

fWSO

Fort Worth Symphony Orchestra



PROGRAM BOOK
July 4, 2021

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Patrons and Friends,

This evening's special July 4th concert marks the end of the Fort Worth Symphony Orchestra's 2020/2021 season, an accomplishment of which we should all be proud. As many 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, Board members, 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 tonight's performance featuring more than 60 minutes of music performed by your FWSO, soprano Latonia Moore, and bass Morris Robinson, featuring works by leading Black and Latin American composers including Kevin Day, Adolphus Hailstork, and Jimmy López. Following the concert, I hope you all will enjoy an exciting fireworks show on the Dickies plaza.

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 26, 2021.

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 for a Happy Fourth of July,

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 Patron,

Thank you for joining us at this special America Strong July 4th concert. The FWSO, like most symphonies, has been through a tumultuous year due to the COVID-19 pandemic. Despite the virus, we have been delighted to be able to perform regularly for socially distanced audiences since last September. Now, we are looking forward to return to full audiences and standard stage configuration for the orchestra starting in August - a major milestone in FWSO's return to normal operations.

Last week, we learned the very sad news that the FWSO's former President and CEO, Ann Koonsman, passed away on June 21st. Ann was a brilliant and multi-talented woman, and during her nearly 30 years as head of this company transformed the organization from a regional chamber orchestra to the major symphony it is today. We will all miss her.

Earlier this spring, the FWSO 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 for 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 led by Robert Spano and Miguel Harth-Bedoya. We look forward to seeing you as you enjoy your extraordinary 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 generous support. I look forward to seeing you at many concerts in the months ahead.

Yours sincerely,



Keith Cerny, Ph.D.
President and CEO





IN LOVING MEMORY OF OUR BELOVED Ann Koonsman

Ann Koonsman served the FWSO in multiple capacities for decades, as a violinist, vice president of development, executive director, and as president and CEO, a position she held until her second retirement in 2011.

She had an enormous impact on the FWSO's growth from regional chamber orchestra to the nationally respected organization the FWSO is today.

"We are grateful for her passion, hard work and devotion..."

—Mercedes T. Bass, Chairman of the Board

The Fort Worth Symphony Orchestra is grateful
for the following America Strong supporters

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in honor of the FWSO Musicians



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The FWSO sends its heartfelt thanks to the following season supporters:

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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
Janey 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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ORCHESTRA LIBRARIAN

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*In Memory of Manny Rosenthal

^o2020–2021 Season Only

[†]Denotes Deceased

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

Sunday, July 4, 2021, at 7:30 pm

Dickies Arena

Fort Worth, TX

Miguel Harth-Bedoya, Conductor

Mrs. Mercedes T. Bass Chair

Mr. Sid R. Bass Chair

Latonia Moore, soprano

Morris Robinson, bass

SMITH

Star Spangled Banner

KEVIN DAY

Lightspeed – Fanfare for Orchestra

ADOLPHUS HAILSTORK

An American Port of Call

GERSHWIN

Summertime from *Porgy and Bess*

LEIGH, Arr. López

The Impossible Dream from *Man of La Mancha*

GERSHWIN

I Loves You, Porgy from *Porgy and Bess*

JIMMY LÓPEZ

Techno from Fiesta!

ROSSINI

La calunnia è un venticello from *The Barber of Seville*

PUCCINI

Vissi d'arte from *Tosca*

COPLAND

Hoe Down from *Rodeo*

KERN, Arr. Bennett

Ol' Man River from *Show Boat*

BERNSTEIN

Somewhere from *West Side Story*

GERSHWIN

Bess, You is My Woman Now from *Porgy and Bess*

GOULD

American Salute

VARIOUS

Armed Forces Salute

BERLIN

God Bless America

WARD

America the Beautiful

SOUSA

The Stars and Stripes Forever

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.

PROGRAM NOTES by Jeremy Reynolds

LIGHTSPEED: FANFARE for ORCHESTRA

DURATION: Around 3 minutes

PREMIERED: Lexington, VA., 2019

INSTRUMENTATION: piccolo, two flutes, two oboes, clarinet, bass clarinet, bassoon, two horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion, piano, and strings

An American composer whose music has been “characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony Orchestra) KEVIN DAY (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today.

—KevinDayMusic.com

FANFARE: A short ceremonial tune or flourish played on brass instruments, typically to introduce something or someone important.

FURTHER LISTENING:

Danza Del Sol
Blue Hour Skyline
Manhattan Nights

KEVIN DAY

An Arlington native and Texas Christian University graduate, Kevin Day has a heterogenous assortment of musical influences. A hip-hop producing father and a gospel-singing mother provided early inspiration for this young tubist turned composer, and in Lightspeed: Fanfare for Orchestra, there’s more than a hint of the gusto and pathos of film composer John Williams.

Day is currently serving as the Composer-In-Residence of the Mesquite Symphony Orchestra. He’s also a euphonium player, jazz pianist, producer and more, has talked in interviews about his interest in film composition as well as Latin music, minimalism, fusion and contemporary classical music.

Without overly dissecting his fanfare, it’s an exuberant offering, a sparkling affair with a pulse-pounding opening in the strings before the rest of the orchestra joins and begins punctuating. The music shifts to a gentler, almost schmalzy melody, bassoon and low string arpeggios rising and falling cheerily in the background. The piece is entirely its own, but it’s hard not to hear just a touch of John Williams’ The Cowboys Overture.

Lightspeed alternates between these two characters, the bright and exhilarating and the more introspective and lyrical. It’s a simple construction, yet highly effective and evocative. This practice of setting up two contrasting themes and then alternating between them or merging them dates back hundreds of years — it’s one of the underpinnings of the ever-present “sonata form” in classical music, which infuses many of the great symphonies and overtures throughout music history.

Here, its opportunity for a pleasing juxtaposition carries through with alternately building and lowering sonic tension until the piece cranks up to an emphatic, syncopated percussive flourish, ending with a rushing, ascending string scale to the final strike.

The Washington and Lee University Symphony Orchestra commissioned the work in 2019, and it can be played either by full orchestra or as a version for string orchestra, percussion and piano.

PROGRAM NOTES by Jeremy Reynolds

AN AMERICAN PORT OF CALL

DURATION: Around 9 minutes

PREMIERED: Richmond, VA, 1985

INSTRUMENTATION: piccolo, three flutes, two oboes, two clarinets, three bassoons, contrabassoon, four horns, three trumpets, two trombones, tuba, timpani, percussion, piano, and strings

"When I was in school there was a gun-to-the-head mentality among the teachers that if you weren't writing 12-tone [music] you weren't writing, and you had to get seriously considered by the critics in terms of style. Eventually I rebelled against that because I don't care about whether I'm seriously regarded by the critics. I believe that the composer's first responsibility is to his own happiness."

— Adolphus Hailstork
(Born 1941, U.S.)

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)

FURTHER LISTENING:
Celebration

ADOLPHUS HAILSTORK

Rushing strings and winds and shouting brass open Adolphus Hailstork's "An American Port of Call," the very picture of a waterfront city teeming with activity. The orchestra carries on in this jaunty, frenzied manner for the first minute or so of the piece before a jazz-tinged clarinet solo conjures a brief reprieve from the commotion.

"It's got some Americanisms in it, you'll hear some blues," Hailstork said in an interview with the Nashville Symphony about the piece. "It's got a dashy spirit to it — highly energetic, colorful. A bustling American port city is what I wanted to capture."

Born in Rochester, New York, Hailstork, an award-winning composer with premieres by many of this country's finest orchestras, studied composition at Howard University before later attending the American Conservatory at Fontainebleau in France, where he worked with Nadia Boulanger, who nurtured many of the 20th century's top musical talents. The young Hailstork would go on to earn degrees from the Manhattan School of Music and Michigan State University, and he currently teaches at Old Dominion University in Norfolk, VA.

Actually, I live in Norfolk, VA, which is the greatest military sea port in the world," he said in the same interview. "We have an annual festival there called the harbor fest because it's one of the great harbors in the Chesapeake Bay, and so I wanted to pay tribute to that city of Norfolk and the whole area."

Norfolk itself played a small part in the saga of American independence, as British troops torched the city on New Year's Day in 1776. American forces worked to repel landing parties but could not halt the flames. A few days later they completed the destruction of the city themselves to deny the British access to deny use of the city to the British. The area was the last foothold of consequence for the British, who continued to raid Virginia's coast.

PROGRAM NOTES by Jeremy Reynolds

«TECHNO» from FIESTA! FOUR POP DANCES FOR ORCHESTRA

DURATION: Around 3 minutes

PREMIERED: Baltimore, MD, 2008

INSTRUMENTATION: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings

"I don't have any problems with it ["Fiesta!"] being danced to. In fact when I was writing it, I felt sometimes the need to move, and that's part of the point. It's just that in the little square setting of the concert hall nowadays, the audience is not expected to move from its seats and to just remain calm, quiet and composed. I wouldn't have any problem if people expressed themselves more. I've actually heard comments from people who say they have the desire to move and that obviously is natural."

— Jimmy López
(Born 1978, Peru)

TECHNO: A genre of electronic dance music (EDM), this style uses repetitive rhythms and electronic instruments like drum machines and synthesizers.

SYNCOPATION: Temporarily stressing the "weak" beator «off» beat to disrupt listener expectations, often used to increase tension and propel a piece forward rhythmically.

FURTHER LISTENING:

Bel Canto: A Symphonic Canvas
Symphony No. 1: The Travails of
Persiles and Sigismunda
Synesthésie

JIMMY LÓPEZ

How does a new piece of orchestral music become popular? It takes a few base elements: a conductor who believes in the work and who will champion multiple performances; positive audience feedback and response and buzz; and, if you ask composer Jimmy López, contemporary elements that resonate with today's listeners.

In 2007, the Fort Worth Symphony Orchestra's Music Director Laureate, Miguel Harth-Bedoya, commissioned a 10-minute piece from López for chamber orchestra to mark the 100th anniversary of the Lima Philharmonic Society. The composer, who hails from Lima himself, reworked the piece in 2008 for full orchestra.

The result was about a 12-minute suite of four dances, now López' most-performed work.

"When I was commissioned for this piece, I didn't have any idea that it was going to be so successful," López said in a 2010 interview. "It has been by now my most performed piece in part thanks to conductor Miguel Harth Bedoya, who has brought it to orchestras such as Chicago, Atlanta, Baltimore... But I think one reason why this piece might be able to communicate with contemporary audiences is because it uses influences from today's pop music."

Put another way, listeners like music that they can relate to but still sounds new.

The final movement, "Techno," imitates some of that genres trappings while remaining an unabashedly orchestral work, beginning with a brash brass tune that transitions into a percussive showcase. He describes the work's construction as follows:

"Of course in the symphony orchestra... I didn't have a drum set or electronic instruments, but that wasn't too much of a challenge," López recalled in an interview available on YouTube. "Techno is a very easy rhythm to get ahold of and I think that's what you can relate to immediately because it's a steady drum beat basically, and then in syncopes [syncopated rhythms] we have the cymbals, so I repeated that of course by using timpani, by using low strings, by using Gran Casa [a large drum], and then using the crash cymbals in syncopes. But that's only superficial because really even though the piece is called "Techno" it lasts three and a half minutes, and techno is not present all the way through. I build up in preparation for that moment and it appears at the climax."

With well over 100 performances to date, Fiesta! is one of those rare contemporary works to have punched through the noise and become genuinely popular. And it's small wonder — composers have been cribbing from popular dance styles and tunes since the 1600s to give their pieces a "modern" flavor. Cue the beat.

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*..."

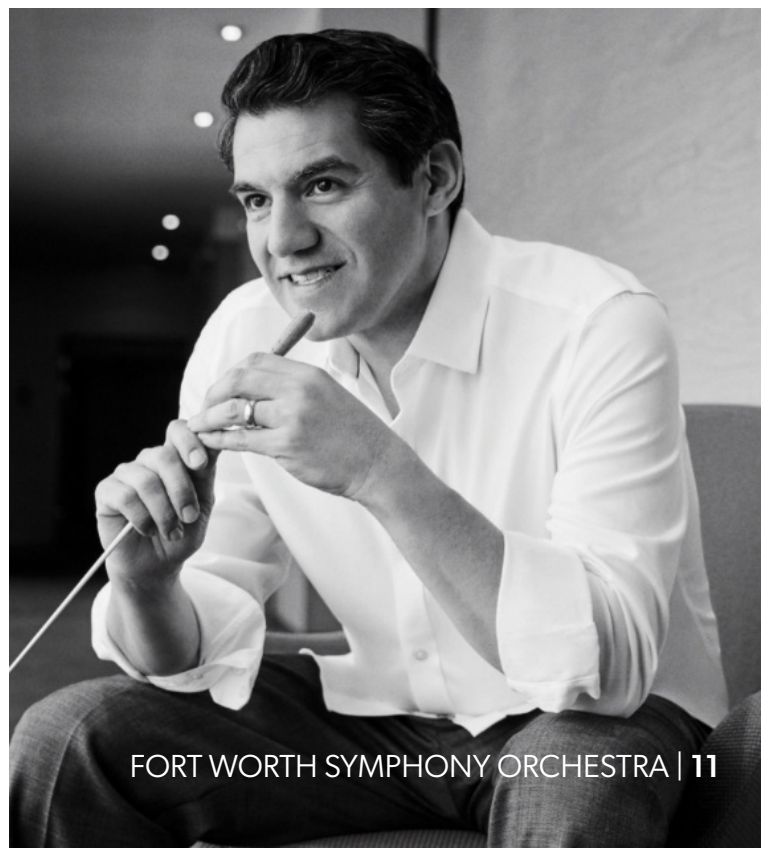
For the prestigious Harmonia Mundi label, Harth-Bedoya has made six acclaimed recordings: Music of Lutoslawski and Brahms (arr Schoenberg); orchestral works by Jimmy Lopez; New South American Discoveries; the complete Prokofiev Piano Concertos with Cliburn winner Vadym Kholodenko, and piano concertos 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 LATONIA MOORE

Praised as “richly talented” by the New York Times, in the 2020 – 2021 season sees Ms. Moore return to the title role in *Tosca* in her house debut at Austin Opera, and to Atlanta Symphony Orchestra for a special community concert in Serenbe, Georgia. Ms. Moore was scheduled to return to the Metropolitan Opera to star as the title role in Michael Mayer’s new production of *Aida*, conducted by music director Yannick Nézet-Séguin, and to star as Sister Rose in Ivo van Hove’s new production of *Dead Man Walking*, both of which were scheduled to be broadcast as part of the Met’s Live in HD series. Ms. Moore was also scheduled to make her role debut with the Philadelphia Orchestra as Musetta in *La bohème*, conducted by Yannick Nézet-Séguin.

Ms. Moore returned to the Metropolitan Opera in the 2019 – 2020 season to sing Serena in a new production of the Gershwin’s *Porgy and Bess* which is broadcast as part of the Met’s Live in HD series, and which the New York Times noted she “stopped the show...from almost vibrato-less, celestial high stretches to chilling, chesty low phrases, all of which she sang grippingly.” Ms. Moore also sang the title role in *Tosca* with Opéra de Rouen Normandie Théâtre des Arts, and was scheduled to sing the same production with Théâtre de Caen which was cancelled due to COVID-19. Ms. Moore was also scheduled to sing Serena in Francesca Zambello’s production of *Porgy and Bess* in a return to Washington National Opera, conducted by music director Evan Rogister, which was cancelled due to COVID-19. Orchestral appearances included an appearance as a featured soloist in the Metropolitan Opera’s memorial service for Jessye Norman, as well as her Brazilian debut with *Mozarteum Brasileiro*, conducted by Constantine Orbelian, which was cancelled due to COVID-19. Ms. Moore also appeared in recital with bass baritone Ryan Speedo Green with the George London Foundation at the Morgan Library.

Ms. Moore has received global acclaim for her interpretation of the title role in *Aida*, of which the New York Times said “her voice was radiant, plush and sizeable at its best, with gleaming top notes that broke through the chorus and orchestra during the crowd scenes.” Houses where she has sung the role of *Aida* include the Metropolitan Opera, Royal Opera Covent Garden, Opernhaus Zürich, Opera Australia, Teatro Colón, English National Opera, New National Theatre Tokyo, Dubai Opera, Dallas Opera, San Diego Opera, Pittsburgh



Opera, Detroit Opera, Polish National Opera, and at the Ravinia Festival with the Chicago Symphony Orchestra under James Conlon.

Additional operatic highlights include appearances as Cio Cio San in *Madama Butterfly* at the Metropolitan Opera, Liù in *Turandot* at Royal Opera Covent Garden, the title role in *Tosca* and Elisabeth in *Don Carlo* with Opera Australia, the title role in *Tosca* with Washington National Opera, Cio Cio San in *Madama Butterfly* and Mimi in *La bohème* with Semperoper Dresden, Cio Cio San in *Madama Butterfly* at the Hamburg State Opera, Micaëla in *Carmen*, Liù in *Turnadot*, Elvira in *Ernani*, and Lucrezia in *I due Foscari* in Bilbao, Desdemona in *Otello* at Bergen National Opera, Serena in *Porgy and Bess* at both English National Opera and De Nationale Opera Amsterdam, and an appearance on the 50th Anniversary Gala of the Metropolitan Opera.

Orchestral highlights include the role of Lady Macbeth in a recording of *Macbeth* with Edward Gardner for Chandos, Mahler’s *Symphony No 2* with the Vienna Philharmonic and Gilbert Kaplan for Deutsche *Grammophon*, Vivetta in *L’Arlesiana* and Dielia in *Edgar* with the Opera Orchestra of New York at Carnegie Hall, and Bess in *Porgy and Bess* with the Berlin Philharmonic Orchestra conducted by Sir Simon Rattle.

Honors and awards include the Maria Callas Award from Dallas Opera, a Richard Tucker Foundation grant, first prize in the Marseilles Competition, and first prize in the International Competition dell’Opera in Dresden. Ms. Moore is a native of Houston, Texas, and currently resides in Miami, Florida.



ABOUT MORRIS ROBINSON

Morris Robinson is considered one of the most interesting and sought-after basses performing today.

Mr. Robinson regularly appears at the Metropolitan Opera, where he is a graduate of the Lindemann Young Artist Program. He debuted there in a production of *Fidelio* and has since appeared as Sarastro in *Die Zauberflöte* (both in the original production and in the children's English version), Ferrando in *Il Trovatore*, the King in *Aida*, and in roles in *Nabucco*, *Tannhäuser*, and the new productions of *Les Troyens* and *Salome*. He has also appeared at the San Francisco Opera, Lyric Opera of Chicago, Dallas Opera, Houston Grand Opera, Boston Lyric Opera, Pittsburgh Opera, Opera Philadelphia, Seattle Opera, Los Angeles Opera, Cincinnati Opera, Boston Lyric Opera, Opera Theater of St. Louis, Teatro alla Scala, Volksoper Wien, Opera Australia, and the Aix-en-Provence Festival. His many roles include the title role in *Porgy and Bess*, Sarastro in *Die Zauberflöte*, Osmín in *Die Entführung aus dem Serail*, Ramfis in *Aida*, Zaccaria in

Nabucco, Sparafucile in *Rigoletto*, Commendatore in *Don Giovanni*, Grand Inquisitor in *Don Carlos*, Timur in *Turandot*, the Bonze in *Madama Butterfly*, Padre Guardiano in *La Forza del Destino*, Ferrando in *Il Trovatore*, and Fasolt in *Das Rheingold*.

Also a prolific concert singer, Mr. Robinson's recently made his debut with the City of Birmingham Symphony Orchestra in performances of the Mahler Symphony No. 8 with its music director, Mirga Gražinytė-Tyl. His many concert engagements have included appearances with the New York Philharmonic, Chicago Symphony Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Atlanta Symphony Orchestra (where he was the 2015-2016 Artist in Residence), San Francisco Symphony Orchestra, Baltimore Symphony, National Symphony Orchestra, Houston Symphony, L'Orchestre Symphonique de Montreal, Met Chamber Orchestra, Nashville Symphony Orchestra, São Paulo Symphony Orchestra, New England

String Ensemble, and at the BBC Proms and the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen Music Festivals. He also appeared in Carnegie Hall as part of Jessye Norman's HONOR! Festival. In recital he has been presented by Spivey Hall in Atlanta, the Savannah Music Festival, the National Academy of Sciences in Washington, DC, the Philadelphia Chamber Music Society, and the Metropolitan Museum of Art in New York City.

Mr. Robinson's solo album, *Going Home*, was released on the Decca label. He also appears as Joe in the DVD of the San Francisco Opera production of *Show Boat*, and in the DVDs of the Metropolitan Opera's production of *Salome* and the Aix-en-Provence Festival's production of Mozart's *Zaide*.

This season, Mr. Robinson returns to both the Michigan Opera Theater and the Lyric Opera of Chicago as Haggén in *Twilight: Gods*, an innovative production of *Götterdämmerung* created by Yuval Sharon. He also sings Sparafucile in a special performance of *Rigoletto* produced by the Tulsa Opera. He is also a member of the Atlanta Opera's Company Players for the 20/21 season where he will appear in various concerts, recitals, and education outreach events throughout the year.

An Atlanta native, Mr. Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute. He was recently named Artistic Advisor to the Cincinnati Opera.

ABOUT ADOLPHUS HAILSTORK

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera.

Among his early compositions are: *Celebration*, recorded by the Detroit Symphony in 1976; *Out of the Depths* (1977), and *American Guernica* (1983), are two band works which won national competitions. *Consort Piece* (1995) commissioned by the Norfolk (Va.) Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music.

Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. This March, Thomas Wilkins conducted Hailstork's *An American Port of Call* with the Boston Symphony Orchestra.

The composer's second symphony (commissioned by the Detroit Symphony), and second opera, *Joshua's Boots* (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera) were both premiered in 1999. Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, *An American Port of Call* (Virginia Symphony Orchestra) was released in spring 2012.

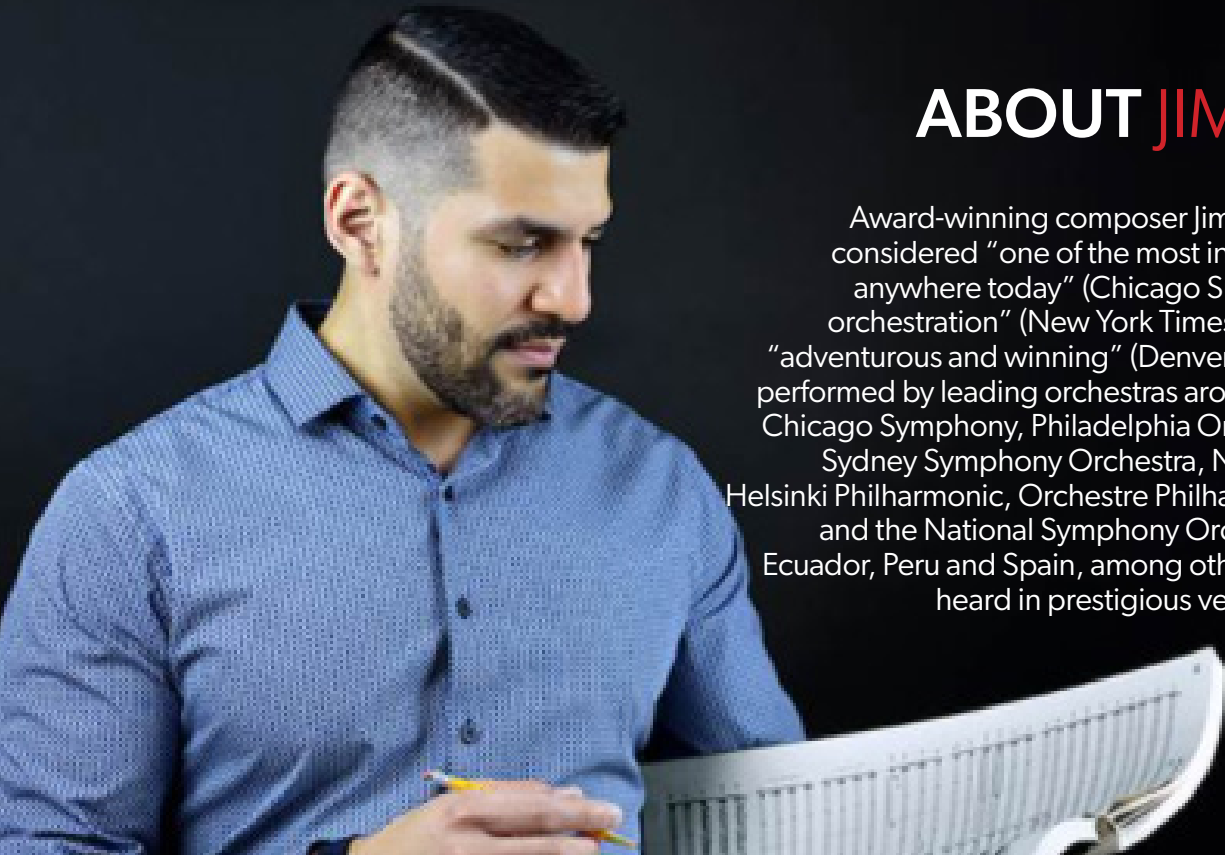
Recent commissions include *Rise for Freedom*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, *Set Me on a Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, *The Gift of the Magi*, for treble chorus and orchestra, (2009). In the fall of 2011, *Zora*,



We're Calling You, a work for speaker and orchestra was premiered by the Orlando Symphony. *I Speak of Peace*, commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of) President John F. Kennedy, was premiered in November of 2013.

Hailstork's newest works include *The World Called* (based on Rita Dove's poem *Testimonial*), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and *Still Holding On* (February 2019) an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony, and *A Knee on a Neck* (tribute to George Floyd) for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.



ABOUT JIMMY LÓPEZ

Award-winning composer Jimmy López Bellido (*1978) is considered "one of the most interesting young composers anywhere today" (Chicago Sun-Times), and an "expert in orchestration" (New York Times) with a distinct voice that is "adventurous and winning" (Denver Post). His works have been performed by leading orchestras around the world including the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, Sydney Symphony Orchestra, Norwegian Radio Orchestra, Helsinki Philharmonic, Orchestre Philharmonique de Radio France, and the National Symphony Orchestras of Argentina, Chile, Ecuador, Peru and Spain, among others, and his music has been heard in prestigious venues such as Carnegie Hall,

Sydney Opera House, Gewandhaus Leipzig, Kennedy Center, Vienna's Musikverein, Konzerthaus Berlin, and during the Youth Olympic Games in Singapore. Jimmy López Bellido's music has been featured in numerous festivals, including Tanglewood, Aspen, Grant Park, Darmstadt, Donaueschingen and the Nordic Music Days.

As part of the Renée Fleming initiative, the Lyric Opera of Chicago commissioned him to compose a full-length opera based on the bestselling novel *Bel Canto*, which premiered on December 7, 2015 to wide critical acclaim. *Bel Canto* became the bestselling opera of Lyric's 2015-2016 season, and it went on to earn a nomination to the 2016 International Opera Awards. In 2017 it was broadcast throughout the U.S. on PBS' Great Performances. His work *Fiesta!* has been performed over a hundred times worldwide, ranging from New Zealand to Siberia, thus making it one of the most performed contemporary orchestral works. *Dreamers*, an oratorio which he wrote in collaboration with Pulitzer

Prize winner Nilo Cruz, received its world premiere by Soprano Ana María Martínez, Conductor Esa-Pekka Salonen, and the Philharmonia Orchestra of London in Berkeley, California in March, 2019. Mr. López has just completed a three-year tenure as the Houston Symphony's Composer-in-Residence.

He has been awarded numerous prizes, among them: a 2017 Hewlett50 Arts Commissions from the Hewlett Foundation, TUMI USA Award 2016, Musician of the Year 2015 by Opera Peru and "El Comercio"; Honorable Mention at the 2015 Barlow Prize Competition; Special Mention at the 2015 Casa de las Américas Composition Prize; 2014 Antara Prize in recognition for his outstanding career; 2013 Prince Prize from the Prince Charitable Trusts; First Prize at the 2012 and 2011 Nicola de Lorenzo Music Composition Contest; 2009 Georges Ladd Prix de Paris, Kranichsteiner Musikpreis at the 2008 Darmstadt International Summer Course for New Music; 2008 Morton Gould Young Composer Award from ASCAP; Honorable Mention

at the 2005 Irino Composition Prize in Japan; First Prize at the ALEA III 2003 International Composition Competition; and Orchestra Prize at the 2002 CCA International Composition Competition in Taiwan. He is a member of Suomen Säveltäjät (Society of Finnish Composers), ASCAP (American Society of Composers, Authors and Publishers), Circomper (Circle of Composers of Peru) and the San Francisco Chapter of the Recording Academy (Grammy).

Symphonic Canvas, a new album exclusively dedicated to his orchestral works, was released in August, 2019. All works were recorded by Conductor Miguel Harth-Bedoya and the Fort Worth Symphony Orchestra. He studied with Enrique Iturriaga from 1998-2000 at the National Conservatory of Music in Lima, and with Veli-Matti Puumala and Eero Hämeenniemi from 2000-2007 at the Sibelius Academy in Helsinki, from where he obtained his Master of Music Degree. He completed his PhD in Music at the University of California-Berkeley in May, 2012 with Edmund Campion. He is published by Filarmonika Music Publishing.

ABOUT KEVIN DAY



An American composer whose music has been “characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony Orchestra) Kevin Day (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day currently serves as the Composer-In-Residence of the Mesquite Symphony Orchestra.

A winner of the BMI Student Composer Award and other honors, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the Boston Symphony, Detroit Symphony, Houston Symphony, Fort Worth Symphony, Tulsa Symphony, Fresno Philharmonic, and more. He was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory. His works have also been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, TMEA, and other

major venues. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has worked with and has been mentored by distinguished composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day will be starting his Doctor of Musical Arts Degree in Composition at the University of Miami Frost School of Music this coming fall, where he will study composition with Valerie Coleman, Lansing McLoskey, Charles Norman Mason, and Dorothy Hindman, as well as jazz piano with Shelly Berg. Day will be graduating in May with his Master of Music in Composition Degree at the University of Georgia, where he studied with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspach. His works are published with Murphy Music Press, Dev Music Publishing, Cimarron Music, and Kevin Day Music. Day currently serves as the Vice President for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

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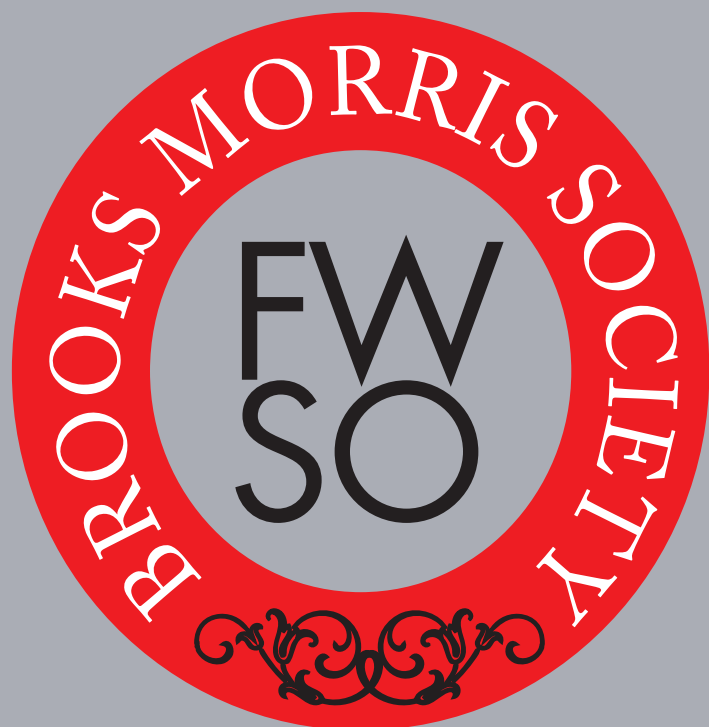
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What to Know Before You Go

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.
- **Concessions** will be made available. Complimentary water bottles will be provided upon entry into the concert chamber.
- **Masks** - Wearing a mask is recommended 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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