

A portrait of Miguel Harth-Bedoya, Music Director Laureate of the Fort Worth Symphony Orchestra. He is a man with dark hair, wearing a white button-down shirt, a gold ring, and a watch. He is holding a baton in his right hand. The background is a plain, light-colored wall.

fWSO

Fort Worth Symphony Orchestra

PROGRAM BOOK

May 2021

Miguel Harth-Bedoya
Music Director Laureate

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Patrons and Friends,

This week's performances mark the end of the Fort Worth Symphony Orchestra's 2020/2021 Symphonic Series, an accomplishment of which we should all be proud. As most American symphonies remain closed to in-person audiences, the FWSO has continued to safely bring live music to north Texas throughout the course of this season. I wish to express my most heartfelt gratitude to all of you—patrons, donors, musicians, and staff—for your unending support of our fabulous symphony.

It is a pleasure to welcome back Music Director Laureate Miguel Harth-Bedoya as he conducts Vivaldi's *The Four Seasons* and Mozart's Symphony No. 39, with guest violinist Benjamin Baker. Miguel will again return on July 4 to Dickies Arena, where the FWSO will present a one-night-only America Strong Concert, featuring more than 60 minutes of music performed by the FWSO, soprano Latonia Moore, bass Morris Robinson, and featuring works by leading Black and Latin American composers including Kevin Day, Adolphus Hailstork, and Jimmy Lopez. Tickets are available now on the FWSO website. You do not want to miss this one-night-only event!

If you have not already purchased subscriptions to the 2021/2022 season, I urge you to do so. It will be filled with both familiar and new Symphonic works, an exciting Pops series, and Family Concerts for all ages. Single tickets will be available starting July 20.

Thank you, again, for the overwhelming generosity you have shown this season. Your support has truly sustained the organization, and with your help, we pledge to continue to bring glorious music to our community and beyond.

With gratitude and best wishes,

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,

We are delighted to see you at the final symphonic concert of the season to experience the unique experience of live music performance. As always, we appreciate your patience and support throughout this entire season. I hope you enjoy the breadth and depth of our artistic offerings and will join us for our upcoming concert at Dickies Arena on July 4th!

Recently you may have seen in the press, we announced the appointment of Maestro Robert Spano as the FWSO's next Music Director. I am confident that he will build on the outstanding legacy of our much-admired Music Director Miguel Harth-Bedoya. On a personal note, I am greatly enjoying working with Maestro Spano to support his musical vision, and to further develop the FWSO's reputation on the national and international stage. Miguel will continue conducting the orchestra regularly as Music Director Laureate.

We are also 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 lead by Robert Spano and Miguel Harth-Bedoya. Other outstanding soloists in our symphonic series line up include Grammy-nominated classical pianist Joyce Yang, Grammy-winning violinist Augustin Hadelich, Russian classical guitarist Artyom Deroed and popular bass Kevin Burdette. Our pops series will open with fan favorite **Bugs Bunny at the Symphony, 30th Anniversary Edition**, and includes an evening with **Kenny G**, a multimedia presentation of **Back to the Future** and more.

We hope you will come and enjoy your brilliant Orchestra's new 2021/22 season—and don't forget to subscribe. You can also visit us online at fwsymphony.org or call our box office at 817-665-6000.

Thank you again for all your much-needed support. I look forward to seeing you at many concerts in the months ahead.

Yours sincerely,



Keith Cerny, Ph.D.
President and CEO



ABOUT ROBERT SPANO



Conductor, pianist, composer, and teacher Robert Spano is known worldwide both as an impeccable artist and as a leader who fosters inclusion and warmth among musicians and audiences. This season marks Spano's 20th as Music Director of the Atlanta Symphony Orchestra and his second as Principal Guest Conductor of the Fort Worth Symphony Orchestra. A dedicated mentor, Spano is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. He has served as Music Director of the Aspen Music Festival and School since 2011.

Highlights of Spano's 2019-2020 season include a return to the Dallas Symphony Orchestra to conduct the world premiere of George Tsontakis's Violin Concerto No. 3 and Vaughan Williams's *A Sea Symphony*. Spano also returns to the Indianapolis Symphony, Singapore Symphony, and BBC Symphony Orchestra. He makes conducting debuts with the NHK Symphony Orchestra, Auckland Philharmonia, and Wrocław Philharmonic, and appears in the Fort Worth Symphony Orchestra's Symphonic Series.

Programs with the Atlanta Symphony Orchestra this season reflect Spano's signature rich pairings of contemporary works with cherished classics. The orchestra's 75th season features 16 ASO premieres, including works by living American composers Krists Auznieks, Jessie Montgomery, Joby Talbot, and Jennifer Higdon, and world premieres by Richard Prior and Brian Nabors. The season opens as Joshua Bell joins the ASO for Henryk Wieniawski's Violin Concerto No. 2 and Pablo de Sarasate's *Zigeunerweisen*. In April of 2020, the ASO and Chorus travel to Carnegie Hall to perform *Missa solemnis* with soprano Susanna Phillips, mezzo-soprano Sasha Cooke, tenor Benjamin Bliss, and bass Matthew Rose in celebration of Beethoven's 250th birthday. The season concludes with the Atlanta premiere of Wagner's *Tristan und Isolde*.

Recently, Spano made his highly-acclaimed Metropolitan Opera debut and led the US premiere of *Marnie*, American composer Nico Muhly's second opera, with Isabel Leonard, Janis Kelly, Denyce Graves, Iestyn Davies, and Christopher Maltman. Other recent concert highlights include world premieres of Bryce Dessner's *Voy a Dormir* at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor, and Jennifer Higdon's Tuba Concerto, performed by Craig Knox and the Pittsburgh Symphony.

"An imaginative and evocative composer" (Oberon's Grove), Spano recently penned *Sonata: Four Elements* for piano, premiered by Spano in August 2016 at the Aspen Music Festival, and a song cycle, *Hölderlin-Lieder*, for soprano Jessica Rivera, both of which were recorded on the ASO Media label. Eliciting "glowing, spacious performance" from orchestras (*The New York Times*), Spano has enjoyed guest engagements with the Cleveland and Philadelphia Orchestras, the New York and Los Angeles Philharmonics, and the Boston and Chicago Symphonies, among many others. Internationally, he has led the Orchestra Filarmonica della Scala, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, the Melbourne Symphony in Australia, and the Saito Kinen Orchestra in Japan.

Spano has won six Grammy™ Awards with the Atlanta Symphony. He serves on the faculty of Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame, and he makes his home in Atlanta.

FORT WORTH SYMPHONY ORCHESTRA

Robert Spano, Music Director Designate

Nancy Lee and Perry R. Bass Chair

Miguel Harth-Bedoya, Music Director Laureate

Alex Amsel, Conducting Fellow

Stephanie Rhodes Russell, Conducting Fellow

Rae and Ed Schollmaier / 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

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

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

Burlington Northern Santa Fe

Foundation Chair

Deborah Brooks

Shelley Jessup

Leda Dawn Larson

Craig Leffer^o

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

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

Nicholas Sakakeeny, Assistant Principal

Adele Hart Chair

Deborah Mashburn

Brad Wagner

HARP

Position vacant

Bayard H. Friedman 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 SYMPHONIC SEASON

Tuesday–Thursday, May 11–13

Will Rogers Memorial Auditorium

Miguel Harth-Bedoya, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Bella Hristova, Violin

VIVALDI

The Four Seasons

Spring, RV 269

I. Allegro

II. Largo

III. Allegro

Summer, RV 315

I. Allegro non molto

II. Adagio

III. Presto

Autumn, RV 293

I. Allegro

II. Adagio molto

III. Allegro

Winter, RV 297

I. Allegro non molto

II. Largo

III. Allegro

Bella Hristova, Violin

MOZART

Symphony No. 39 in E-flat Major, K.543

I. Adagio; Allegro

II. Andante con moto

III. Menuetto: Allegretto

IV. Finale: Allegro

These performances are dedicated to

Mercedes T. Bass,

Ed Schollmaier in Memory of Rae Schollmaier,

and the Kleinheinz Family Foundation for the Arts and Education

as heartfelt thanks for their generosity to the Fort Worth Symphony Orchestra

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 performances on
May 11–13, 2021 are dedicated to
Mercedes T. Bass,
Ed Schollmaier in Memory of Rae Schollmaier,
and the Kleinheinz Family Foundation
for the Arts and Education
for their very generous support
of the Fort Worth Symphony Orchestra



PROGRAM NOTES by Jeremy Reynolds

The Four Seasons

Le Quattro Stagioni

Spring (La primavera), RV 269

- I. Allegro
- II. Largo
- III. Allegro

Summer (L'estate), RV 315

- I. Allegro non molto
- II. Adagio
- III. Presto

Autumn (L'autunno), RV 293

- I. Allegro
- II. Adagio molto
- III. Allegro

Winter (L'inverno), RV 29

- I. Allegro non molto
- II. Largo
- III. Allegro

DURATION: Around 43 minutes

PREMIERED: Published 1725, premiere date unknown

INSTRUMENTATION: Solo violin, strings and continuo

"There are no words, it's only music there."
— Antonio Vivaldi
(Born 1678, Venice; died 1741)

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:

Antonio Vivaldi: The Red Priest of Venice
by Karl Heller

FURTHER LISTENING:

Il cimento dell'armonia e dell'inventione (The Contest Between Harmony and Invention)

Vivaldi, one of nine children, published his "Four Seasons" in a collection of 12 concertos in 1725 and included accompanying sonnets he had likely penned himself for those famous first four. This is one of the earliest pieces of "program music," wherein a composer attempts to convey an extramusical idea or story through glossing the music with a suggestive title or text to guide listeners. In his attempts to illustrate the sonnets, Vivaldi — also known as "The Red Priest" due to his flaming red hair and brief clerical stint — is at times quite literal in his musical representation, such as the second movement of the "Spring" concerto, when the viola section representing the bark of a dog with its pairs of gruff, repeated tones.

At the time, this was a revolutionary concept, on par with some of Beethoven's more harebrained creations. Some scholarship suggests that audiences might have had a cool reaction to such newfangled music, perhaps foreshadowing his fall from stardom later in life as the public perpetually chased the next great "genius." Still, they're his most recognizable works today, due in part to a bizarre affinity for corporate gurus to que the "Seasons" for a variety of mundane purposes ranging from cell phone ringtones to elevator music.

Below is the full text of the sonnets glossing each concerto; cautious, imaginative listening will peel back Vivaldi's layers of text painting:

SPRING: Allegro: Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, then they die away to silence, and the birds take up their charming songs once more.

Largo: On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.

Allegro: Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.

SUMMER: Allegro non molto: Beneath the blazing sun's relentless heat men and flocks are sweltering, pines are scorched. We hear the cuckoo's voice; then sweet songs of the turtle dove and finch are heard. Soft breezes stir the air. But threatening north wind sweeps them suddenly aside. The shepherd trembles, fearful of violent storm and what may lie ahead.

Adagio e piano - Presto e forte: His limbs are now awakened from their repose by fear of lightning's flash and thunder's roar, as gnats and flies buzz furiously around.

Presto: Alas, his worst fears were justified, as the heavens roar and great hailstones beat down upon the proudly standing corn.

AUTUMN: Allegro: The peasant celebrates with song and dance the harvest safely gathered in. The cup of Bacchus flows freely, and many find their relief in deep slumber.

Adagio molto: The singing and the dancing die away as cooling breezes fan the pleasant air, inviting all to sleep without a care.

Allegro: The hunters emerge at dawn, ready for the chase, with horns and dogs and cries. Their quarry flees while they give chase. Terrified and wounded, the prey struggles on, but, harried, dies.

WINTER: Allegro non molto: Shivering, frozen amid the frosty snow in biting, stinging winds; running to and from to stamp one's icy feet, teeth chattering in the bitter chill.

Largo: To rest contentedly beside the hearth, while those outside are drenched by pouring rain.

Allegro: We tread the icy path slowly and cautiously, for fear of tripping and falling. Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest it cracks up. We feel the chill north winds course through the home despite the locked and bolted doors... this is winter, which nonetheless brings its own delights.

PROGRAM NOTES by Jeremy Reynolds

SYMPHONY No. 39 in E-flat Major, K. 543

- I. Adagio; Allegro
- II. Andante con moto
- III. Menuetto: Allegretto
- IV. Finale: Allegro

DURATION: Around 30 minutes

PREMIERED: Completed 1788, Premiere date unknown

INSTRUMENTATION: flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings

“To win applause one must write stuff so simple that a coachman might sing it.”

...

“To talk well and eloquently is a very great art, but that an equally great one is to know the right moment to stop.”

— Wolfgang Amadeus Mozart
(Born 1756, Austria; died 1791)

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

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

SUGGESTED READING:

Wolfgang Amadeus Mozart: A Life in Letters (Penguin edition)
Mozart: A Life by Paul Johnson

FURTHER LISTENING:

Symphony No. 40 in G Minor, K. 550
Così fan tutte, K. 588
Requiem in D Minor, K. 626
Clarinet Concerto, K. 622

Mozart’s burning productivity in his final three years seems almost prescient, like he knew that he was running out of time. The last three symphonies, numbers 39–41, came in quick succession in 1788, and later the operas *Così fan tutte* (“*Thus Do They All*”) as well as *Die Zauberflöte* (“*The Magic Flute*”), the Clarinet Concerto and other assorted works.

Then again, a more cynical read might be that financial debt remains one of the great drivers of art, and Mozart had certainly incurred significant debt by 1788 as his income shrank and he appeared in public less and less often.

There is no cynicism in the *Symphony No. 39* in E-flat Major, however, which shimmers with sophistication throughout. The work opens with august chords in the brass before strings and winds crank the harmonic tension to the breaking point. And then, a seamless transition into a light, lilting allegro as the movement takes off in earnest, adhering flawlessly to sonata form. To call this symphony formulaic would imply rigidity, but the opening movement is a treatise on fluid transitions and luxurious melodies.

The premiere date is unknown, but one possibility remains a 1792 benefit concert of Mozart’s music, where eyewitness Iwan Anderwitsch, described the opening of the symphony as follows:

The opening is so majestic that it so surprised even the coldest, most insensitive listener and non-expert, that even if he wanted to chat, it prevented him from being inattentive, and thus, so to speak, put him in a position to become all ears. It then becomes [so] fiery, full, ineffably grand, and rich in ideas, with striking variety in almost all obbligato parts, that it is nearly impossible to follow so rapidly with ear and feeling, and one is nearly paralyzed. This actual paralysis became visible in various connoisseurs and friends of music, and some admitted that they would never have been able to think or imagine they would hear something like this performed so splendidly in Hamburg.

The slow movement, the *Andante con moto*, captures a chamber music-like quality. Sparse use of instruments lends an almost gossamer transparency to the sound, with strings introducing a simple tune that repeats and transforms over the course of the movement, with other instruments joining and commenting on the principle themes. This movement is in a binary form, similar to sonata form but lacking a development section — at a certain point it seems to return the beginning but with subtle changes in instrumentation and temperament.

The minuet and trio is based on an Austrian folk dance, the *Ländler*, known for its jumping and stamping. The orchestra mimics this effect with exuberant, heavy downbeats; the midsection features a clarinet duet in its midsection with one player sailing smoothly over the other’s detached arpeggios. The finale, in sonata form as the first movement, and whizzes along gleefully in ascending and descending scales, packing in vitality until the final whirl in the strings.

Mozart passed away in 1791, and it is his final work, the curious Requiem in D Minor, K. 626, that is most often discussed in connection with his death. However, musicologists have delved long and deep and resolved many of the mysteries surrounding the Requiem — but it’s the final three symphonies, including the No. 39, that remain unexplained. Some think that Mozart wrote these works for posterity only and never expected to hear them in his lifetime, as though they were his free gift to the world. Others claim this is unlikely and that he probably composed these works hoping for an opportunity to hear them that might never have arisen. The truth remains hidden.

ABOUT MIGUEL HARTH-BEDOYA

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 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.



ABOUT BELLA HRISTOVA



Internationally acclaimed violinist Bella Hristova is known for her passionate and powerful performances, beautiful sound, and compelling command of her instrument. Her numerous prizes include an Avery Fisher Career Grant, First Prize in the Young Concert Artists International Auditions, and First Prize in the Michael Hill International Violin Competition.

During the 2020-2021 season, Ms. Hristova will perform with the Las Vegas Philharmonic, the Maryland Symphony Orchestra, the Chamber Orchestra of Philadelphia, the Vermont Symphony Orchestra, Spokane Symphony, and the Quad City Symphony Orchestra. She will also make appearances at the Chamber Music Society of Lincoln Center and the Music@Menlo Chamber Music Festival.

In past seasons, Ms. Hristova has performed extensively as a soloist with orchestras including the Orchestra of St. Luke's, the New York String Orchestra at Carnegie Hall, and the Kansas City, Hawaii, Milwaukee and Winnipeg Symphonies.

She has performed recitals at Carnegie Hall, Merkin Concert Hall, the Kennedy Center in Washington, DC, and Boston's Isabella Gardner Museum, and regularly appears with The Chamber Music Society of Lincoln Center. She has toured New Zealand performing the complete Beethoven Sonatas for Piano and Violin with renowned pianist Michael Houstoun, and their four-disc recording of the sonatas was named a Best Classical Album of 2019 by the New Zealand Listener.

"Bella Unaccompanied," Ms. Hristova's recording on A.W. Tonegold Records, features works by Corigliano, Kevin Puts, Piazzolla, Milstein, and Bach. A committed proponent of new music, she commissioned iconic American composer Joan Tower to write "Second String Force," which she premiered and performed in recitals throughout the United States and abroad. She further collaborated with her husband David Ludwig on a violin concerto written for her through a consortium of eight major orchestras across the country.

Bella Hristova began violin studies at the age of six in her native Bulgaria. She then studied with Ida Kavafian at the Curtis Institute of Music in Philadelphia, and received her Artist Diploma with Jaime Laredo at Indiana University. Ms. Hristova plays a 1655 Nicolò Amati violin, once owned by the violinist Louis Krasner.

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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 2020/2021 concerts will be performed without an intermission. The running time has been adjusted to just over an hour depending on the concert.

- **No concessions** will be made available. Complimentary water bottles will be provided upon entry into the concert chamber.

- **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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Fort Worth Symphony Orchestra

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Special performances from opera favorites soprano **Latonia Moore** and bass **Morris Robinson**.

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