



Winter Concert

March 4, 2023

With Guest Artists
Stanislav Chernyshev & Ivan Petruzzello



Nicholas Martin Hall
Texas Wesleyan University



Fort Worth Civic Orchestra
Kurt Sprenger, Music Director

Winter Concert

Saturday, March 4, 2023
7:30 p.m.

Nicholas Martin Hall
Texas Wesleyan University

Aaron Copland

Quiet City

Keith Beckham, trumpet & Genie Homeyer, English horn

Franz Krommer

Concerto No. 1 for Two Clarinets, Op. 35

- **Allegro**
- **Adagio**
- **Rondo**

Stanislav Chernyshev & Ivan Petruzziello, clarinets

Ludwig van Beethoven

Symphony No. 8 in F, Op. 93

- **Allegro vivace e con brio**
- **Allegretto scherzando**
- **Tempo di Menuetto**
- **Allegro vivace**

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Aaron Copland (1900-1990)

Quiet City



Aaron Copland practically invented the soundtrack of America's mythical heartland in his "frontier" ballets – *Billy the Kid*, *Rodeo* and *Appalachian Spring* – and his film scores to *The Red Pony* and *Our Town*. At the other extreme, the voice of the American Big City was practically owned by George Gershwin and Leonard Bernstein.

So, if the texture of *Quiet City's* urban landscape – drawn from Copland's incidental music to Irwin Shaw's 1939 play – was woven from the same gauzy fabric as his music of the open range, it was spectacularly effective. The play, a flop after just two previews, was a tale of two brothers in Big City New York: Gabriel Mellon, a half-Jewish, middle-aged businessman who rejected his family heritage and youthful dreams of writing poetry; and his impoverished trumpet-playing brother David, who roams the streets wondering at the thoughts of passersby. The story touched on the same themes as Shaw's 1969 pulp novel *Rich Man, Poor Man*.

In Gabriel's moments reflection and self-doubt, he hallucinates the calls of David's trumpet. Here, Shaw's stage directions offered Copland a blueprint for his haunting nocturnal music: "The horn is muted, sounds little, and infinitely far, like a slight wind, musical, restless, dying."

After the show closed, Copland repurposed his stage music as a short concert work. The original music, scored for trumpet, alto sax, two clarinets and piano, lay dormant in the Library of Congress for 70 years before being resurrected and recorded a decade ago. The current concert piece for trumpet, English horn and strings has been a repertoire staple since its premiere in 1941.

Franz Krommer (1759-1831)

Concerto No. 1 in E-flat for Two Clarinets, Op. 35



Austro-Czech composer Franz Krommer was born František Kramář in Kamenice u Jihlavy, midway between Prague and Vienna. He was born three years after Mozart and died four years after Beethoven, his musical voice more closely aligned with the Classical style of Amadeus. Throughout his career, he held a series of musical posts in the service of royals of increasing rank, rising to the position of court composer to the Austrian Emperor Franz I, last of the Holy Roman emperors. An inexhaustible writer, he composed a dozen symphonies, two dozen concertos, roughly 80 string quartets, 35 string quintets and a large body of chamber music for wind instruments on which his reputation rests today.

The *First Concerto for Two Clarinets* dates from 1802 when Krommer was in the employ of a Viennese duke. The long orchestral introduction opens with a deceptively majestic theme, but the real fun begins when the solo duo enter on a dippy four-note chromatic stepladder in high clarino register. Either locked together in parallel thirds, chatting in witty call-and-answer dialogue or absorbed in affable counterpoint, the two clarinets' cheery acrobatics never stop. Krommer's development writing flits seamlessly from major to minor, but his recapitulation feels complete without need of a showy cadenza.

The slow movement explores a series of minor and major keys while the clarinets float up in the flute register. The final movement is a frisky rondo in 6/8 time based on a four-note motif related to the one in the first movement.

Ludwig van Beethoven (1770-1827)

Symphony No. 8 in F, Op. 93



Conventional wisdom about Beethoven's symphonies holds that his odd-numbered ones were heftier, dramatic statements while his even-numbered ones were written with a lighter touch. No dispute offered. His *Eighth* – Beethoven called it “my little Symphony in F” to distinguish it from his storybook *Pastoral Symphony* – is slighter than all his others and, in a jokey way, his most nostalgically Haydnesque. He wrote it in the winter of 1811-12, but it

wasn't premiered until late 1813 on the same concert as his monumental *Seventh* and *Wellington's Victory*.

Without introduction, its first movement explodes with a relentlessly sunny melody followed by a sequence of episodes – half a dozen in all, each anywhere from 12 to 24 measures long – whose themes are wholly unrelated to one another. Beethoven then goes to work in the development laboratory and combines them into a combustible mix, emerging with a partial recap and a coda that ends in a whimper and not the expected bang. The symphony has no slow movement; instead, there's a tick-tocking scherzo that's either an ode to the metronome or a tribute to Haydn's *Clock Symphony*.

After his *First Symphony*, Beethoven famously banished minuets from symphonies, but the ancient dance makes a rare comeback here in this third movement – more as parody than elegant, courtly ritual. With its ungainly intro for dancing bears or drunken sailors, an unspooling string of bobbing notes, a series of misplaced beats – this isn't your Papa Haydn's minuet. The final movement is a steeplechase sprint with loud, “wrong note” interjections and a final cadence that ends, not with a whimper, but 43 measures of unceremonious F-major bangs. There are no paintings of Beethoven smiling, but this music comes as close to that image as you'll ever find.

Stanislav Chernyshev



Stas Chernyshev, a native of St. Petersburg, Russia, is principal clarinetist of the Fort Worth Symphony Orchestra and enjoys a busy solo and chamber music career.

He has performed at Carnegie Hall, Philadelphia's Kimmel Center and the Kennedy Center in Washington,

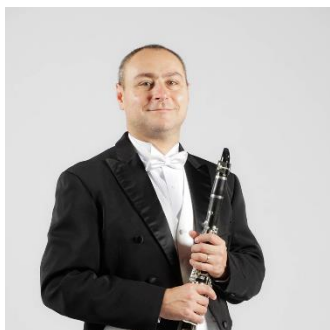
D.C. Internationally, he has concertized in Switzerland, Spain, Germany, Russia, South Korea and Japan and has collaborated with celebrated conductors Miguel Harth-Bedoya, Michael Stern, Robert Spano, Rossen Milanov, Yannik Nézet- Séguin and Sir Simon Rattle.

A winner of several international prizes, he has partnered with such eminent musicians as Roberto Diaz, Pamela Frank, Ida Kavafian, Peter Wiley, and Jeremy Denk and has worked as a chamber player with Eighth Blackbird, the Orpheus Chamber Orchestra, the Jupiter Chamber Players, Shuffle Concert and Frisson Ensemble.

An advocate of new music, Stas enjoys working with aspiring composers as well as established names: Krzysztof Penderecki, Meredith Monk, Steve Mackey, David Lang, George Crumb and Jennifer Higdon.

Passionate about community engagement and education, he founded Fort Worth Performances for Autism and is co-director of the Opus Nova Chamber Music Series. Stas earned music degrees from the Curtis Institute of Music, where he studied with Donald Montanaro, and the St. Petersburg Conservatory under Nikolay Kiruhin.

Ivan Petruzzello



Italian clarinetist Ivan Petruzzello serves as assistant principal clarinetist of the Fort Worth Symphony Orchestra and principal clarinetist of the Corpus Christi Symphony. Previously, he was principal clarinetist of the Cali Philharmonic and Valle Symphony in Colombia.

Ivan has been a guest artist with Orchestra Internazionale d'Italia, Latina Philharmonia, Orquesta Filarmonica Nacional de Cuba, Orquesta Filarmonica de Bogotá and Orquesta Clásica of Colombia. In North America, he has performed with the Irving, Plano, Las Colinas, San Angelo and Victoria Symphony Orchestras.

His festival appearances include the Sinfonietta di Roma, Euromediterraneo Festival, Tiroler Festspiele, Orquesta Sinfonica de Holguin and Orchestra Nuova Amadeus. Locally, he is a teaching artist in the B Sharp Music Program. He was on faculty of several academies in Colombia: Universidad Central, Universidad del Valle, Universidad EAFIT and Antonio María Valencia Conservatory. He has presented masterclasses in Colombia, Cuba, Italy, Panama, Perú and the United States.

Ivan earned his music degrees from Texas Christian University, working under Francesco Belli. He resides in Fort Worth with his wife, cellist Laura Ospina and their children Tomas and Olivia.

Kurt Sprenger, Music Director



Kurt Sprenger has served for 20 years as music director of the Fort Worth Civic Orchestra. In that time, he has built an orchestra of dedicated amateur players into an ambitious performing ensemble to survey music by contemporary and local composers as well as the standard symphonic literature. In recent seasons, he has guided FWCO through major works by Mahler, Rachmaninoff, Nielsen and Saint-Saëns. He has also championed works of important contemporary composers: Michael Daugherty, Einojuhani Rautavaara, Mason Bates, and Joan Tower. Dr. Springer is principal violin of the Dallas Chamber Orchestra, the Brazos Chamber Orchestra and is an active studio violinist in the Metroplex. He was artist-in-residence at the National Conservatory of Italy, where he led opera performances throughout the country. He has also conducted and recorded with the Warsaw National Philharmonic. Dr. Sprenger has held faculty positions at universities in Texas, Wisconsin and California, and he is active as an educator with All-Region and All-State orchestras throughout the country. A native of Hawaii, Kurt Sprenger received his Doctor of Music degree at the University of Southern California. He and his wife, pianist Jill Sprenger, live in Fort Worth.

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