is the emotional crux of the piece for many listeners. Numerous film scores and even a couple of pop bands and video game composers have quoted this excerpt.

Alas, this amorous atmosphere doesn't last. Variation 19 returns to a mood most diabolical with pointed notes in the piano cascading ever faster, building in successive variations until the climax of the work in the 23rd variation. Here the pianist reintroduces the original theme before the orchestra takes over and begins dueling with the soloist for primacy. The orchestra delivers a ferocious statement of the Dies Irae, seemingly dragging the work's subject to the fires below. But the pianist gets the last laugh, concluding Rachmaninoff's grand homage with a sly wink.

PROGRAM NOTES by Jeremy Reynolds

OTTORINO RESPIGHI

FOUNTAINS of ROME

- I. The Fountain of Valle Giulia at Dawn
- II. The Triton Fountain in the Morning
- III. The Trevi Fountain at Noon
- IV. The Villa Medici

DURATION: About 18 minutes

PREMIERED: Rome, 1917

INSTRUMENTATION: Two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, organ, celesta, and strings.

"I am so much in need of quiet, I am tired of the noise of the city — I am writing from my small, silent study, lined with books."

— Ottorino Respighi
(Born 1879 Italy; died 1936)

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:
Respighi: *Pines of Rome*
Roman Festivals
The Birds
Vetrata di chiesa

A conductor can make or break the premiere of a new work.

Take Respighi's *Fountains of Rome*, the first in his famed Roman Triptych, a tone poem representing a quartet of Roman fountains in music. Legendary conductor Arturo Toscanini was originally to lead the premiere, but he canceled at the last minute due to strained relations between Italy and Germany during that time. (Toscanini was Italian of course, but he had attempted to include music by German composer Richard Wagner on the same concert program and met with resistance prior to the premiere of *Fountains*.)

The premiere, conducted by another famous but less renowned composer of the day, flopped.

A mere few months later, Toscanini conducted the work in Milan to rave adoration and reviews from the public and press, catapulting Respighi's career and laying the seeds for him to compose an additional two tone poems on Roman subjects. Ironically, he often wrote of preferring his more rural Bologna to the bustle of the city.

Regarding the work's specific program, Respighi himself described the *Fountains of Rome* as follows:

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: Across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the Fountain at the Villa Medici, is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

OTTORINO RESPIGHI

PINES of ROME

- I. Pines of the Villa Borghese
- II. The Pines Near a Hidden Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

DURATION: About 22 minutes

PREMIERED: Rome, 1924

INSTRUMENTATION: Three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, recorded birdsong, piano, organ, celesta, six offstage buccine, and strings.

"While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *Pines of Rome* he uses Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.

...

"How I hate this city."

— Ottorino Respighi,
(Born 1879 Italy; died 1936)

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:

Ottorino Respighi by Elsa Respighi, the composer's widow

FURTHER LISTENING:

Respighi: *Fountains of Rome*
Roman Festivals
The Birds
Vetrata di chiesa

At the risk of being reductionist, instrumental music can be historically divided into two camps. There's absolute music, or abstract music without any particular story or idea attached, typically works like symphonies or sonatas or concertos that exists for the sake of their own beauty and passion and ingenuity. In the other camp: program music, music that follows a narrative or musically illustrate an idea, works like tone poems or works with descriptive titles.

Works like Respighi's *Pines of Rome*.

How do composers accomplish such associations? Individual techniques vary considerably, but part of the trick is to use music or orchestration that triggers a common memory or association for listeners. For example, music meant to harken to a royal procession might have a trumpet fanfare, while music detailing a military tale might make use of drum kits and pipes. Such aural touchpoints are at times built on centuries-old musical traditions and are commonly experienced today in both concert music as well as film scoring.

For his part, Respighi, born in Bologna to a musical family, studied orchestration with the great Russian master, Rimsky-Korsakov (of *Scheherazade* fame). In his handling of the orchestra in *Pines of Rome*, the second and most famous of Respighi's three Roman tone poems, Rimsky-Korsakov's influence is particularly clear, with bold, colorful solos and brilliant, fiery splashes in the opening and climactic moments.

The composer described the program of *Pines of Rome* in detail as follows:

The Pines of the Villa Borghese — Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of "Ring around a Rosy." They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes.

The Pines Near a Catacomb — We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.

The Pines of the Janiculum — There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

The Pines of the Appian Way — Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.



FORT WORTH SYMPHONY ORCHESTRA

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KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2022 Symphonic

Apr. 29–May 1, 2022

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

David Briskin, conductor

Artyom Dervoed, guitar

Joby Talbot, visiting composer

MENDELSSOHN The Hebrides Overture, Op. 26, “Fingal’s Cave”

JOBY TALBOT Ink Dark Moon

I. Andante espansivo: Allegro molto energico

II. Largo flessibile

III. Allegro vigoroso; Presto vigoroso

Artyom Dervoed, guitar

Intermission

BEETHOVEN Symphony No. 3 in E-Flat Major, Op. 55, “Eroica”

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: 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 FWSO dedicates the
April 29–May 1 concerts
to
Dana & David Porter
and the
Burnett Foundation.



About David Briskin

Music Director and Principal Conductor of The National Ballet of Canada since 2006, David Briskin is widely recognized as one of contemporary ballet's most accomplished conductors, noted both for the range of his repertoire and the insightfulness of his musical interpretations.

Prior to moving to Canada, David lived and worked for 23 years as a conductor in New York City, working in opera, ballet and in concert. He conducted for seven years with American Ballet Theatre at the Metropolitan Opera House, New York City Center and in major opera houses throughout the world and was a seasonal conductor for New York City Ballet. In addition, he has worked with nearly all the major North American ballet companies.

Highly in demand internationally as a guest conductor, David has appeared regularly with The Royal Ballet, Covent Garden, The Royal Swedish Ballet and The Royal Danish Ballet. In 2018, he conducted three world premieres as part of San Francisco Ballet's Unbound Festival. Last season, David conducted the Canadian premiere of Joby Talbot's Everest with Calgary Opera, for which he was nominated The Betty Mitchell Award for Outstanding Musical Direction. In 2019,

he will join Houston Ballet for their New York City Center season.

David has appeared with orchestras and opera companies throughout Europe, Asia and North America including the Pittsburgh, Detroit, Baltimore, Cincinnati Pops, Indianapolis, Windsor and Shanghai Symphony Orchestras, as well as Calgary Opera, Manitoba Opera, Opera Carolina, Lake George Opera and Sarasota Opera.

Over the years David has been extremely active in arts education. In 2008, he was appointed Assistant Professor at the University of Toronto, Faculty of Music where he taught conducting and served as Director of Orchestral Activities and Conductor of the University of Toronto Symphony Orchestra until 2015.

David has served on juries for the Ontario Arts Council, the Women's Musical Club of Toronto and Sir Ernest MacMillan Memorial Foundation. He has been a strong advocate for musical life in Toronto speaking publicly on behalf of the National Ballet, Luminato Festival and the University of Toronto, among others.

About Artyom Dervoed



Universe Guitare (France) has famously dubbed Artyom Dervoed the “Tsar of the guitar”. This bold claim is backed by the growing international demand, an active recording career, and no less than 16 first place awards in various international competitions. A regular guest on the world’s most prestigious stages, including the Berliner Philharmonie, Kölner Philharmonie, Tonhalle Düsseldorf, Elbphilharmonie Hamburg, Carnegie Hall, Jordan Hall, Bunka Kaikan, Great Hall of the Moscow Conservatory and Tchaikovsky Hall, Mr. Dervoed is among the most eminent champions of the classical guitar. Having mastered the entire standard orchestral, chamber and solo guitar literature, he is significantly expanding the existing repertoire through collaborations with leading composers, whose works he inspires, commissions and performs.

In July 2019, Artyom Dervoed unveiled his own guitar transcription of Tan Dun’s epic multimedia work *Nu Shu: The Secret Songs of Women* with Qingdao Symphony Orchestra under the baton of the composer himself. Originally written for harp, 13 microfilms and orchestra, *Nu Shu* was commissioned by NHK and the Philadelphia orchestras in 2013. Five years later, Maestro Tan Dun invited Artyom Dervoed to transcribe the work for classical guitar.

Mr. Dervoed fell in love with the guitar as a child and became the first Russian to win two of the most prestigious contests, Michele Pittaluga Guitar Competition in Italy and Her Royal Highness Princess Cristina Competition in Spain. The international attention allowed him to focus on recording projects, including the album of works by Russian composers, which was released worldwide on Naxos in 2008 and became one of the top ten bestselling chamber music records that year. “If your current budget runs to just a single item, make this the one” advised the UK *Classical Guitar Magazine*. The following year, Mr. Dervoed recorded the music of the Cuban classical guitar legend Leo Brouwer. The album titled *Canticum* was exclusively released in 2019 on classical music streaming platform IDAGIO. His third album *Ghosts & Shadows: Music of Spain* (Melodia Records, 2015) representing a survey of the 500 years of Spanish music, was nominated for the ICMA Best Solo Performance Award in the “Solo Instruments” category. Just before the pandemic crisis Artyom Dervoed released his fourth album *Paganini & Koshkin* (Melodia, 2020). The album features Nikita Koshkin’s Megaron concerto, and the first-ever recording of Grand Quartetto – Niccolò Paganini’s Grand Sonata transcribed by Koshkin for guitar and string trio. The album brought the artist the second ICMA nomination and was acknowledged as “one of best recordings of the decade” by leading Canadian classical guitar source *This is Classical Guitar*.

A magnetic personality and a bona fide virtuoso, Mr. Dervoed has an active media profile in Russia. He is frequently invited to speak on TV and radio about the classical guitar, its historic significance, musical versatility and exciting future. The world premiere of Niccolò Paganini/Stephen Goss’ Guitar Concerto based on Paganini’s Grand Sonata for guitar and violin, with Mikhail Pletnev and the Russian National Orchestra, was nationally televised, reaching hundreds of thousands of viewers. Among his recent world premieres — the Concerto for guitar and

orchestra by living Russian composer Alexander Tchaikovsky (2018). Currently his orchestral repertoire consists of no less than 33 concerti.

Mr. Dervoed teaches at the prestigious Gnesin Academy. Twelve highly anticipated lessons of Artyom Dervoed’s series of educational videos was released in 2017 — 2020, four more will be slated for release this year.

Artyom Dervoed is a founder of Moscow Guitar Chamber Music Festival “Golden Fingerboards” and the co-founder and Artistic Director of the annual Guitar Virtuosi Moscow International Festival, presented by the Moscow Philharmonic at the Tchaikovsky Hall. Its solo, chamber and orchestral performances are streamed online and have featured major international stars including Pepe Romero, Sergio and Odair Assad, violinist Dmitry Sitkovetsky and pianist Boris Berezovsky. The latter has recently collaborated with Mr. Dervoed on a program of classical and contemporary repertoire. In 2015 the festival opened with Mr. Dervoed’s performance of his own transcription of Beethoven Violin Concerto with the Svetlanov State Symphony Orchestra under the baton of Fabio Mastrangelo.

Born in Southern Russia, Mr. Dervoed began his guitar studies with Sergey Annikov, Elena Svetozarova and Leonid Reznik. He later trained with Prof. Nikolay Komolyatov at the Schnittke Music College and Gnesin Academy in Moscow, Oscar Ghiglia at Accademia Chigiana in Italy, and Aniello Desiderio at Koblenz Guitar Academy in Germany. Recognized as “a musician with a wide dynamic range, an intelligent and expressive phrasing, and a technical facility with no discernible limitations” (Editions Orphee, USA), he has received honorary scholarships from the City of Moscow, Vladimir Spivakov International Foundation, and the Russian Foundation for the Performing Arts.

Artyom Dervoed uses D’Addario strings and Neve mics. He is the first Russian classical guitarist endorsed by Yamaha.

PROGRAM NOTES by Jeremy Reynolds

THE HEBRIDES, Op. 26

DURATION: About 10 minutes

PREMIERE: London, 1832

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

"People usually complain that music is so ambiguous, and what they are supposed to think when they hear it is so unclear, while words are understood by everyone. But for me it is exactly the opposite... what the music I love expresses to me are thoughts not to indefinite for words, but rather too definite."

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

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

OVERTURE: An introduction to a large dramatic work, such as a ballet or opera, that demands listeners ears and sets the tone of the evening.

RECOMMENDED READING:
Mendelssohn, A Life in Letters

FURTHER LISTENING:
Mendelssohn: Symphony No. 3 in A Minor, ("Scottish")
Overture to *A Midsummer Night's Dream*
Symphony No. 4 in A Major, "Italian"

Rimsky-Korsakov: Scheherazade
Debussy: La Mer

FELIX MENDELSSOHN

Study after study confirms that humanity finds something calming about the sea with its steady crashing and swelling. It is perhaps for this reason that composers have for centuries looked to capture that sense of undulation, tapping directly into a shared auditory experience that evokes nature and power and tranquility all at once. Certainly, repetition is one way to do this. A simple, rolling melodic figure and steady crescendos and decrescendos are all it takes to call such imagery to mind.

So opens Mendelssohn's *The Hebrides*, a work inspired by a visit to that craggy Scottish archipelago. The music is stormy and evocative — it breathes and swirls throughout, rising and falling to create a sense of billowing winds and waves crashing against the isles. Moments of stillness and repose in the music are as seagulls gliding; a chattering, staccato statement of the opening theme as raindrops preceding a great storm.

It's tempting to read such imagery into the music, a sort of early tone poem. Then again, would a listener unaware of the inspiration for the work think so? Or would he or she merely find this a compelling, tightly constructed concert work in sonata form? In Mendelssohn's day, enough operatic tunes and folk music might have used similar enough elements to ensure that *The Hebrides* would be understood to be about the sea — today's lack of comparable "pop" music suggests likely not. One doesn't need to appreciate the subject to enjoy the music, though it does perhaps make for a more engaging listening experience.

A bit of background on the composer: Mendelssohn's talent was off the charts (he's often compared to Mozart) and nurtured by all the musical friends and wealth a child could hope for. One of those advantages proved fortuitous beyond the others: his parents hosted regular salon concerts at the family home in Berlin where the young Mendelssohn could present and test out his early compositions. Early offerings included the astounding Overture to *A Midsummer Night's Dream* and the Octet for Strings, as beloved a pair of works as could exist.

He dug deep into the canon of Johann Sebastian Bach, at that time forgotten by the public, reinvigorating the Baroque master's legacy with concerts that placed back on the pedestal on which his legacy continues to rest.

He also traveled extensively during his adolescence, translating those adventures to score paper as the "Scottish" and "Italian" symphonies as well as *The Hebrides*, of which he wrote after visiting: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." He then includes a sketch of the opening bars of that famous concert overture, a precursor to the more explicit tone poem genre that would become a staple of the romantic era in the decades following.

For its part, *The Hebrides* unfolds in straightforward sonata form. That is, it presents its main themes, develops them, and churns them up, before it returns to restate the opening motives and then builds to a crashing, tempestuous finale.

PROGRAM NOTES by Jeremy Reynolds

INK DARK MOON

- I. Andante espansivo – Allegro energico
- II. Largo flessibile
- III. Allegro meccanico – Presto vigoroso

DURATION: About 25 minutes

PREMIERED: London, 2018

INSTRUMENTATION: Two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, trombone and bass trombone, timpani, percussions, harp, piano and celesta, solo guitar, and strings.

"My initial concern or thought whenever I sit down to write any piece is to try to imagine or put myself in the shoes of the audience and try to imagine how they will respond to what I'm writing. What am I going to do? What journey am I going to take them on? How am I going to keep them interested? ... It's kind of an extraordinary honor to be given everyone's attention for a chunk of time."

—Joby Talbot
(Born 1971, United Kingdom)

CONCERTO: A composition that features one or more "solo" instruments with orchestral accompaniment. The form of the concerto has developed and evolved over the course of music history.

FURTHER LISTENING:

Talbot: *Desolation Wilderness*
Meniscus
Tide Harmonic
Chacony in G Minor (After Purcell)

Rodrigo: *Concierto de Aranjuez*

JOBY TALBOT

Ink Dark Moon begins with a dreamy guitar solo, immediately suspending time and immersing listeners in a gorgeously crafted sound world. As the music progresses, it cycles through an enormous variety of moods and atmospheres, at times whimsical and capricious and at others plaintive and thoughtful. Composer Joby Talbot honed his sense for musical drama writing for a variety of narrative genres ranging from opera and ballet to film music. There's a level of theatricality in the concerto at hand that is immediately arresting.

Talbot wrote the piece at the behest of guitarist Miloš Karadaglić, checking his work against software to ensure that it was playable as he went. Guitar is incredibly difficult to write for anyone unfamiliar with the instrument's technical requirements, but by all accounts Talbot delivered a fluid, idiomatic work that premiered to great acclaim in 2018.

Talbot described the piece himself to the magazine *Rhinegold Publishing* in 2018, a brief excerpt of which is found below:

"There are lots of guitar concertos that don't get played. They are very valid pieces of music, but not the kind of thing mainstream audiences want to hear. For example, Villa-Lobos wrote a great guitar concerto, yet somehow it doesn't tick the same boxes as Rodrigo's *Concierto de Aranjuez*. Miloš wanted a crowd-pleasing piece. ...

The guitar is amazing because it sits there in the middle of the texture and acts as 'glue' between other instruments, taking on any tonal characteristics required. The downside is that its profile is not very obvious: it's such an unassuming instrument that it can easily get lost for a bar or two. ...

Miloš and I spent ages searching for a title for the new concerto. I knew it was going to have a narrative quality as well as being very atmospheric and romantic: it takes you on a journey. I had nearly given up when I came across a collection of mediaeval Japanese love poetry by two women living in the 9th and 11th centuries, translated by a woman American poet called Jane Hirschfield. The anthology is called *The Ink Dark Moon*. I thought, 'That's perfect' – it was exactly right. The concerto is also like an extended, night-time love letter, redolent with possibilities. I'm incredibly grateful to Jane Hirschfield for letting us use this title, which was inspired by her poetry translations.

I wanted to write something that would stand out as a piece of art of which I'm proud, as well as being the right vehicle for Miloš and his audience. It was a tricky balancing act to serve the project in all respects, so I'm delighted it has been given such a positive reception."

SYMPHONY No. 3 in E-FLAT
MAJOR, ("EROICA") Op. 55

I. Allegro con brio
II. Marcia Funebre. Adagio assai
III. Scherzo. Allegro vivace — trio
IV. Finale. Allegro molto — Poco andante — Presto

DURATION: Around 48 minutes

PREMIERED: Vienna, 1805

INSTRUMENTATION: two flutes, two oboes, two
clarinets, two bassoons, three horns, two trumpets,
timpani, and strings

*"So he [Napoleon] is no more than a common
mortal! Now he, too, will tread underfoot all the
rights of man [and] indulge only his ambition; now he
will think himself superior to all men [and] become a
tyrant!"*

— Ludwig van Beethoven
(Born 1770, Germany; died 1827)

SYMPHONY: An elaborate orchestral composition
typically broken into contrasting movements, at
least one of which is in sonata form. The "Pastoral" is
a rare example of Beethoven's programmatic music.

SONATA FORM: A type of composition generally
in three sections (exposition, development,
and recapitulation) in which at least two themes
or subjects are explored according to set key
relationships.

SUGGESTED READING:

Beethoven: Anguish and Triumph
by Jan Swafford
Beethoven's Letters, Dover edition

FURTHER LISTENING:

Beethoven: Symphony No. 4 in F Major
Piano Concerto No. 4 in G Major
Triple Concerto for Violin, Cello and Piano
in C Major

Eberl: Symphony in E-flat Major

LUDWIG VAN BEETHOVEN

Music history is a fickle thing.

At the premiere of Beethoven's Symphony No. 3, now regarded as one of the greatest — or at least, top-selling — symphonies ever written, critical reception was brutally mixed. The musical intelligentsia of the day actually favored the premiere of a symphony by Anton Eberl, who nobody has heard of today. The reason is simple: critics of the day, and often the public, favored the familiar over the innovative, the refinement of contemporary ideals over departures. This would change later with critics and composers alike in the 20th century favoring revolutionary change over formal ingenuity.

The "Eroica" was, at its time, a radical departure from tradition. For one thing, it was significantly longer than most symphonies of the day. The sonata form of the first movement is expanded with a third theme (there isn't a single correct way to analyze this movement; it still defies definitive analysis). The symphony is tonally dense and built to the finale, a set of orchestral theme and variations built on an earlier work for piano, which acts as a resolution and culmination rather than a mere fast-paced finisher.

These factors contribute to the placement of the symphony squarely into the "romantic" camp rather than the "classical," an entirely new breed of symphony and style of composition courtesy of Beethoven. A pair of explosive chords launch the listener into the first theme, as simple as it pleases, with a broken chord in the cellos in the home key of E-flat major that leans into the chromatic note C-sharp by the fifth bar, then handing the tune to the winds to deconstruct and begin building to a rousing statement by the full orchestra. The exposition continues to introduce a variety of new melodic material, accounting in part for the extensive length of the symphony.

The second movement, the funeral march, continues the grandiose atmosphere, now somber and stately. Here the music is in ternary form, meaning that it introduces a lengthy opening statement, the "A" section, that juxtaposes more lighthearted, skipping music for the "B" section, and then returns to a full restatement of the "A" music. The ending of this movement is also noteworthy as it crumbles its melodic material, dying away into an uneasy silence rather than cadencing as most music of the time would. A more traditional scherzo and trio follows, noteworthy for its glorious use of horns in the middle section, which is allegedly the first time they'd been used as such in a symphony.

This is all largely academic though — what really makes this particular symphony so special? What keeps it popular? Beethoven's genius lies not only in his ability to manipulate develop form, but also in his capacity for capturing something apparently universal about the human condition. In the case of the Symphony No. 3, there is something noble and virtuous that permeates the music, unsurprising given its inspiration: the conqueror Napoleon Bonaparte, who Beethoven believed would usher mankind into a new era of democratic idealism. When Bonaparte declared himself emperor, however, the composer violently scratched out the dedication to Napoleon, tearing a hole in the page before writing: "So he is no more than a common mortal! Now, too, he will tread under foot all the rights of Man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!"

(This is perhaps apocryphal, as it's also rumored that the rededication was more about earning a fee from the new dedicatee, but the story of rage is better. A piece's mythos can also contribute to its popularity.)

At any rate, the work's final movement is a set of ten variations on a theme Beethoven had used previously. There's evidence suggesting he modeled the other movements on the same theme and even that he composed the finale first, implying this might be one of the first truly cyclic symphonic works, a technique that would become ubiquitous in the decades following. The symphony finishes with references to each movement in turn and a final, blasting orchestral fanfare that indeed sounds as though it could have ushered in a new era. That era never came, but we still have the "Eroica."



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2022 Family

Apr. 30, 2022

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Alex Amsel, conductor

JOHN WILLIAMS

Harry Potter and the Sorcerer's Stone

Hedwig's Theme

The Sorcerer's Stone

Nimbus 2000

Harry Potter and the Chamber of Secrets

The Chamber of Secrets

Harry Potter and the Sorcerer's Stone

Quidditch

Diagon Alley

Harry Potter and the Chamber of Secrets

Fawkes the Phoenix

Dobby the House Elf

Harry Potter and the Prisoner of Azkaban

(arr. Gary Fry)

Buckbeak's Flight

Witches, Wands, and Wizards

Harry Potter and the Chamber of Secrets

Gilderoy Lockhart

NICHOLAS HOOPER

Harry Potter and the Half-Blood Prince

(arr. Gary Fry)

Harry & Hermione

WILLIAMS

Harry Potter and the Sorcerer's Stone

Voldemort

Harry's Wondrous World

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.

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Your gift to the annual fund allows the FWSO to bring the joy of music to 200,000 adults and children through the nearly 200 performances each season. Make a one-time gift or join METRONOME, FWSO's monthly giving club! Each month, your ongoing gift will be automatically charged to your credit or debit card.

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Leave a lasting legacy and invest in the future of the Symphony by including the FWSO in your will or estate plans. Contact Julie Baker, VP of Development at 817-665-6008 or jbaker@fwsymphony.org to talk about investing in the future of the FWSO.

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Established in 1984, the Endowment Fund was created to preserve the FWSO's rich artistic tradition and ensure financial security for live symphonic music in our city. Named gift opportunities recognize significant contributions to the Endowment Fund.

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Founded in 1957, the Symphony League of Fort Worth provides the FWSO with vital volunteer and financial support throughout the season. If you are interested in League membership, visit www.slofw.com.

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Brooks Morris was the founder and first conductor of the Fort Worth Symphony Orchestra. Thanks to his vision, commitment, and generous spirit, the Orchestra is woven into the cultural fabric of this community. The Brooks Morris Society honors those individuals whose commitment to the future of the FWSO has inspired them to include the Orchestra in their will or estate plans.

Planned giving offers a variety of estate-planning opportunities that allow you to make a lasting difference in the sustainability of the FWSO while at the same time creating a musical legacy and enjoying potential income-tax advantages.

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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.
- **Concessions** - Concessions are now available in the lobby for all performances.
- **Masks** - Wearing a mask throughout the concert-going experience is not required at Bass Hall. Please visit <https://www.basshall.com/plan-your-visit/Covid-19-health-safety/> 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](https://www.basshall.com/plan-your-visit/security).

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