

fWSO

Fort Worth Symphony Orchestra

SPECIAL GALA SECTION



PROGRAM BOOK
February 2021

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Symphony Friends,

Good evening! I am deeply grateful to every one of you joining us tonight for this special gala concert starring the incomparable Yuja Wang and your very own world class Fort Worth Symphony Orchestra conducted by Eric Jacobsen. FWSO is indebted to your continued support which has helped keep the music playing throughout these uncertain times and we thank you from the bottom of our hearts.

Tonight the FWSO board would like to dedicate this gala performance in loving memory of Adele P. Hart and William P. Hallman, Jr. These two individuals were not only dear friends, but longstanding board members of FWSO. Their love and dedication to the symphony was infectious and we as an organization will forever be grateful to their leadership, board chairmanship and support of the orchestra during the years of their service.

The 2021-2022 season brings joyful surprises to the Fort Worth Community. Starting with the appointment of the talented, Maestro Spano as our new FWSO Music Director. The FW community is blessed to have such a world class conductor, extraordinary pianist and prolific composer join our family. Robert Spano's passion of classical music is something he looks forward to sharing with our audiences and supporters. Thank you to all our loyal subscribers of the FWSO! Subscription renewals are now available for our 2021-2022 season so please visit our website to see the extraordinary and diverse programming and guest artists the artistic team has lined up for you to experience—you won't regret it! Hope we can count on you.

The last several months have presented unprecedented challenges, but our generous donor community has kept the FWSO afloat and performing live as one of the few national orchestras to do so. 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 as a leading orchestra in Fort Worth, North Texas, and beyond. The musicians, Board of Directors, staff and I are grateful for your devotion to and love of our orchestra. I hope you enjoy the breadth and depth of our artistic offerings and will join us for every one of the concerts we have planned for you this spring as we keep the music playing.

With my best wishes and immense gratitude,

A handwritten signature in black ink that reads "Mercedes Bass". The signature is written in a cursive, flowing style.

Mercedes T. Bass
Chairman of the Board of Directors

LETTER FROM PRESIDENT AND CEO KEITH CERNY

Dear Patrons,

Welcome to Dickies Arena! We appreciate you joining us for this very special gala concert this evening featuring world-renowned pianist Yuja Wang. Tonight, we are most grateful to Matt Homan and the entire Dickies Arena team for welcoming and accommodating us to make our gala concert night a success in this splendid new arena. As always, we appreciate your patience and support throughout this entire season with our move to Will Rogers Auditorium. I hope you enjoy the breadth and depth of our artistic offerings and will join us for every one of the concerts we have planned for you this spring as we keep the music playing.

Recently you may have seen in the press, we announced the appointment of Robert Spano as the FWSO's next Music Director. I know that he will build on the outstanding legacy of our previous Music Director, Miguel Harth-Bedoya. On a personal note, I am greatly looking forward to working with Maestro Spano to support his musical vision, and to further develop the FWSO's reputation on the national and international stage. We are excited to announce the FWSO's return to Bass Hall for the fall of 2021. We have an exceptional line up of conductors and guest artists, including performances by Robert Spano and Music Director Laureate Miguel Harth-Bedoya. Other outstanding soloists include Grammy-nominated classical pianist Joyce Yang, Grammy-winning violinist Augustin Hadelich, Russian classical guitarist Artyom Dervoed and popular bass Kevin Burdette. We hope that you will subscribe once again to the dynamic FWSO, and its exciting programming for 2021-2022. Please join us!

Thank you again for all your support and enjoy this special, celebratory evening!

With gratitude,



Keith Cerny, Ph.D.
President and CEO



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ABOUT ROBERT SPANO



Robert Spano, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Beginning his 20th season as Music Director of the Atlanta Symphony Orchestra and his first as Principal Guest Conductor of the Fort Worth Symphony Orchestra, this imaginative conductor is an approachable artist with the innate ability to share his enthusiasm for music. An avid mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. As Music Director of the Aspen Music Festival and School since 2011, he oversees the programming of more than 300 events and educational programs for 630 students and young performers.

Highlights of Mr. Spano's 2020–2021 season include conducting engagements with the Fort Worth, Houston, and New World Symphonies, in addition to multiple programs with the Atlanta Symphony Orchestra. Mr. Spano's 2019–2020 season included a return to the Dallas Symphony Orchestra, conducting the world premiere of George Tsontakis's Violin Concerto No. 3 alongside Vaughan Williams's A Sea Symphony. He returned to the Indianapolis Symphony for a program of Higdon, Rodrigo, and Sibelius, and led the BBC Symphony Orchestra in the world premiere of Dimitrios Skyllas's Kyrie eleison, commissioned by the BBC. Conducting debuts included the Wrocław Philharmonic.

With the Atlanta Symphony Orchestra, programs included Spano's quintessentially rich, diverse pairings of contemporary works and cherished classics, welcoming seasoned guest artists and many new faces. The orchestra's

75th season featured numerous ASO premieres, including works by living American composers Kristis Auznieks, Jessie Montgomery, and Jennifer Higdon, and a world premiere by Brian Nabors. The season opened with Joshua Bell joining the ASO for Henryk Wieniawski's Violin Concerto No. 2 and Pablo de Sarasate's Zigeunerweisen.

The 2018–2019 season featured Mr. Spano's highly-acclaimed Metropolitan Opera debut, leading the US premiere of Marnie, the second opera by American composer Nico Muhly, with Isabel Leonard, Janis Kelly, Denyce Graves, Iestyn Davies, and Christopher Maltman, and the conclusion of the ASO's two-year "LB/LB" celebration commemorating Leonard Bernstein and Ludwig van Beethoven. This celebration featured six Bernstein works and nine Beethoven Symphonies, and vocal masterpieces including Verdi's Otello, Beethoven's Fidelio, and Bernstein's Candide. Recent concert highlights have included several world premiere performances including *Voy a Dormir* by Bryce Dessner at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor; the Tuba Concerto by Jennifer Higdon, performed by Craig Knox and the Pittsburgh Symphony; *Melodia*, For Piano and Orchestra, by Canadian composer Matthew Ricketts at the Aspen Music Festival; and *Miserere* by ASO bassist Michael Kurth. In addition to his leadership of the ASO, Spano recently returned to his early love of composing. His most recent works include *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 works were recorded on the ASO Media label and praised by Oberon's Grove: "On this latest release, from ASO, we experience Spano as both an imaginative and evocative composer - with a special gift for writing for the voice - and a poetic pianist."

The Atlanta School of Composers reflects Spano's commitment to American contemporary music. He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah Music Festivals.

Guest engagements have included the Cleveland, Philadelphia, and Minnesota Orchestras, New York and Los Angeles Philharmonics, and the San Francisco, Boston, Chicago, San Diego, Oregon, Utah, and Kansas City Symphonies. Internationally, Maestro Spano has led the Orchestra Filarmonica della Scala, BBC Symphony, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, Orquestra Sinfonica Estado Sao Paulo, the Melbourne Symphony in Australia, and the Saito Kinen Orchestra in Japan. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera productions of Wagner's Ring cycles.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has garnered four Grammy™ Awards and eight nominations with the Atlanta Symphony. Spano is on faculty at 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 makes his home in Atlanta.

"Mr. Spano drew a glowing, spacious performance of this Brahms masterwork from the orchestra, marking a great return visit for both him and this essential ensemble." – *The New York Times*

FORT WORTH SYMPHONY ORCHESTRA

Robert Spano, Music Director Designate

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Stephanie Rhodes Russell, Conducting Fellow

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Michael Shih, Concertmaster
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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
Ke Mai
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Kimberly Torgul

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 Smith
Matt Milewski
Kathryn Perry
Andrea Tullis
Camilla Wojciechowska

VIOLA

Anna Kolotylna, Principal^o
HeeSun Yang, Associate Principal^o
Aleksandra Holowka, Assistant Principal^o
Joni Baczewski
Sorin Guttman
Dmitry Kustanovich
Daniel Sigale

CELLO

Allan Steele, Principal
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Keira Fullerton, Associate Principal^o
Lesley Cleary, Assistant Principal^o
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Deborah Brooks
Shelley Jessup
Leda Dawn Larson
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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.

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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
Roger Roe^o

ENGLISH HORN

Roger Roe^o

CLARINET

Stanislav Chernyshev, Principal
*Rosalyn G. Rosenthal Chair**
Ivan Petruzzello, Assistant Principal
Gary Whitman

E-FLAT CLARINET

Ivan Petruzzello

BASS CLARINET

Gary Whitman

BASSOON

Jack Peña, Principal^o
Mr. & Mrs. Lee M. Bass Chair
Cara Owens, Assistant Principal

HORN

Nikolette LaBonte, Principal^o
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
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*In Memory of Manny Rosenthal

^o2020–2021 Season Only

The Concertmaster performs on the 1710 Davis Stradivarius violin.

The Associate Concertmaster performs on the 1685 Eugenie Stradivarius violin.



FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2020–2021 SEASON GALA

Saturday, February 20, 2021 at 7 p.m.

Dickies Arena

Miguel Harth-Bedoya, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Yuja Wang, Piano

RACHMANINOFF

Piano Concerto No. 2 in C minor, Op. 18

I. Moderato

II. Adagio sostenuto

III. Allegro scherzando

Yuja Wang, Piano

TCHAIKOVSKY

Symphony No. 4 in F Minor, Op. 36


I. Andante sostenuto; Moderato con anima

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco

This concert will be performed without 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 Board of Directors
dedicate tonight's Annual Gala Concert
in loving memory of
William P. Hallman, Jr., and Adele P. Hart
who were devoted, generous board members
and respected Chairmen Emeriti
of the Fort Worth Symphony Orchestra.**

PROGRAM NOTES by Jeremy Reynolds

PIANO CONCERTO No. 2
in C MINOR, Op. 18
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

DURATION: Around 33 minutes

PREMIERED: Moscow, 1901

INSTRUMENTATION: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, cymbals, strings, and solo piano

"I heard the same hypnotic formula repeated day after day while I lay half asleep in my armchair in Dr. Dahl's study, 'You will begin to write your concerto ... You will work with great facility ... The concerto will be of excellent quality ...' It was always the same, without interruption. Although it may sound incredible, this cure really helped me."

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

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.

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

SUGGESTED READING:

Rachmaninoff's Recollections : Told To Oskar von Riesemann

FURTHER LISTENING:

Piano Concerto No. 3 in D Minor
Symphony No. 1 in D Minor
"All By Myself" (by Eric Carmen)
"Full Moon and Empty Arms"
(Frank Sinatra)

Rachmaninoff, that great Russian pianist and composer, once suffered a case of writer's block so severe that it took a hypnotist's intonements to lull his talent and appetite for writing music back to life. And it is to physician, violist and hypnotist extraordinaire Nicolai Dahl, best known for his service to music in helping "cure" Rachmaninoff, that the composer dedicated his second concerto, a work of supreme sublimity and pathos.

("You will begin your concerto; you will work with great facility; the concerto will be excellent," Dahl told Rachmaninoff, combining hypnotic suggestion with genuine psychotherapy in their sessions.)

The first movement begins with tectonic, rumbling chords in the piano before the orchestra joins and the strings declare the opening tune. The pianist acts as accompanist here, racing through broken chords as partner rather than soloist with the ensemble before introducing the more wistful second theme of the movement with the orchestra providing only light shading in the background. The pair continue to hand off the principal melody to one another throughout the opening movement, far more democratically than in a typical concerto.

After a sonorous, serious introduction in the second movement, the piano again takes a supporting role under one of music's most famous clarinet solos, a melody of such heartbreaking yearning it has crossed time and genre and medium to beguile the ears of the masses. Eric Carmen's "All By Myself" is probably the best known version of the tune, but Rachmaninoff's original creation spins out effortlessly, moving from aching nostalgia and pensiveness to shy optimism and pluck and back.

The finale reignites the vigor of the first movement, this time with a more aggressive, militant flavor. Here the orchestra provides the opening salvo before the piano swoops in, building a series of harmonic progressions towards a tune filled with rapid-fire technical passages as only Rachmaninoff could write. An exotically tinged, more luxurious second theme juxtaposes with the opening and alternates with that main tune before orchestra and soloist alike cry out in triumphant finale, a classical music barn burner and a victorious celebration of the end of the composer's fallow period.

Rachmaninoff himself premiered the work as soloist in 1901 to immediate and enthusiastic acclaim, his first work to premiere since his Symphony No. 1's disastrous debut in 1897. The symphony later came to be highly regarded, and most scholars attribute its initial misfire to the conductor, Alexander Glazunov, also a composer. Reports of Glazunov's drunkenness during the concert can't be verified, but his student Dmitri Shostakovich later told tales of Glazunov's penchant for sneaking alcohol through a tube behind his desk during lessons. The critical reception to the work was so poor that it threw Rachmaninoff, then only 24-years-old, into the darkest of depressions.

PROGRAM NOTES by Jeremy Reynolds

SYMPHONY No. 4 in F MINOR,
Op. 36

I. Andante sostenuto — Moderato con anima —
Moderato assai, quasi— Allegro vivo
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato — Allegro
IV. Finale: Allegro con fuoco

DURATION: Around 45 minutes

PREMIERED: Moscow, 1878

INSTRUMENTATION: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, and strings

"Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic. Ought not a symphony — that is, the most lyrical of all forms — to be such a work? Should it not express everything for which there are no words, but which the soul wishes to express, and which requires to be expressed?"

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

SYMPHONY: An elaborate orchestral composition typically broken into contrasting movements, at least one of which is in sonata form.

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)

SUGGESTED READING:

Letters to his Family; an Autobiography, translated by Galina von Meck

FURTHER LISTENING:

Symphony No. 5 in E Minor, Op. 64
String Sextet in D Minor, Op. 70
Variations on a Rococo Theme, Op. 33

Composers, like all artists, achieve a certain immortality through their work, distilling as they do their unique blends of creativity and anachronistic convention into their works. But what of their patrons? Whether royal or simply wealthy, patrons throughout history have supported the creation of some of the greatest works of art, with the likes of Peggy Guggenheim and the Medici family cementing their place in Western history textbooks through their generosity and passion.

Of more singular taste was one Nadezhda von Meck, who provided financial support and traded correspondence with Tchaikovsky for 14 years. To learn of Tchaikovsky's history is to delve into his peculiar relationship with this woman he never met, and to hear his fourth symphony, composed at the beginning of that correspondence and dedicated to his patron, is to explore the "echoes of [her] most intimate thoughts and emotions." Immortality indeed.

It isn't puffery to say that this symphony remains one of the most popular concert works even today. It begins with "that fateful force which prevents the impulse towards happiness from entirely achieving its goal," Tchaikovsky wrote. (He duly credits Beethoven's fifth with the work's central idea.) The opening movement is the cornerstone of the symphony, with four distinct themes: the introductory fate theme in the brass that returns throughout the symphony; a bleak, hopeless melody introduced via strings; a slinky, ethereal daydream conjured by solo clarinet; and fantasies of positivity with a gentle tune tossed lightly from strings and winds, before all become muddled and fate intervenes.

Tchaikovsky's correspondence with von Meck makes tracing the creative genesis of this symphony simplicity itself — he felt more positively about the composition than many of his others, and yet he progressed slowly and with difficulty: "I adore terribly this child of mine; it is one of only a few works with which I have not experienced disappointment... this is my best symphonic work." Personal dramas are to blame in part, including his brief and tempestuous marriage and his subsequent nervous breakdown.

Whatever the reason, the second through fourth movements are far simpler than the opening, the second with its interplay of wistful melancholy and pleasurable nostalgia: "It is both sad, yet somehow sweet to be immersed in the past..." The Scherzo is delightfully vapid in its pizzicato (plucked, rather than bowed strings) after the headiness of the first segments, and the composer describes "Thinking about nothing in particular, giving free rein to the imagination, which somehow begins to paint strange pictures... Amid these memories there suddenly comes a picture of drunken peasants and a street song... Then, somewhere in the distance, a military procession passes." (Here, the oboe makes quite the intoxicated peasant, with the brass chirping out a brisk, cheery military beat.)

The finale is about joy — beginning with an explosive shout from the full orchestra — or at least about rejoicing in the joy of others, as Tchaikovsky, plagued by inner demons and deaths of loved ones, struggled to find joy throughout his life. "Go out among the people. See how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings. Picture the festive merriment of ordinary people..." Whizzing strings and winds paint an almost desperate merriment, alternating with a more sedate tune that returns some of the symphony's earlier gloom before a final, ferocious statement of the fate tune gives way to a long crescendo and buildup to an almost forcedly sunny finale.

A close-up portrait of Miguel Harth-Bedoya, a man with dark hair and a slight smile, wearing a dark blue button-down shirt. The background is dark and out of focus.

ABOUT MIGUEL HARTH-BEDOYA

Miguel Harth-Bedoya is a master of color, drawing idiomatic interpretations from a wide range of repertoire in concerts across the globe.

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 in orchestral conducting. He has also created The Conducting Institute, with a summer 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 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.

Most 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. www.miguelharth-bedoya.com



ABOUT YUJA WANG

Critical superlatives and audience ovations have continuously followed Yuja Wang's dazzling career. The Beijing-born pianist, celebrated for her charismatic artistry and captivating stage presence, is set to achieve new heights during the 2019/20 season, which features recitals, concert series, as well as season residencies, and extensive tours with some of the world's most venerated ensembles and conductors.

Season highlights include Yuja's year-long "Artist Spotlight" at the Barbican Centre, where she curates and performs in four distinct events: the first London performance of John Adams' newest piano concerto (premiered by her in Spring 2019) titled *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic and Gustavo Dudamel, which they take to Boston and New York City; recitals featuring cellist Gautier Capuçon and clarinetist Andreas Ottensamer; and she concludes the residency with a solo recital.

In autumn of 2019, she tours China with the Vienna Philharmonic, presenting concerts in Macao, Guangzhou, Shanghai, and Wuhan. The beginning of 2020 sees Yuja and Gautier Capuçon reuniting for a recital tour featuring eleven dates presented in Europe's premiere venues, including the Philharmonie de Paris and the Wiener Konzerthaus. She then embarks on an extensive solo recital tour, appearing in renowned concert halls throughout North America and Europe, including Carnegie Hall, Davies Symphony Hall, and the Het Concertgebouw, running from February to April.

Additionally, Yuja will be the featured soloist with some of the leading orchestras of North America, including the Boston Symphony Orchestra, under the baton of Andris Nelsons; the Toronto Symphony Orchestra, conducted by Gustavo Gimeno; the San Francisco Symphony, led by Michael Tilson Thomas; and the Philadelphia Orchestra, under the musical direction of Yannick Nézet-Séguin.

Yuja received advanced training in Canada and at Philadelphia's Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. She later signed an exclusive contract with Deutsche Grammophon and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and recordings. Yuja was named Musical America's Artist of the Year in 2017.

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If you are interested in supporting the FWSO please contact our Vice President of Development, Julie Baker at 817-665-6500 ext 126 or jbaker@fwsymphony.org

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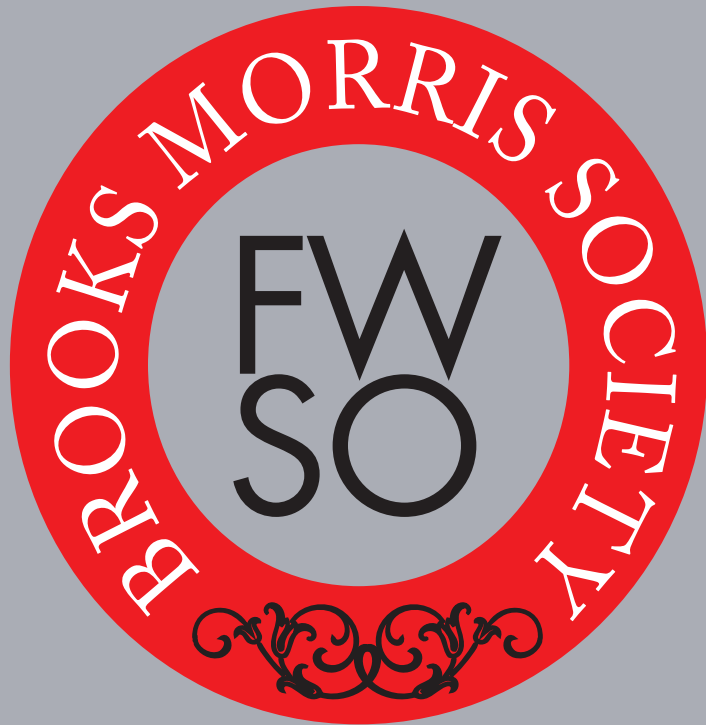
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Playing it Safe!

What to Know Before You Go

Below you will find important information regarding your 2020 - 2021 concert experience.

These new protocols enable performances to align with social distancing guidelines and government mandates and ensure that our patrons and musicians have a safe and healthy experience at all our concerts. As guidelines evolve, we will continue to update our website with more detailed venue protocols and more.

- **Contactless ticketing** - Mobile tickets will eliminate the close interaction between our ushers and our patrons.

- **No intermissions** - All of our fall concerts will be performed without an intermission. The running time has been adjusted to just over an hour depending on the concert.

- **Masks** - Wearing a mask is mandatory and must be worn throughout the concert-going experience.

- **Seating** - Patrons will be seated according to the social distancing venue guidelines.

- **Dedicated entry times** will eliminate crowding in the lobbies and ensure social distancing of 6 feet between patrons or groups.

- **The "Playbill" program** will be distributed electronically prior to your arrival at the venue. 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.

- **Automated hand sanitizing stations** will be available throughout the venue.

- **Robust cleaning and sanitizing protocols** for all occupied areas will occur between performances with CDC recommended cleaning products.

- **Health Screening** - Upon your arrival to the venue, all patrons' temperatures will be taken via contactless machines to ensure the safety of all our patrons on site.

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