



TCU Symphony Orchestra
Dr. Germán Gutiérrez, conductor

Fort Worth Symphony Orchestra
Miguel Harth-Bedoya, conductor

Thursday, April 14, 2022
7 p.m. Van Cliburn Concert Hall

Three-Cornered Hat: Suite No. 2
The Neighbors' Dance (Seguidillas)
The Miller's Dance (Farucca)
Final Dance (Jota)

Manuel de Falla
(1876-1946)

Pines of Rome
The Pine-Trees of the Villa Borghese
Pine-Trees Near a Catacomb
The Pine-Trees of the Janiculum
The Pine-Trees of the Appian Way

Ottorino Respighi
(1879-1936)

TCU Symphony Orchestra

intermission

Scheherazade, Op. 35
The Sea and Sinbad's Ship
The Kalandar Prince
The Young Prince and The Young Princess
Festival at Baghdad—The Sea—The Ship Breaks Against a Cliff Surmounted by a Bronze Horseman

Nikolai Rimsky-Korsakov
(1844-1908)

Fort Worth Symphony Orchestra

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Professor Germán Augusto Gutiérrez has served as Director of Orchestras and Professor of Orchestral Studies at Fort Worth's Texas Christian University (TCU) as well as Director of TCU's Latin American Music Center and biennial Latin American Music Festival since 1996. Since 2000, Dr. Gutiérrez has also served as Music Director of the Fort Worth Youth Orchestra (FWYO).



Dr. Gutiérrez is a frequent guest conductor of professional orchestras in the Americas, Europe, Middle East, Asia, Africa and Oceania. He recently recorded a CD with the Hong Kong Chamber Orchestra with Daniel Binelli and Polly Ferman as soloists. Recent invitations include the Qingdao Cosmopolitan Music Festival in China, the Fort Worth Symphony, the Shanghai Conservatory Symphony, the Alcalá de Henares Symphony Orchestra, in Spain; the Lebanon National Philharmonic and the Orquesta Filarmónica of Bogotá, Colombia. In 2011, the TCU Symphony Orchestra was awarded the Carlos Gardel Musical Prize for its CD "Cantar Latinoamericano" with Opus Cuatro as soloists. This award led to the invitation for the orchestra to perform in May, 2013 in Buenos Aires and Rosario. For the twelfth consecutive year Dr. Gutiérrez served as guest conductor of the Dallas Symphony's Hispanic Festival. In 2006, he was invited to conduct the Czech National Symphony in historic Smetana Hall as part of the 110th anniversary of Carl Orff's birth, where he led the orchestra in a performance of Carmina Burana. Maestro Gutiérrez has also appeared with the Argentina, Colombia, Puerto Rico, Perú and Cuba National Symphonies. Other orchestras include the Hu Bei State Symphony of China, the Free State Symphony Orchestra of South Africa, Shanghai Symphony (China), Xalapa and San Luis Potosí in Mexico, the Auckland Philharmonic (New Zealand), Sinfónica del Teatro Municipal de Rio de Janeiro, and Porto Alegre Symphony Orchestra (Brazil), among others. In 2002, Maestro Gutiérrez was invited to the Trentino region of Italy to conduct Rossini's opera The Barber of Seville for the 30th anniversary of the Pergine Spettacolo Aperto.

Under his baton, the TCU Symphony and the FWYO have achieved exceptional levels of recognition in Fort Worth and abroad. Both groups have traveled on numerous international tours, obtaining enthusiastic reviews, including repeat invitations as the featured orchestra to engagements such as the Iberoamerican Music Festival in Puerto Rico, and the Texas Music Educators Association Convention in San Antonio. With the TCU Symphony, Maestro Gutiérrez has also conducted the world premieres of more

than fifty contemporary works. In 2017, Maestro Gutiérrez led the FWYO on a tour of Europe that included performances at Salzburg's Mozarteum, Eisenstadt's Esterházy Palace in Austria, and a concert in Prague.

Maestro Gutiérrez holds Músico Bachiller and Maestro en Música degrees from the Tolima Conservatory in Colombia. He also received a master's degree from Illinois State University and a doctoral degree from the University of Northern Colorado. In recognition to his achievements, Dr. Gutierrez was included in the Hall of Fame of Illinois State University, and was invited to give the Commencement speech in May 2018. For his involvement and dedication to TCU, Maestro Gutiérrez received the Dean's Teaching Award (1999), the Dean's Award for Research and Creative Activity (2002), and the 2003 Chancellor's Award for Distinguished Research and Creative Activity, the highest award that the university bestows.



Celebrating more than 30 years of professional conducting at the highest levels, Harth-Bedoya has a deep commitment to passing his experience on to the next generation of conductors. As of August 2020, he is the **Director of Orchestral Studies** at the **University of Nebraska, Omaha**, working to create a brand new, groundbreaking

Bachelor of Music program in orchestral conducting. He has also created **The Conducting Institute**, with a summer and winter orchestral conducting program as well as a variety of online courses.

Harth-Bedoya has amassed considerable experience at the helm of orchestras, including recently completing tenures as **Chief Conductor** of the **Norwegian Radio Orchestra** - a post he held for seven seasons - and twenty seasons as **Music Director** of the **Fort Worth Symphony Orchestra**, where he now holds the title of Music Director Laureate and will conduct regularly. Previously he has held Music Director positions with the Auckland Philharmonia and Eugene Symphony.

Harth-Bedoya guest conducts with orchestras around the world. In the United States he has conducted the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Cleveland Orchestra, Chicago Symphony, Dallas Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Seattle Symphony, and St. Louis Symphony, among others. He is also frequently a guest at summer festivals such as Aspen Music Festival, Grand Teton Music Festival, Tanglewood Music Festival, Boston University Tanglewood Institute, Grant Park Festival, and Hollywood Bowl. Following his exceptional tenure as Associate Conductor of the Los Angeles Philharmonic during the early years of his career, Harth-Bedoya's "*special chemistry*" (LA Times) with the orchestra remains strong and he returns often as a guest conductor.

Worldwide he is a frequent guest of the Helsinki Philharmonic, MDR Sinfonieorchester Leipzig, National Orchestra of Spain, New Zealand Symphony and Sydney Symphony Orchestras, and has appeared with the Melbourne Symphony, London Philharmonic, Munich Philharmonic, Dresden Philharmonic, NDR Sinfonieorchester Hamburg, Zurich Tonhalle, Danish National Symphony, Royal Stockholm Philharmonic, Bilbao Symphony and Barcelona Orchestras, among others. In the summer of 2016 Harth-Bedoya made his Japanese debut conducting both the NHK Symphony and Tokyo Metropolitan Symphony Orchestras.

Equally at home in opera, Harth-Bedoya has conducted both traditional and premiere productions. He led a new production of *La Bohème* at English National Opera directed by Jonathan Miller, as well as traditional productions with the Bremen Opera, Canadian Opera Company, and Minnesota Opera. In 2015 Harth-Bedoya conducted the world premiere of Jennifer Higdon's first opera *Cold Mountain* at Santa Fe Opera, the recording of which was nominated for a **Grammy Award**. He has also led two productions of Osvaldo Golijov's *Ainadamar*, with the Cincinnati Opera and the New Zealand Festival.

With a passionate devotion to unearthing new South American repertoire, Miguel Harth-Bedoya is the founder and Artistic Director of Caminos del Inka, a non-profit organization dedicated to researching, performing and preserving the rich musical legacy of South America. Among its varied activities, Caminos del Inka champions South American composers, produces lectures, chamber music concerts, CD and video recordings, and supports The Conducting Institute. In addition, Harth-Bedoya's multimedia project: *Caminos del Inka, a musical journey* has been performed by the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, Seattle Symphony, Baltimore Symphony Residentie Orkest and MDR Sinfonie Leipzig.

Harth-Bedoya's impressive discography includes albums on Harmonia Mundi, Deutsche Gramophone, Decca, FWSOLive, LAWO, Naxos, and MSR Classics. The 2018

release *Mussorgsky/Gorchakov: Pictures at an Exhibition/Prokofiev: Cinderella* (FWSOLive) received accolades from critics, with Nick Bernard of *MusicWeb-International*, writing: "Throughout, music director/conductor Miguel Harth-Bedoya is a sensitive and impressive guide. He draws from the Fort Worth musicians playing of real character and considerable virtuosity." In *Gramophone*, Guy Rickards commented, "...Miguel Harth-Bedoya has a knack for getting the most out of players in front of him; and, as it is with the Mussorgsky; so it proves with the substantial 30 minute selection of extracts from Prokofiev's *Cinderella*..."

For the prestigious Harmonia Mundi label, Harth-Bedoya has made six acclaimed recordings: Music of Lutoslawski and Brahms (arr Schoenberg); orchestral works by Jimmy Lopez; New South American Discoveries; the complete Prokofiev Piano Concertos with Cliburn winner Vadym Kholodenko, and piano concertos by Grieg and Saint-Saëns which was awarded "**Editor's Choice**" in *Gramophone*.

Other recordings include *Traditions and Transformations: Sounds of Silk Road Chicago* with the Chicago Symphony and Yo-Yo Ma, which received two Grammy nominations, music by Osvaldo Golijov with the Orquesta Sinfonica de Castilla y Leon and pianists Katia and Marielle Labeque on Deutsche Grammophon, and *Sentimiento Latino* with Peruvian tenor Juan Diego Flores on Decca. For Naxos, Harth-Bedoya recorded an album devoted to music by Peruvian composer Celso Garrido-Lecca.

Recently, on MSR Classics label he recorded an album of orchestral music by Jimmy López Bellido performed by the Fort Worth Symphony Orchestra, and in the Norwegian label, LAWO Classics, released a disc devoted to works by Alberto Ginastera which he recorded with the Norwegian Radio Orchestra (KORK).

Born and raised in Peru, Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from The Juilliard School, both under the guidance of Otto-Werner Mueller. He also studied with Seiji Ozawa and Gustav Meier at Tanglewood.

Harth-Bedoya is an environmental advocate who is committed to a zero waste lifestyle. In 2016 he co-founded Cowboy Compost, a business geared to achieve food waste reduction. He lives in Fort Worth with his wife, Dr. Maritza Cáceres, a choral conductor, and their three children, Elena, Emilio, and Elisa.

Program Notes

Falla: Three-Cornered Hat: Suite No. 2

Spanish composer Manuel de Falla, born in 1876, experienced little success in his early years. He embraced popular styles like the zarzuela and Gypsy cante jondo. His biggest success, *La vida breve*, won a Spanish opera-writing contest but was never authorized for performance by any Spanish theater. It would eventually be given its premiere in Nice eight years later. This frustration led to Falla leaving for Paris in 1907, where he would reside for the next seven years. There he was exposed to the music of Debussy, Ravel, Stravinsky, and Dukas. Falla absorbed their more complex styles of musical construction, and many of his subsequent works combine this complexity with popular musical styles of Spain. The outbreak of World War I would eventually drive him back to Madrid.

In 1916, Sergei Diaghilev and his Ballet Russes arrived in Madrid at the invitation of King Alfonso XIII. As a thank-you to his patron and inspired by his surroundings, Diaghilev decided to create a new ballet around a Spanish theme. He turned to Falla, and together they decided to adapt the composer's unfinished pantomime score *El Corregidor y la molinera* (The Magistrate and the Miller's Wife). The two worked together to extend the plot and rework the music to better accompany ballet. They eventually returned to the name of the original novel the story was adapted from. The renamed *El sombrero de tres picos* (The Three-Cornered Hat) would finally premiere in London in 1919 after several delays. The premiere was ecstatically received in London, with choreography by Léonide Massine and sets and costumes by Pablo Picasso, but Falla was not able to enjoy the festivities. He learned of his mother's grave illness mere hours before the premiere and immediately left for home. The ballet was a great success internationally, but had mixed reviews at home from critics not fond of the French influence on Spanish composers.

The three movements included in Falla's second suite are all dances from the second half of the ballet. The first movement is based on the *seguidilla*, a Spanish folk dance. The villagers have gathered in the square to celebrate the Feast of St. John with this traditional courtship dance. The second movement is a solo dance for the Miller, which is a dark and fiery flamenco. In his memoirs, Massine reflected on this dance that "as the music quickened I did a series of high jumps, ending with a turn in mid-air and a savage stomp of the foot as I landed. The mental image of an enraged bull going into the attack unleashed some inner force which generated power within me." The final movement was the last written. Upon arriving in London, Falla was shown the new finale, which was grander and more powerful than the original ending of the pantomime. The music provided by Falla was a colossal "Jota," a Spanish dance in brisk

triple time that often features a prominent castanet part. Falla starts with a nine-bar whole-tone passage, played at fortissimo and harmonically static. The brash sound here is intended to emulate a town band, and incorporates horn calls, castanets, and a harmonic pattern that never strays far from the tonic or dominant.

Program notes by Carrie Moffett, Library Specialist, Music and Media Library, Mary Couts Burnett Library.

Respighi: Pines of Rome

Ottorino Respighi (1879-1936) was musically precocious, and developed an innovative but varied style, eventually becoming one of the best known figures of Italian national music in the twentieth century. His studies with famous composers such as Federico Sarti and Nikolai Rimsky-Korsakov influenced his composition and orchestration. In addition to composing, Respighi studied and held positions as an accompanying pianist, and an orchestral violist and violinist.

After studying in various European locales, Respighi became a composition professor at the conservatory of Santa Cecilia in Rome. While there, he composed his Pines of Rome in 1923 and 1924 as part of a trilogy of symphonic poems that also included Fountains of Rome (1915-16) and Roman Festivals (1928), which eventually became favorites of Benito Mussolini's. While Respighi remained apolitical, Mussolini interpreted the trilogy as an expression of the composer's dedication to Italian nationalism and ancestry. Each of the four movements of Pines of Rome portrays a different location in the city, capitalizing on orchestration to paint musical images of its pines.

The first movement aims to capture the joy of children running through the pine trees of the Villa Borghese and includes references to marches and children's games, as well as birdsong. Full of playful motives and light timbres, the orchestration produces a scene of child-like wonder in a shimmering pine grove.

Movement 2 takes on a much more somber mood, transporting listeners to a catacomb. The contrasting major and minor modes, as well as the contrasts between brass and woodwind instruments create a distinction between the eeriness of the catacomb and the beauty of the pines. The movement includes a chant-like theme that echoes through the catacomb, ending with a descending minor-mode figure.

The third movement takes place on the Janiculum, one of the tallest hills in the city. The isolated clarinet solo, whose motive is eventually passed to the strings, represents a lone

nightingale. The passages without solos evoke a sense of flight and wonder, before returning to the image of a bird resting in a tree. This movement ends with a recording of a nightingale, the first use of a gramophone on stage.

Movement 4 is Respighi's interpretation of the Appian way, the famous ancient Roman road. The opening tritone motive and the heavy brass sonority depict an army making its way down the road. The orchestration grows thicker, adding percussion, cadencing immediately after a cymbal crash.

Program notes by Allison Moore, MM in Musicology Student

NIKOLAI RIMSKY-KORSAKOV

SCHEHERAZADE, Op. 35

I. The Sea and Sinbad's Ship

II. The Kalandar Prince

III. The Young Prince and
The Young Princess

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

DURATION: Around 46 minutes

PREMIERED: Paris, 1910

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

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

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

PROGRAM MUSIC: Music of a narrative or descriptive kind; the term is often extended to all music that attempts to represent extra-musical concepts without resort to sung words. (Grove Dictionary of Music)

ORCHESTRATION: The arrangement or scoring of music for orchestral performance, i.e. assigning melody, harmony and other effects to different instruments to achieve a desired sound or feeling or effect.

SUGGESTED READING:

Reminiscences of Rimsky-Korsakov,
by V. V. Yastrebtsev

FURTHER LISTENING:

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

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

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

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

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

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

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

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

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

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

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

TCU Symphony Orchestra

Violin I

Lev Ryadchenko *Russia*
Ching-An Hsueh *Taiwan*
Samuel Rolim *Brazil*
Henry Haas *Dallas, TX*
Ada Icduygu *Ankara, Turkey*
Alexia Wixom *Fort Worth, TX*
Manuel Ordóñez Sierra *Calí, Colombia*
Preston Robertson *Fort Worth, TX*
Karah Cruse *Roanoke, TX*
Alexis Lizama *Katy, TX*

Violin II

Jared Austin *Royse City, TX*
Allie Siegwald *Kansas City, KS*
Eva Shvartcer *Tuscaloosa, AL*
Joao Perez *Fort Worth, TX*
Rima Abram *Coppell, TX*
Crystal Hernandez *Newport Beach, CA*
Gloria Viera *Irving, TX*
Josué Esquivel Mondragón *Texcaltitlán, Mexico*
Amanda Ochraneck *Southlake, TX*
Felipe Ramirez *Fort Worth, TX*

Viola

Noah Bowles *Oklahoma City, OK*
Preston Gilpatrick *Oklahoma City, OK*
Jacob Burk *Hurst, TX*
Christian Hilario Ruelas *San Antonio, TX*
Elissa Hengst *Boone, NC*
Kailyn Bradley *Dallas, TX*
Hope Ward *Tallahassee, FL*
Tabby Pyle *Arlington, TX*
Holly Lemoine *Fort Worth, TX*
Julie Johnson *Belton, TX*

Cello

Max Healy *San Antonio, TX*
Nathalie Joy *Tijuana, Mexico*
Giuliano Bucheli *San Antonio, TX*
Natalie Benefield *Fort Worth, TX*
Emily Torkelson *Dousman, WI*
Alexander J. Jaime *Frisco, TX*
Riley A. Kee *Tomball, TX*
Alejandra Ramirez *Carrollton, TX*

Double Bass

Tommy Pusateri *San Antonio, TX*
Pei Dong Li *Tianjin, China*
Sam Okawa *Tokorozawa, Japan*
Justino Perez *Porterville, CA*
Zhenyuan Lu *Shanghai, China*
Chengjin Tian *Shanghai, China*
Blaine Bryan *Fort Worth, TX*
Jack Montesinos *Austin, TX*

Flute

Shawn Manley *Grand Prairie, TX*
Gladis Henriquez *Tegucigalpa, Honduras*
Mallory Wood* *Rowlett, TX*
Nikkie Galindo *Midland, TX*

Oboe

Lauren Hanifan *The Colony, TX*
Emma Piyakhun *Melissa, TX*
Sam Ely* *Crowley, TX*
Logan Boyd *Waxahachie, TX*

Clarinet

Tania Betancourt *Ibagué, Colombia*
Lucas Lynn *Houston, TX*
Diego A. Torres Reyes* *Bogotá, Colombia*

Bassoon

Dorian Holley *Hurst, TX*
Matt Assis *Dallas, TX*
Robert Rudolph *North Richland Hills, TX*

Horn

Jesus Garcia Palacios *Lewisville, TX*
Brooke Saltar *Plano, TX*
Aidan Lewis *Weatherford, TX*
David Hellrung *Spicewood, TX*
James Brandt+ *League City, TX*

Trumpet

Jonathan Hunda *Dallas, TX*
Hayden Simms *Fort Collins, CO*
Emanuel Arellano *Fort Worth, TX*
Michael Strobel*+ *Colleyville, TX*
Hannah Baer+ *New Braunfels, TX*

Trombone

Lucas King *Fort Worth, TX*
Austin Andrade *El Paso, TX*
David Clary* *Pflugerville, TX*
Xander Byrd *Prosper, TX*

Bass Trombone

Jonathan Deichman *Shawnee, OK*
Trey Mulkey* *Mansfield, TX*

Tuba

Tyler Moseley *Carrollton, TX*

Additional Offstage Brass

Sebastián Marín *Río Grande, PR*
Trey Isenberg *Mansfield, TX*
Heather Test *TCU Faculty*
Emily Holland *Mansfield, TX*
Emily Koch *Colleyville, TX*
Nathaniel Nease *McKinney, TX*
Axel Bevenssee *Frisco, TX*
Troy Harkcom *Burleson, TX*

Timpani & Percussion

Alex Rodzewich *Arlington, TX*
Hayden Gish *San Marcos, TX*
Jacob Cauley *Cypress, TX*
Ethan Hight *McAllen, TX*
Katie Jobe *Azle, TX*
Johnny Naw *Haltom City, TX*
Ivan Mendoza *Mission, TX*

Piano & Celeste

Aleksei Vyzhanov *Russia*
Matthew Lovelace *Dublin, TX*

Organ

David Preston *North Richland Hills, TX*

Harp

Isabelle Walsh *Frisco, TX*

Administrative Assistant

Sarah Walters *Ames, IA*

* - Principal on Falla

+ - Offstage Brass on *Pines of Rome*

FORT WORTH SYMPHONY ORCHESTRA

Robert Spano, Music Director Designate

Nancy Lee and Perry R. Bass Chair

Miguel Harth-Bedoya, Music Director Laureate

Alex Amsel, Assistant Conductor

Rae and Ed Schollmaier+ Foundation Chair

John Giordano, Conductor Emeritus

VIOLIN I

Michael Shih, Concertmaster
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair

Swang Lin, Associate Concertmaster
Ann Koonsman+ Chair

Eugene Cherkasov,
Assistant Concertmaster
Mollie & Garland Lasater Chair
Samantha Bennett°

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 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

KEYBOARD

Shields-Collins Bray, Principal
Rildia Bee O'Bryan Cliburn & Van Cliburn
Chair

STAGE MANAGER

Jacob Pope

ORCHESTRA PERSONNEL MANAGER

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.