

FW SO FORT WORTH SYMPHONY ORCHESTRA

program book

May 2022

Troupe Vertigo: Cirque Carnaval

MAY 6–8, 2022

Holst's Planets: Bach, Tomasi, and Holst

MAY 13–15, 2022



FWSO FORT WORTH SYMPHONY ORCHESTRA

ROBERT SPANO, MUSIC DIRECTOR DESIGNATE
KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE
KEITH CERNY, Ph.D., PRESIDENT AND CEO

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LETTER FROM THE CHAIRMAN MERCEDES T. BASS



Dear Friends,

I am so grateful to every one of you for joining us at today's performance. The 2021/2022 season continues to bring the joy of live music, and your presence is appreciated by all of us at the Fort Worth Symphony Orchestra. We are pleased to reintroduce Concerts in the Garden this summer, and very much hope you will join us for these fun, family friendly performances. Moving forward into the 2022/2023 season, we are thrilled to welcome our new Music Director, Robert Spano, and new Principal Guest Conductor, Kevin John Edusei to the helm of our fabulous orchestra, strengthened by ten new outstanding musicians.

The last two years have been an unthinkable challenge, but our generous donor community has kept the FWSO alive and thriving. 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 across north Texas and beyond.

All of us at the Fort Worth Symphony Orchestra—musicians, Board of Directors, and staff—are grateful that you are part of the FWSO family. We look forward to seeing every one of you at upcoming concerts and wish you all the very best.

With my warmest regards,

A handwritten signature in black ink that reads "Mercedes Bass". The signature is fluid and cursive, with a large initial "M" and "B".

Mercedes T. Bass
Chairman of the Board of Directors

LETTER FROM PRESIDENT AND CEO KEITH CERNY

Dear Patrons,

As we bring our 2021-2022 season to a close, I want to thank you for your continued support throughout the year. I hope you enjoyed the breadth and depth of our artistic offerings this season and will join us for every one of the concerts we have planned for you next season. We are thrilled to be bringing back Fort Worth's best summer tradition this summer, the 30th anniversary of Concerts in the Garden from June 16 – July 4. Don't miss the opportunity to see your FWSO outdoors again at the Botanic Gardens with those famous nightly fireworks.

The 2022-2023 Season will be the inaugural season of our new Music Director Robert Spano, and marks a new era for the FWSO. We are expanding the Symphonic season from 10 to 11 weekends and the Pops season from 7 to 8 weekends, allowing the FWSO to present even more inspiring guest artists and conductors. We are partnering with two outstanding ensembles – the Texas Ballet Theater and vocal group Seraphic Fire - and presenting Chamber Music concerts and Meet the Composer lectures at the Kimbell Art Museum. This is a season not to be missed!

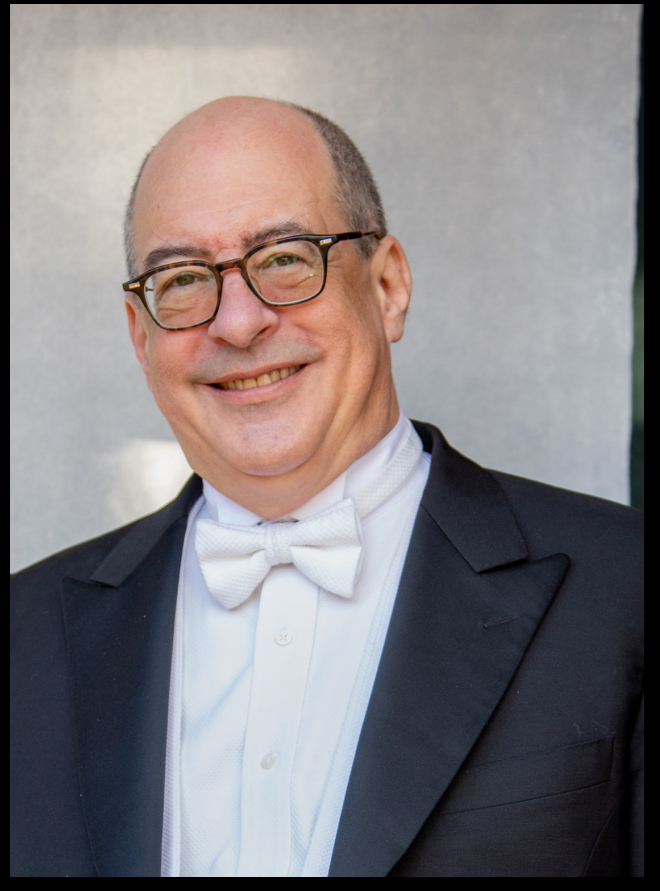
We hope you will come and enjoy your brilliant Orchestra's new 2022-2023 season—and please don't forget to subscribe. You can visit us online at fwsymphony.org or call our box office at 817-665-6000. Thank you again for your much-needed support. I look forward to seeing you at Concerts in the Garden and all next year!



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 first as Music Director Designate 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 included 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 returned to the Indianapolis Symphony, Singapore Symphony, and BBC Symphony Orchestra. He made conducting debuts with the NHK Symphony Orchestra, Auckland Philharmonia, and Wrocław Philharmonic, and appeared in the Fort Worth Symphony Orchestra's Symphonic Series.

Programs with the Atlanta Symphony Orchestra this season reflected Spano's signature rich pairings of contemporary works with cherished classics. The orchestra's 75th season featured 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 opened 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 were scheduled to 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 was scheduled to conclude 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

Kevin John Edusei, Principal Guest Conductor Designate

Miguel Harth-Bedoya, Music Director Laureate

Alex Amsel, Assistant Conductor
Rae and Ed 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
Samantha Bennett[°]
Jennifer Y. Betz
Ordabek Duissen
Qiong Hulsey
Ivo Ivanov
Izumi Lund
Ke Mai
Roselyn 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
Tatyana Smith
Matt Milewski
Dylan Naroff
Kathryn Perry
Andrea Tullis
Camilla Wojciechowska

VIOLA

DJ Cheek, Principal
HeeSun Yang, Associate Principal[°]
Aleksandra Holowka, Assistant Principal[°]
Joni Baczewski
Sorin Guttman
Dmitry Kustanovich
Daniel Sigale

CELLO

Allan Steele, Principal
Mrs. Mercedes T. Bass Chair
Mr. Sid R. Bass Chair
Emileigh Vandiver, Associate Principal
Keira Fullerton, Assistant Principal
*Burlington Northern Santa Fe
Foundation Chair*
John Belk
Deborah Brooks
Shelley Jessup
Jenny Kwak

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
Tim Daniels

ENGLISH HORN

Tim Daniels

CLARINET

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

E-FLAT CLARINET

Ivan Petruzzello

BASS CLARINET

Gary Whitman

BASSOON

Joshua Elmore, Principal
Mr. & Mrs. Lee M. Bass Chair
Cara Owens, Assistant Principal

HORN

Gerald Wood, Principal
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

KEYBOARD

Shields-Collins Bray, Principal
Rildia Bee O'Bryan Cliburn & Van Cliburn Chair

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Jacob Pope

ORCHESTRA PERSONNEL MANAGER

Brenda Tullos

ORCHESTRA LIBRARIANS

Christopher Hawn
David Sterrett

^{*}In Memory of Manny Rosenthal

[°]2021/2022 Season Only

⁺Denotes Deceased

The Concertmaster performs on the 1710 Davis Stradivarius violin.

The Associate Concertmaster performs on the 1685 Eugenie Stradivarius violin.

Meet the Musicians

Cody McClarty & Kathryn Perry

Your name?

Cody McClarty

How long have you been with the FWSO?

Since Fall 2018

Your instrument (s)?

Trumpet

Where are you originally from?

Fort Worth

What made you choose your instrument?

I had taken lessons from my older brother in 4th grade. In 6th grade, we had to choose between choir, art, or band. I chose band because I thought it was the "coolest" of the three options. Then I chose the trumpet because I already had the basics down.

When did you know you wanted to do this professionally?

I made the region band in middle school, and had such a fun time playing with other people who could also play well. That was when I decided this is what I was going to do.

Who are your musical inspirations?

My brother, Phil Smith., Ryan Anthony, and Tom Booth.

What is your favorite thing about Fort Worth?

There's many things I like about Fort Worth, with it being my hometown. But I really enjoy the history of the city. The "Old West" and Chisholm Trail are fascinating eras.

Music is your passion and profession, but what are your hobbies?

I enjoy working outdoors, and in the garage. Specifically working on cars, and motorcycles (in the past). I've also been enjoying a resurgence of soccer in my life (thanks to Oscar Garcia!).

**Your name?**

Kathryn Perry

How long have you been with the FWSO?

Since 2005/16 years

Your instrument (s)?

Violin

Where are you originally from?

Vienna, VA (Suburb of Washington DC)

What made you choose your instrument?

In second grade, my friend brought her violin to school and played a piece for the class. I went home and started asking my parents for lessons. It took a few months of asking.

When did you know you wanted to do this professionally?

It took a long time - probably later than most people in the orchestra. As a senior in high school, I

wasn't sure if I wanted to go to conservatory for violin or to college for something more general and "practical". After going to college and getting a liberal arts degree, I worked for the Dept of Justice in Washington, DC. After 3 years in that job, I decided I wanted to see if I could make a career in music!

Who are your musical inspirations?

My first response would be my teachers, Andres Cardenas at Carnegie Mellon, and Philipp Naegele at Smith college. Their artistry, skill, musical sensibility and style still inspire me. My favorite violinists right now are Leonidas Kavakos, Augustin Hadelich, and James Ehnes. I also draw inspiration in learning about the composer of whatever piece I'm working on.

What is your favorite thing about Fort Worth?

I love the friendly and laid-back attitude overall. I have great neighbors and friends and live only 10 minutes from Bass Hall. The museums are fantastic, too! My husband and I like checking out the independent coffee shops, too. (But you only asked for one favorite thing!)

Music is your passion and profession, but what are your hobbies?

I like cooking - especially trying out vegetarian recipes from Bon Appetit and the NYTCooking app. I like reading and listening to podcasts, too. My kids are at the age where I seem to spend a few hours a day driving them around; I hope to pick up more hobbies once we're past this stage!



The Fort Worth Symphony Orchestra extends its deepest gratitude to Mrs. Mercedes T. Bass, Mr. and Mrs. John Kleinheinz, and the late Rae and Ed Schollmaier for their tremendous generosity to “Keep the Music Playing.” These gifts supported the FWSO during unprecedented challenges and continue to help keep the FWSO as a leader in our nation committed to live performance.

The following individual donors’ gracious gifts significantly support the mission of the FWSO and we send them our heartfelt thanks for their generosity:

Mr. and Mrs. Edward P. and Sasha Bass, Drs. Jeff and Rosemary Detweiler, Mr. and Mrs. J. Luther King, Jr., Anonymous, Mary Potishman Lard Trust, Mr. and Mrs. David M. Porter, Mr. and Mrs. Mark Hart, III, Mr. and Mrs. William S. Davis | Davoil, Inc., and Ms. Althea L. Duersten.

The beautiful music of the FWSO would not be complete without the incomparable sounds of two very special violins: the Antonio Stradivari violin (1710) performed on by Concertmaster Michael Shih, generously on loan to the FWSO by Mr. and Mrs. William S. Davis of Fort Worth, Texas. Associate Concertmaster Swang Lin performs on the exquisite “Eugenie, ex-Mackenzie” Antonio Stradivari violin (1685), generously on loan to the Fort Worth Symphony Orchestra Association from an anonymous patron.



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KEVIN JOHN EDUSEI, PRINCIPAL GUEST CONDUCTOR DESIGNATE

KEITH CERNY, Ph.D., PRESIDENT AND CEO

2022 Pops

May 6–8, 2022

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Jack Everly, conductor

Troupe Vertigo

CHABRIER

MARQUINA

(arr. Carmen Dragon)

GERSHWIN

TRADITIONAL

(arr. Carmen Dragon)

BARROSO

(arr. John Wasson)

YOUMANS

(arr. Carmen Dragon)

LECUONA

(arr. Morton Gould)

EVANS

(arr. Carmen Dragon)

ABREU

(arr. Carmen Dragon)

BIZET

España

España Cañi

Cuban Overture

Las Chiapanecas

Brasil

Carioca

Andalucía

Lady of Spain

Intermission

Tico-Tico no Fubá

Selections from *Carmen*

Les Toréadors

Introduction

Intermezzo

Seguedille

Les Dragons d'Alcala

March des Contrabandiers

La Garde Montante

Danse Bohême

Introduction

Prelude

Aragonaise

Habanera

Chanson du Toréador

Les Toréadors [reprise]

This performance will be performed with a 20 minute 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 dedicates the
May 6–8 concerts
to
**Mr. & Mrs. J. Luther King, Jr. /
Luther King Capital Management.**

About Jack Everly

Jack Everly is the Principal Pops Conductor of the Indianapolis and Baltimore Symphony Orchestras, Naples Philharmonic Orchestra and the National Arts Centre Orchestra (Ottawa). He has conducted the Los Angeles Philharmonic at the Hollywood Bowl, The New York Pops at Carnegie Hall, the San Francisco Symphony and numerous appearances with The Cleveland Orchestra at Blossom Music Center. Maestro Everly will conduct over 90 performances in more than 22 North American cities this season.

Celebrating his 11th anniversary as Music Director of the National Memorial Day Concert and A Capitol Fourth on PBS, Maestro Everly proudly leads the National Symphony Orchestra in these patriotic celebrations on the West Lawn of the U.S. Capitol. These concerts attract hundreds of thousands attendees on the lawn and the broadcasts reach millions of viewers and are some of the very highest rated programming on PBS television.

Maestro Everly is the also Music Director of the IPL Yuletide Celebration, now a 30 + year tradition. He led the ISO in its first Pops recording, Yuletide Celebration, Volume One, that included three of his own orchestrations. Some of his other recordings include In The Presence featuring the Czech Philharmonic and Daniel Rodriguez, Sandi Patty's Broadway Stories, the soundtrack to Disney's *The Hunchback of Notre Dame*, and Everything's Coming Up Roses: The Complete Overtures Of Jule Styne.

Originally appointed by Mikhail Baryshnikov, Maestro Everly was conductor of the American Ballet Theatre for 14 years, where he served as Music Director. In addition to his ABT tenure, he teamed with Marvin Hamlisch on Broadway shows that Mr. Hamlisch scored. He conducted Carol Channing hundreds of times in *Hello, Dolly!* in two separate Broadway productions. Maestro Everly, a graduate of the Jacobs School of Music at Indiana University, was awarded an Honorary Doctor of Music in 2021 from his alma mater. He is a recipient of the 2015 Indiana Historical Society Living Legends Award and holds an Honorary Doctorate of Arts from Franklin College in his home state of Indiana. He is a proud resident of the Indianapolis community and when not on the podium you can find Maestro Everly at home with his family.

About Troupe Vertigo

Los Angeles-based theatrical circus company, Troupe Vertigo, was founded in 2009 by Aloysia Gavre (Cirque du Soleil) and her husband Rex Camphuis (Pickle Family Circus/ Film & Theater Producer). They create an eclectic and refreshing mix of circus-dance-theater works that ignite the imagination with mentally and physically spellbinding performances.

Troupe Vertigo encompasses the wide spectrum of the performing arts including performances at Theaters, Concert Halls, Festivals and Special Events.

Troupe Vertigo has been creatively involved with world class symphonies contributing widely with their theatrical sensibilities to help create new audiences for Symphonic Concerts. Including most notably with renowned Maestros Jack Everly and Jeff Tyzik.

Their unique perspective on the circus arts have led to a variety of speaking engagements including with The Center Theater Group Los Angeles, Directors Lab West, TEDx Talk and The Chicago Contemporary Circus Festival. As well in publications for the cover story of *Dance Teacher Magazine* {August 2016} and in the book *Ordinary Acrobat*.

Troupe Vertigo premiered its first show in Los Angeles *Big Top for a New Generation* in 2010

at the Ford Amphitheater with a young rock n' roll group - Nightmare & The Cat, featuring Django and Sam Stewart.

The company returned to the Ford Amphitheater in 2012 with *Nighthawks: A Film Noir Circus*, inspired by American Jazz, Edward Hopper paintings and the gritty streets of crime novels from Hammett to Chandler.

2016 brought the creation of TABLEAUX originally presented by the Dance Resource Center at the Bootleg Theater in Los Angeles. Tableaux features five women inquiring about confinement and freedom, while finding themselves constrained on an island of boxes, trapped by the constrictions of society and themselves.

Troupe Vertigo's facility is also home to Cirque School, LA's premier circus training space, which inspires an appreciation for the circus arts for "Anybody with Any Body".

Due to their Los Angeles home and having Cirque School as their sister company Aloysia & Rex's expertise are used often for the film & television industry. Most notably for Rebel Wilson's aerial performance in *Pitch Perfect 2* and with Reese Witherspoon and Christoph Waltz who utilized Cirque School resources not only for circus instruction but for character background research for the film *Water for Elephants*.





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2022 Symphonic

May 13–15, 2022

Bass Performance Hall

Fort Worth, TX

Fort Worth Symphony Orchestra

Miguel Harth-Bedoya conductor

Kyle Sherman, trumpet

Wesleyan Women's Chorus of Texas Wesleyan University

Women of Voices of Fort Worth

BACH
(orch. Respighi)

Passacaglia in C Minor, BWV 582

TOMASI

Concerto for Trumpet

I. Allegro; cadenza

II. Nocturne: Andantino

III. Final: Allegro

Kyle Sherman, Trumpet

Intermission

HOLST

The Planets

I. Mars, the Bringer of War

II. Venus, the Bringer of Peace

III. Mercury, the Winged Messenger

IV. Jupiter, the Bringer of Jollity

V. Saturn, the Bringer of Old Age

VI. Uranus, the Magician

VII. Neptune, the Mystic

This performance will be performed with a 20 minute intermission.

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May 13–15 concerts
to
Drs. Jeff & Rosemary Detweiler,
and
In Memory of
Ed and Rae Schollmaier

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 and winter 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, LAWOW, 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, LAWOW 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 Kyle Sherman

Praised by the Fort Worth Star-Telegram for his "gorgeous and moving solo work," Kyle Sherman joined the Fort Worth Symphony Orchestra as Principal Trumpet in 2016. Originally from La Grange, Texas, Mr. Sherman is an alumnus of the Yale School of Music, Oberlin Conservatory, Tanglewood Music Center, the National Repertory Orchestra, and the Round Top Festival. Kyle has appeared with the Dallas Symphony, and as a soloist with the Garland, Arlington, and Las Colinas symphony orchestras. He has also performed on the Broadway national tours of the *Book of Mormon*, *Porgy & Bess*, and *Matilda*, among others.

An active and dedicated educator, he regularly appears as a clinician and recitalist at universities throughout Texas and the United States. His current and former students can be found in the Dallas and Fort Worth Youth Symphonies, as well as college music schools throughout the country.

Kyle Sherman is a Yamaha performing artist.



About VOICES



VOICES of Fort Worth is proud to kick off its ninth season during 2021-2022.

VOICES gave its premiere performance on May 1, 2012 in conjunction with the Wesleyan Chorale in a concert presented in Martin Hall on the campus of Texas Wesleyan University. Both groups were conducted by Dr. Jerome M. Bierschenk, who was then the Director of Choral Activities at Texas Wesleyan University. Dr. Bierschenk continues to serve as the Artistic Director of VOICES.

VOICES is a consort of highly skilled singers whose vocal blend and exceptional reading skills and musicianship combine to create a unique presentation that spans every musical period from early Renaissance to the 21st century. Specializing in a cappella literature, the vocal chamber ensemble creates a full spectrum of vocal colors ranging from the most intense and dramatic dissonance to the most palliative and soothing consonance.

PROGRAM NOTES by Jeremy Reynolds

PASSACAGLIA and FUGUE in C MINOR (BWV 582)

(Orchestrated by Ottorino Respighi)

DURATION: Around 15 minutes

COMPOSED: 1707-1713

INSTRUMENTATION: Three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, two trombones and bass trombone, tuba, timpani, organ, and strings.

"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

...

"Without my morning coffee I'm just like a dried-up piece of roast goat."

— Johann Sebastian Bach
(Born 1685, Germany; died 1750)

PASSACAGLIA: A musical form that generally runs melodic variations over a repeating bass line.

FUGUE: A composition in which a short melody or phrase (the subject) is introduced in one part and successively taken up by others and developed by interweaving the parts. (Oxford Languages)

SUGGESTED READING:

The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents by Christoph Wolff

Johann Sebastian Bach: The Learned Musician by Christoph Wolff

FURTHER LISTENING:

Bach: Sinfonia in D major
Goldberg Variations
Brandenburg Concerti

JOHANN SEBASTIAN BACH

Musicians often toss around terms like "sonata," "rondo," and "ostinato," technical terms that casual listeners can only guess at the precise meaning through context. To unpack Bach's Passacaglia and Fugue, it is perhaps helpful to understand what those forms represent.

The passacaglia is a series of melodic variations over a repeated bass, meaning that listening carefully to the lowest pitches played in such a work will reveal a cyclic repetition. In the case of this particular Passacaglia, the bass lasts eight bars and is presented unadorned at first. Then, as it repeats, Bach layers melodic fragments and figures, simple at first but with increasing complexity, twenty different times. Even though it's simply constructed, the changing melodic figures modulate in character and dynamic and give the piece its shape.

On an organ, the so-called "king of instruments," a performer can change the color of the work by adjusting an organ's stops and changing the register. With an orchestra, the timbral possibilities are nearly endless, especially in the hands of a gifted orchestrator like Ottorino Respighi, the composer of the famous "Pines of Rome. Many others have tried their hand at orchestrating Bach's masterpiece, but Respighi's remains the gold standard for its clarity of balance and innovative textures.

Now, a fugue is a form whereby a composer uses two or more voices that build from a melodic idea, or subject. That subject is repeated often among the voices in various keys, making for a more fluid, shimmering texture than the straightforwardness of the passacaglia. The shift from the passacaglia to fugue in this work is tricky to hear, especially as the opening of the fugue is exactly the same as the opening of the passacaglia. To make matters more complicated, this fugue is also — brace for it — a double fugue, meaning that Bach actually develops two subjects simultaneously.

How should knowing such forms influence hearing? Not a lot. Such knowledge can provide insight into the construction of a work and its tricks and techniques, and grant appreciation for the craftsmanship involved, but it's certainly not necessary to enjoy the work on its own merits. In the case of Bach's C Minor Passacaglia and Fugue, the music unfolds with astonishing smoothness, lifting the mind from the earthly constraint of time and elevating consciousness in the face of an astonishing blend of pitch and math and timbre and form. Such is the purview of art.

PROGRAM NOTES by Jeremy Reynolds

CONCERTO for TRUMPET in C

I. Allegro; cadenza
II. Nocturne: Andantino
III. Finale: Allegro

DURATION: About 15 minutes

PREMIERED: Paris, 1949

INSTRUMENTATION: Three flutes and piccolo, three oboes and an English horn, two clarinets, two bassoons, four horns, three trombones, tuba, timpani, snare drum, xylophone, celesta, harp, strings, snare drum, cymbals, wood block, triangle, and xylophone.

"I'm ashamed to eat my fill, and when I see and read about what happens in this vile world, it's impossible for me not to be revolted."

...

"Although I haven't shirked from using the most modern forms of expression, I've always been a melodist at heart. I can't stand systems and sectarianism. I write for the public at large. Music that doesn't come from the heart isn't music."

— Henri Tomasi
(Born 1901, France; died 1971)

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.

FURTHER LISTENING:

Tomasi: Concerto for Saxophone
Third World Symphony
Concerto for Flute

Haydn: Trumpet Concerto in
E-Flat Major

HENRI TOMASI

Continuing in a long tradition of virtuosic concertos, Tomasi's offering for trumpet was initially considered unplayable. Other works in that particular category include Tchaikovsky's piano concertos and Barber's violin concerto to name a few. Posterity proved them wrong, just as it has with Tomasi's Violin Concerto, which opens with a piercing, brilliant cry that immediately settles into a more lyrical, ruminative phrase. The gesture is repeated before the music creates a gentle bed of sound in the winds over which the trumpet suspends a relaxed, even lethargic melody. Tomasi's brushes with jazz are apparent.

Written at the behest of his alma mater, the Paris Conservatoire, the concerto is a tour of styles and scenes, turning on a dime from fiercely energetic fragments to more tranquil tunes. The composer himself described the concerto in a 1949 magazine interview as follows:

"If the style of my Concert for Trumpet is classic by its three movements, the content is not. There is neither subject nor central theme. It is pure music. I tried to make a synthesis of all the expressive and technical possibilities of the trumpet, from Bach up to the present, including jazz. Up until this time the use of the trumpet was relatively unrefined. It was considered as a secondary instrument, while the interest here is in discovering all of its expressive resources."

The second movement begins murkily, with trumpet and harp in a soulful, ruminating dialogue. The entirety of this music is uneasy, even restless, before the finale kicks off with rushing winds, brass, and xylophone, the consummate cartoon theme. The soloist enters to chatter brightly above the orchestra, alternating licks with winds and commenting on the orchestra's accompaniment with an almost wicked sense of glee, wrapping up with a wild rush to the finish and a final, rousing punch.

Tomasi's childhood was Mozartian or Beethovenian, as his father recognized his pianistic talent early and pushed him to perform for Marseille's upper crust. The youngster became disillusioned — so much so that he would skip music lessons and dream of escaping to become a sailor. Later, he'd perform in hotels, restaurants, movie houses, and even brothels, nurturing a gift for improvisation that would blossom into many notable compositions, including concertos for many of the wind instruments in orchestras. His own style remains approachable, lyrical, and melodic, but with plenty of crunchier dissonances and polychordal harmonies to create a language entirely of the 20th century and entirely his own.

PROGRAM NOTES by Jeremy Reynolds

GUSTAV HOLST

THE PLANETS, Op. 32

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic

DURATION: About 52 minutes

PREMIERED: London, 1918

INSTRUMENTATION: Four flutes, two piccolos, and alto flute; three oboes, bass oboe, and English horn; three clarinets and bass clarinet; three bassoons and contrabassoon; six horns; four trumpets; two trombone and bass trombone; tenor and bass tuba; two sets of timpani; triangle, side drum, tambourine, cymbals, bass drum, gong, tubular bells, glockenspiel, and xylophone; celesta and organ; two harps; strings; and women's chorus.

"The enormity of the universe revealed by science cannot readily be grasped by the human brain, but the music of The Planets enables the mind to acquire some comprehension of the vastness of space where rational understanding fails.

...

"Never compose anything unless the not composing of it becomes a positive nuisance to you."

— Gustav Holst
(Born 1874, England; died 1934)

SUITE: An ordered set of individual pieces for instrumental ensemble. In the 18th century these were typically a group of dances, but the term later came to imply a selection of movements from a larger work.

SUGGESTED READING:

Gustav Holst: The Man and his Music by Michael Short

FURTHER LISTENING:

Holst: *The Hymn of Jesus*
Fugal Overture
Fugal Concerto

Astrology, that ubiquitous pseudo-science that polarizes conversation between aficionados and skeptics, has captured humanity's imagination for the vast majority of recorded history. It was only in the 17th century that the practice lost its scholarly standing due to thinkers like Copernicus and Kepler undermining its very foundation. Though perceived as a bit of a fringe subject ever since, astrology, horoscopes, and the like continue to fascinate, though the practice now has more to do with examining influence and personality than predicting future events.

So, in the 20th century, when the father of modern astrology Alan Leo was publishing seminal works like *The Art of Synthesis* and *What is a Horoscope and How is it Cast?*, pulling English composer Gustav Holst into their orbit seems almost fateful. Holst referred to the casting of horoscopes as his "pet vice," and this particular vice came to define his life and legacy. However, Holst's *The Planets*, a loosely astrological work if there ever was one, is easily his best and often only remembered work due to its bold ingenuity.

Said Holst: "As a rule, I only study things which suggest music to me....recently I became acquainted with astrology and the character of each planet suggested logs to me, and I have been studying astrology fairly closely." Still, it would be a mistake to expect his musical planets to conform to traditional astrological ideas. Rather, he composed music on the associative emotional connotations of the planets and the psychological attributes ascribed to them by Leo. In practice, this meant that each movement's subtitles tell the entire story:

I. Mars, the Bringer of War: A tempestuous, repetitious musical treatise on war and its follies expressed with a quirky meter of five beats per bar and militant brass calls. Mars represents drive, ambition, and passion.

II. Venus, the Bringer of Peace: Flutes, French horn, harp, and celeste conjure tranquility. Venus is associated with harmony, beauty, and sympathy.

III. Mercury, the Winged Messenger: A scherzo, or rapid, light dash call to mind the winged sandals of Mercury, the Roman counterpart of Hermes, the messenger god. Mercury represents transportation, intellect, and memory.

IV. Jupiter, the Bringer of Jollity: The most massive of all the planets, Jupiter calls for a large orchestra, with broad strokes and heavy gestures juxtaposed with lighter textures. Jupiter is associated with growth, expansion, healing, prosperity, good fortune, and miracles.

V. Saturn, the Bringer of Old Age: Slow, stable music led by flutes and harps suggest discipline, obligation, structure, and regulation.

VI. Uranus, the Magician: Trumpets, then trombones, then timpani lead into a prancing dance, reminiscent of Paul Dukas' *The Sorcerer's Apprentice* (featured in Disney's *Fantasia*). Astrologically, Uranus represents breaking with limitations, rebelliousness, and revolution.

VII. Neptune, the Mystic: Pluto was discovered (and later demoted) well after the premiere of *The Planets*, meaning Neptune was - and is again - the farthest planet from the sun. Neptune represents psychic energy, spirituality, compassion, and intuition. Holst illustrates this with soft, slowly shifting textures, a treatise on orchestral subtlety.

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Health and Safety Protocols for your Concert-Going Experience

What to know before you go!

Below you will find important information regarding your 2021/2022 concert experience.

The FWSO and Bass Hall continue to follow strict safety protocols to enable performances to align with social distancing guidelines in common areas and ensure that our patrons and musicians have a safe and healthy experience at all our concerts.

- **Contactless ticketing** - Mobile tickets will be available to patrons to eliminate the close interaction between our ushers and our patrons.
- **Concessions** - Concessions are now available in the lobby for all performances.
- **Masks** - Wearing a mask throughout the concert-going experience is not required at Bass Hall. Please visit <https://www.basshall.com/plan-your-visit/Covid-19-health-safety/> for the venue's most up-to-date requirements.

- **Seating** - All patron seating will resume to 100% capacity.

- **The "Playbill" program** will be distributed electronically prior to your arrival at the venue and may also be found on the concert page on [fwsymphony.org](https://www.fwsymphony.org). 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.

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

For the most up-to-date health and safety protocols of Bass Hall, please visit [basshall.com/plan-your-visit/security](https://www.basshall.com/plan-your-visit/security).

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