

NOTES FROM MUSIC DIRECTOR MIGUEL HARTH-BEDOYA



Over the last several years at the artistic helm of the FWSO, I have identified works that portray the Fort Worth Symphony Orchestra and its members at their best performance level, and at the same time create an original and attractive CD album. This recording of Mussorgsky's *Pictures at an Exhibition* (arr. Gorchakov) and Prokofiev's *Cinderella*, op. 87 was made during live concerts this winter and last spring at Bass Hall. There is something special about capturing a live performance with an audience, a testimony of a performance in a particular point in time. When we made these recordings, there was a particular excitement in the hall after each of the performances; we

all -orchestra and audience - knew that something magical had happened. In listening to the playbacks, I could hear that alchemy in the FWSO's spectacular solo playing, and in the totality of the collective orchestral sounds, creating a warm, lush tone, as well as energetic and precise execution.

Mussorgsky's compositions have been criticized for being hopelessly crude and amateurish, and that he lacked technique and refinement as a composer. I personally find his music haunting and engaging. *Pictures at an Exhibition* is one of his works that appeals to the imagination of the listener. In this orchestration, we "see" the pictures through the eyes of Sergei Gorchakov, who chose to maintain the so-called "wrong notes and rhythms" from the original piano score, as well as including all the movements (some orchestral versions don't present all movements). I honored his choice and left everything as it appears in the score. Perhaps this is a more Russian orchestration than others. I am just taken away by its magic.

To me, the music from the ballet *Cinderella*, op. 87 is one of the most beautiful and expressive works that Prokofiev composed. Even though he published three different suites (op.107-109), they don't quite tell the story in concert version. Therefore, I selected movements from the original ballet score to recreate the tale of Cinderella in chronological order. Each of the three acts help maintain the arch of the story: act one takes place at Cinderella's home and ends with her departure to the ball. Act two takes place at the prince's palace where he and Cinderella fall in love. This act ends with the fabled 12 strikes of midnight. Finally, act three, back at Cinderella's home brings the reunion of the lovers bringing the end of the ballet (and the story) with an "...and they lived happily ever after."

A handwritten signature in black ink that reads "Miguel". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

PICTURES AT AN EXHIBITION

Modest Mussorgsky Orchestrated by Sergei Gorchakov (1955)

In 1873, the Russian artist Viktor Hartmann died at the age of 39. After Hartmann's death, the St. Petersburg Society of Architects presented an exhibition of Hartmann's works. One of the people attending the exhibition was Hartmann's dear friend, Russian composer Modest Mussorgsky.

Mussorgsky was as profoundly impressed with the quality of Hartmann's works as he was saddened by the sudden loss of a dear friend. Mussorgsky decided to offer a tribute to Hartmann in the form of a musical representation of several of the pieces of art featured at the St. Petersburg exhibit. In 1874, Modest Mussorgsky completed his work for solo piano, *Pictures at an Exhibition*, published after the composer's death in 1881.

While many critics have argued that Mussorgsky did not write in a particularly idiomatic fashion for the piano, the original version of *Pictures* can make a stunning impact when interpreted by a sympathetic virtuoso (Sviatoslav Richter's electrifying 1958 Sofia recital performance remains, perhaps, the touchstone). Still, it was not until Maurice Ravel applied his brilliant talents to Mussorgsky's original score that *Pictures at an Exhibition* became destined for the immense popularity it enjoys today.

Conductor Serge Koussevitzky commissioned Ravel's orchestration for the annual Paris Concerts Koussevitzky, where it premiered, to great acclaim, on May 3, 1923. Since that time, the Mussorgsky/Ravel *Pictures at an Exhibition* has been celebrated as a quintessential showpiece for orchestras and conductors alike, and one of the most performed and recorded works in the concert repertoire. As a result, it has overshadowed many other notable orchestrations of Mussorgsky's work for solo piano.

This concert recording offers the rare opportunity to hear Russian composer Sergei Gorchakov's orchestration, published in 1955. Gorchakov (1905-1976) favors a warm orchestral palette built decidedly upon the strings, prompting some to characterize his orchestration as more "Russian" than Ravel's. Gorchakov also provides many other individual touches that showcase the Hartmann/Mussorgsky *Pictures* in a different and fascinating light.

Promenade (I). *Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto*—The Promenade serves as a connecting motif between musical portrayals of the various pictures. Russian music critic Vladimir Stasov described the Promenade as depicting the composer "moving now to the left, now to the right, now wandering about aimlessly, now eagerly making for one of the pictures..." The composer's random, unpredictable movements are portrayed in combinations of 5/4 and 6/4 meter. Ravel opens with the Promenade assigned to a solo trumpet. In Gorchakov's orchestration, two trumpets play the theme.

I. Gnomus. *Vivo*—Many of Hartmann's works disappeared during the period between the 1874 St. Petersburg exhibition and Ravel's 1923 orchestration of Mussorgsky's composition. And so, there is disagreement as to the exact nature of the picture that inspired this music. In the original piano edition, Stasov describes Hartmann's work: "A dwarf walks about awkwardly on crooked little legs." However, Alfred Frankenstein, longtime Music and Art Editor of the San Francisco Chronicle, engaged in a detailed search and study of the original Hartmann pictures. Frankenstein stated that "(t)he picture was a design for a nutcracker in the form of a gnome with huge jaws." In either case, the music depicting Hartmann's drawing is ominous and, at times, violent.

Promenade (II). *Moderato commodo assai e con delicatezza*—A more introspective statement of the Promenade theme by the strings serves as a bridge to the following picture.

II. Il vecchio castello. *Andantino molto cantabile e con dolore*—The painting depicts an old Italian castle, before which a lute-bearing troubadour stands. The troubadour's melancholy ballad is set to an undulating 6/8 rhythm. In the Ravel orchestration, a saxophone impersonates the troubadour. Gorchakov scores the ballad for a muted trumpet, thereby enhancing the mysterious, nocturnal atmosphere.

Promenade (III). *Moderato non tanto, pesante*—A brief, weighty restatement of the Promenade leads to:

III. Tuileries. *Allegretto non troppo, capriccioso*—Mussorgsky's own subtitle for this section is "Children Quarreling After Play." The painting depicts the Parisian Tuileries gardens, where children play under the watchful eye of their nurses. The action is portrayed in a fleeting, gossamer episode that, in both the Ravel and Gorchakov orchestrations, prominently features the woodwinds.

IV. Bydlo. *Moderato assai, pesante*—"Bydlo" is the Polish word for "cattle." Hartmann's watercolor depicts an ox-drawn cart with massive wooden wheels. The lumbering movement of the cart is reflected in a weighty 2/4 meter. Ravel launches this episode in a hushed *pianissimo* and spotlights an extended tuba solo. Gorchakov assigns the music to the horns and trombones, who play *fortissimo* from the outset, emphasizing the *pesante* ("heavy") character specified by Mussorgsky.

Promenade (IV). *Tranquillo*—A brief reprise of the Promenade serves as a bridge to:

V. Ballet of the Chicks in Their Shells. *Scherzino. Vivo, leggiero*—The sketch that inspired this delightful miniature scherzo was made by Hartmann for the ballet, *Trilby*. It features costumed children impersonating chicks newly emerging from their shells. Like Ravel, Gorchakov couches this lighthearted, joyous episode in an orchestration that spotlights the winds.

VI. Two Jews, One Rich and the Other Poor. *Andante; Grave—energico*—This episode appears to be based upon Hartmann drawings of the Sandomir ghetto. Stasov fashioned an alternative title: Samuel Goldenberg and Schmuyle. The exchange between the two eventually erupts into an argument, as they simultaneously attempt to express themselves. The poor Jew (Schmuyle) is represented by the soprano saxophone—a more plaintive, less insistent voice than

Ravel's muted trumpet (and perhaps, a nod to the klezmer music so familiar to ghetto residents).

Promenade (V). *Allegro giusto, nel modo russo, poco sostenuto*—In his 1923 orchestration, Ravel omits this reprise of the Promenade. Gorchakov restores the music from Mussorgsky's original version.

VII. The Market Place in Limoges (The Big News). *Allegretto vivo, scherzando*—Hartmann's watercolor portrays the façade of the Limoges Cathedral. Mussorgsky focused on a small portion of the watercolor that shows market women engaged in lively conversation. The quicksilver musical portrayal of their gossip is interrupted by:

VIII. Catacombae, Sepulchrum romanum. *Largo*—The painting depicts Hartmann and a friend standing in a Paris catacomb, observing a pile of skulls illuminated by a guide's lantern. A riveting juxtaposition of loud and soft dynamics leads directly to: **Cum mortuis in lingua mortua.** *Andante non troppo, con lamento*—Mussorgsky's own footnote to this section's title reads: "A Latin text: 'With the Dead in a Dead Language.' Well may it be in Latin! The creative spirit of the departed Hartmann leads me to the skulls, calls out to them, and the skulls begin to glow dimly from within." The bond between Hartmann and Mussorgsky is made clear by the repetition of the Promenade theme, played by muted trumpets, accompanied by eerie violin tremolos playing *sul ponticello* (on the bridge). Occasional hushed interjections by the xylophone suggest, perhaps, the catacomb's permanent residents.

A moment of silence is shattered by:

IX. The Hut on Hen's Legs (Baba-Yaga). *Allegro con brio, feroce—Andante mosso—Allegro molto*—Baba-Yaga is a mythical Russian witch who lured victims into her hut. There, Baba-Yaga ground her prey's bones with a giant mortar that she also used to transport herself through the air. Hartmann's drawing is a representation of a huge clock in the shape of the witch's hut that, according to legend, stood on four chicken feet, thereby allowing the quick capture of each new victim. Gorchakov's colorful orchestration emphasizes Baba-Yaga's ghoulish qualities. Mussorgsky's musical portrait of the witch's grotesque hut and her flight leads without pause to:

X. The Great Gate of Kiev. *Allegro alla breve. Maestoso. Con grandezza*—The final picture represented Hartmann's entry in a competition to erect a gateway in Kiev. The gateway was intended to serve as a memorial to Tsar Alexander II's escape from assassination. Hartmann envisioned a massive and ornate structure, featuring a cupola in the form of a Slavonic war helmet. Mussorgsky's music, enhanced by Gorchakov's glittering orchestration, evokes the epic grandeur of Hartmann's design, as well as images of ceremonial processions through the extraordinary gate. The Promenade theme returns in triumphant fashion, leading to one of the most thrilling conclusions in concert music.

SELECTIONS FROM *CINDERELLA*, OPUS 87 Sergei Prokofiev

Sergei Prokofiev's ballet *Cinderella* premiered in Moscow on November 21, 1945, performed by the Bolshoi Ballet. After the premiere of the *Cinderella* ballet, Prokofiev fashioned three orchestral Suites. It is in the guise of the Suites that Prokofiev's *Cinderella* is most frequently heard in the concert hall. This recording features music from the original ballet score, selected by Miguel Harth-Bedoya.

Prokofiev noted: "I wanted to convey the poetic love between Cinderella and the Prince—the birth and flowering of that feeling, the obstacles thrown in its path, the realization of the dream." Prokofiev achieved his goal with music of remarkable transparency, variety, and beauty.

Cinderella: The Story and the Music

The story of Prokofiev's *Cinderella* (fashioned by Nikolai Volkov and the composer) is closely based upon the original Perrault fairy-tale.

ACT I

I. Introduction—The Introduction presents musical themes associated with Cinderella throughout the ballet.

II. Shawl Dance—The curtain rises on the home of Cinderella's father. Cinderella's two stepsisters fight over a shawl to be worn that evening at the Prince's ball. Everyone departs for the ball, except Cinderella, who is forced to continue to do household chores. Cinderella's Fairy Godmother appears, and presents the young woman with diamond slippers. Fairies transform Cinderella into a radiant princess.

III. The Interrupted Departure—The Fairy Godmother warns Cinderella.

IV. Clock Scene—Cinderella must return home by midnight, or the spell will be broken.

V. Cinderella's Departure for the Ball—Cinderella boards a golden coach and rides to the ball.

ACT II

VI. Courtier's Dance—The curtain rises on the palace, and a lavish ball.

VII. Mazurka and Entrance of the Prince—Fanfares announce the arrival of the handsome Prince.

VIII. Cinderella's Arrival at the Ball—Cinderella arrives at the ball. Everyone is overwhelmed by her beauty.

IX. Duet of the Prince and Cinderella—The Prince and Cinderella fall in love. They dance a beautiful duet.

X. Midnight—The clock strikes midnight. Cinderella recalls her Fairy Godmother's warning and rushes away. In her haste, Cinderella leaves behind one of her diamond slippers. The Prince vows to find its owner.

ACT III

XI. The Morning after the Ball—Back at Cinderella's home. Cinderella is once again dressed in rags and doing household chores.

XII. The Prince's Visit—Trumpets herald the arrival of the Prince, searching for the beautiful woman he met at the ball.

XIII. Slow Waltz—The Prince finally realizes that Cinderella is his beloved. The Fairy Godmother transports the lovers to an enchanted garden.

XIV. Amoroso—The Prince and Cinderella live happily ever after.

—Ken Meltzer

MIGUEL HARTH-BEDOYA, MUSIC DIRECTOR



Celebrating 30 years of professional conducting, Grammy-nominated and Emmy Award-winning conductor Miguel Harth-Bedoya is currently Chief Conductor of the Norwegian Radio Orchestra/Oslo and is in his 18th season as Music Director of the Fort Worth Symphony Orchestra. He is also the Founder and Artistic Director of Caminos del Inka, Inc., a non-profit organization that performs and promotes the music of the Americas. caminosdelinka.org.

Harth-Bedoya has conducted top American orchestras including Chicago, Boston, Cleveland, Philadelphia, Los Angeles, and New York. He has also

conducted widely throughout Europe, Australia, New Zealand, Asia, and Latin America.

He led the world premiere of Jennifer Higdon's acclaimed opera, *Cold Mountain*, for Santa Fe Opera. Other opera productions include *La Bohème* at English National Opera, Golijov's *Ainadamar* with the Santa Fe Opera, and Rossini's *Barber of Seville* with the Canadian National Opera.

Harth-Bedoya's discography features recordings on the Harmonia Mundi, Deutsche Grammophon, Decca, and Sony labels.

In 2017, he launched a catalog of Latin American orchestral music, latinorchestralmusic.com, a subscription resource providing comprehensive information about orchestral music from Latin America and the Caribbean.

He also developed a Fundamentals of Orchestral Conducting Workshop, the first in 2018 with the Fort Worth Symphony at Texas Christian University.

Harth-Bedoya received his Bachelor of music from the Curtis Institute of Music and his Masters of Music from The Juilliard School, both under the guidance of Otto-Werner Mueller.

FORT WORTH SYMPHONY ORCHESTRA

The Fort Worth Symphony Orchestra is deeply committed to uniting its community through performance, education, and outreach, reaching an audience of more than 200,000 annually. Since its beginnings in 1912, the FWSO has been an essential thread in the city's cultural fabric and the very foundation of Fort Worth's performing arts.

Music Director Miguel Harth-Bedoya, now in his 18th season at the artistic helm of the FWSO, has led the orchestra into the 21st century to new levels of excellence. Under his leadership, the FWSO has performed at Carnegie Hall and the John F. Kennedy Center for the Performing Arts as part of SHIFT: A Festival of American Orchestras. Throughout his tenure, the FWSO has released 13 recordings – with several being world premiere releases – garnering international acclaim. Miguel Harth-Bedoya and the FWSO have embraced creative collaborations through residencies, partnerships, and commissions.

As the principal resident company of the acoustically superb Nancy Lee and Perry R. Bass Performance Hall, the Orchestra performs a full season of concerts featuring internationally-acclaimed guest artists and works by living composers. The Orchestra performs and partners with the Texas Ballet Theater, Fort Worth Opera, The Cliburn, and Performing Arts Fort Worth. Each summer at the Fort Worth Botanic Garden, the FWSO presents Concerts In The Garden – a series of family-friendly concerts that has become a city-wide tradition. Additionally, the orchestra hosts an annual Festival of Orchestras, providing an opportunity for non-professional orchestras across the state of Texas to perform in Bass Performance Hall. The FWSO keeps exceptional musical experiences at the heart of its community. After all—life is better with music!

FORT WORTH SYMPHONY ORCHESTRA

Miguel Harth-Bedoya Music Director

*Nancy Lee and
Perry R. Bass Chair*

Alejandro Gómez Guillén

Associate Conductor
*Rae and Ed Schollmaier /
Schollmaier Foundation Chair*

Jacob Joyce

Conducting Fellow

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

Jennifer Y. Betz

Ordabek Duissen

Qiong Hulsey

Ivo Ivanov

Izumi Lund

Kimberly Torgul

Ania Bard-Schwarz +

Mark Miller**

Delmar Pettys +

Kurt Sprenger**

Rebecca Stern**

Ertan Torgul*

Sergey Tsoy**

VIOLIN II

Adriana Voirin DeCosta

Principal

Steven Li

Associate Principal

Janine Geisel

Assistant Principal

*Symphony League of
Fort Worth Chair*

Molly Baer

Marilyn d'Auteuil

Tatyana Dyer Smith

Matt Milewski

Kathryn Perry

Rosalyn Story

Andrea Tullis

Camilla Wojciechowska

Sondra Brudnak +

Elizabeth Elsner +

Veronica Gan*

Sue Jacobson*

Kristin Mortenson +

Brandie Phillips*

Karen Stiles +

Kristin Van Cleve*

The Concertmaster performs on the 1710 Davis Stradivarius violin.

The Associate Concertmaster performs on the 1685 Eugenie Stradivarius violin.

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Principal
Sarah Kienle
Associate Principal
HeeSun Yang
Assistant Principal
Joni Baczewski
Sorin Guttman
David Hermann*
Aleksandra Holowka
Dmitry Kustanovich
Daniel Sigale
Colin Garner*
Donna Hall*+
Kenny Kim +
Thomas Kreuder +
Kayleigh Miller +
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Mrs. Mercedes T. Bass Chair
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Leda Dawn Larson
Associate Principal
Keira Fullerton
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Deborah Brooks
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Pam Holland Adams

ENGLISH HORN

Jane Owen +
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SOPRANO SAXOPHONE

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Associate Principal
Kelly Cornell
Associate Principal
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Gerald Wood*
Natalie Young +

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Assistant Principal
Dorothy Rhea Chair
Oscar Garcia-Montoya
Noah Lambert

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John Romero
Principal
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John Michael Hayes
Assistant Principal
Dennis Bubert

BASS TROMBONE

Dennis Bubert
Mr. & Mrs. Lee M. Bass Chair

TUBA

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Jeff Baker +

TIMPANI

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Brad Wagner
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Jason Yoder +

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