SCHOOL OF MUSIC

Presents

TCU Symphony Orchestra
Dr. Germán Gutiérrez, Music Director and Conductor
Dr. Elisabeth Adkins, String Coordinator

November 16, 2026 7:00pm Van Cliburn Concert Hall at TCU

Program

Concerto for Two Violins in D minor — Johann Sebastian Bach (1685 – 1750)

I. *Vivace*
Soloits: Laura Pollack, Eva Renaudat

II. *Largo*
Soloits: Oriana González, Danielle Barbosa

III. *Allegro*
Soloits: Arnaldo Figueroa, June Kim

Serenade for Strings, Op. 11 — Dag Wirén (1905 – 1986)

I. *Preludium*
II. *Andante espressivo*
III. *Scherzo*
IV. *Marcia*
Stephanie Morera Cordoba, Guest Conductor

Short Pause

Serenade for Strings, Op. 6 — Josef Suk (1874 – 1935)

I. *Andante con moto*
II. *Allegro ma non troppo e grazioso*
III. *Adagio*
IV. *Allegro giocoso, ma non troppo presto*

PLEASE SILENCE ALL ELECTRONIC DEVICES.
TAKING PHOTOGRAPHS OR USING RECORDING EQUIPMENT IS PROHIBITED.

finearts.tcu.edu/music tcumusic

Dr. Germán Augusto Gutiérrez



Dr. Germán Augusto Gutiérrez has served as Director of Orchestras and Professor of Orchestral Studies at Texas Christian University since 1996. Over three decades, he has distinguished himself as an internationally acclaimed conductor whose career encompasses six continents and an extraordinary breadth of artistic collaborations. He has conducted leading orchestras and ensembles throughout the Americas, Europe, Asia, the Middle East, Africa, and Oceania, establishing a reputation for compelling performances, exceptional musicianship, and a deep commitment to orchestral excellence.

His international engagements include guest appearances with the City of Hong Kong Chamber Orchestra, including recordings featuring acclaimed Argentine musicians Daniel Binelli and Polly Ferman; the Shanghai Conservatory Symphony; the Lebanon National Philharmonic; and the Orquesta Filarmónica de Bogotá. He has also appeared at the Qingdao Cosmopolitan Music Festival and conducted performances in Spain, China, Brazil, Argentina, Colombia, South Africa, and New Zealand.

A passionate advocate for Latin American music and cultural exchange, Professor Gutiérrez served for twelve consecutive years as guest conductor of the Dallas Symphony's Hispanic Festival. Among the distinguished highlights of his career was his 2006 performance of *Carmina Burana* with the Czech National Symphony in Prague's historic Smetana Hall, commemorating the 110th anniversary of Carl Orff's birth.

Under his leadership, the TCU Symphony has achieved national prominence, receiving the 2024 American Prize for Best College/University Orchestra. His artistic and academic accomplishments have earned numerous distinctions, including induction into the Illinois State University Hall of Fame and an invitation to deliver the university's 2018 Commencement Address. The City of Fort Worth proclaimed April 29, 2006, as Germán Gutiérrez Day. At TCU, his honors include the Dean's Teaching Award, the Dean's Award for Research and Creative Activity, and the Chancellor's Award for Distinguished Research and Creative Activity.

Dr. Elisabeth Adkins



Elisabeth Adkins‘ richly varied musical life makes her equally at home in solo, orchestral, and chamber music repertoire. At the age of 25, she was awarded the position of Associate Concertmaster of the National Symphony Orchestra in Washington, D.C. by Music Director Mstislav Rostropovich. Over an orchestral career that spans three decades, she has worked closely with the most celebrated conductors, composers and soloists of our time.

Ms. Adkins appeared with the NSO as concerto soloist on numerous occasions. She was featured with the Orchestra at the special request of the late Iona Brown, whom she joined in Bach’s Concerto for Two Violins. She has appeared as soloist with the Dallas Symphony, the Seattle Symphony, and the Baltimore Symphony. Other performances include concertos by Beethoven, Bruch, Glazunov, Saint-Saëns, Mendelssohn, Mozart, Vivaldi, and Prokofiev. She premiered new concertos by Andreas Makris (with the National Symphony) and Tom Myron (with the Eclipse Chamber Orchestra). In recent seasons she joined the Sherman Symphony for the Prokofiev Concerto #1, and played the Glazunov Concerto with Germán Gutiérrez
and the TCU Symphony.

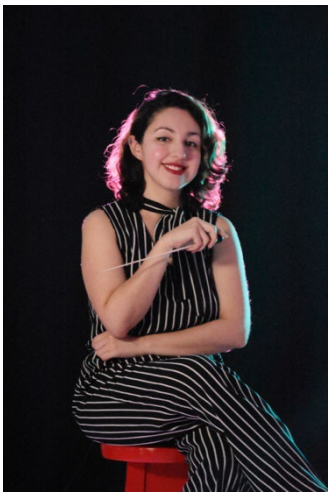
Ms. Adkins collaborates with her husband, pianist Edward Newman, in a violin/piano duo. Their National Gallery recital was chosen to inaugurate WETA’s series Front Row Washington. In addition to frequent appearances at the Kennedy Center and throughout the mid-Atlantic region, the duo was featured at a special concert for both houses of Congress in the Capitol Rotunda. They regularly present recitals on campus at TCU.

Ms. Adkins is a noted interpreter of the contemporary repertoire. As solo violinist with the 21st Century Consort, she premiered and recorded a number of works, and is a favorite collaborator for many American composers. She has served as concertmaster of the Smithsonian Chamber Orchestra; several CD projects recorded by the Smithsonian group and its director Kenneth Slowik have recently been released. Ms. Adkins was a founding member of the American Chamber Players, and recorded with the group on Koch International Classics. She appeared with several of her musical family members as the Adkins String Quartet, featured at the Piano Texas Festival in June 2016. They performed most of the major chamber works for piano and strings of Brahms and Schumann; these were presented in an intensive 3-concert weekend, featuring pianists Vadym Kholodenko, Davide Cabassi, and John Owings.

In great demand as teacher and coach, Ms. Adkins has been on the faculty of the University of Maryland, the Levine School in D.C., and the NSO’s Youth Fellowship Program; her positions on the faculty of both the NSO’s Summer Music Institute and the National Orchestral Institute at UMD have allowed her to work with young people interested in pursuing orchestral careers. She and her husband are regularly featured artists-in-residence at the Wintergreen (VA) Summer Music Festival and Academy; activities there include recitals, master classes, chamber music concerts and pre-concert interviews, teaching and coaching at the Wintergreen Academy, as well as serving as concertmaster of the Festival Orchestra. This year marks her fourth appearance at Chamber Music Roundup, directed by Misha Galaganov.

In August of 2014, after thirty-one seasons with the National Symphony Orchestra, Ms. Adkins left the orchestra to join the faculty of Texas Christian University School of Music in Fort Worth. She welcomes the opportunity to focus on teaching and training at the college and graduate level, while continuing to perform solo and chamber music. She also serves as concertmaster for the Corpus Christi Symphony Orchestra. Ms. Adkins appeared with the orchestra in its opening concert in 2016, performing the Beethoven Violin Concerto.

Stephanie Morera Cordoba



Stephanie Morera is a Costa Rican conductor whose work spans orchestral performance, education, and artistic collaboration across international settings. From 2023 to 2025, she served as Assistant Conductor of the Georgia Philharmonic and the Metropolitan Youth Symphony Orchestras of Atlanta, and conducted the Georgia State University Campus Orchestra while completing her graduate studies. She has also worked with the Atlanta Symphony Orchestra's Education Department through its early childhood outreach initiatives and coached chamber ensembles within youth orchestra programs.

Morera holds a Master of Music in Orchestral Conducting from Georgia State University (2025), where she studied with Dr. Tamara Dworetz. She is currently pursuing a Doctor of Musical Arts in Orchestral Conducting at Texas Christian University and serves as Assistant Conductor of the Fort Worth Youth Symphony Orchestra. Her professional development includes masterclasses with distinguished conductors such as Carl St. Clair, Giancarlo Guerrero, Gary Lewis, Farkhad Khudyev, Ankush Kumar Bahl, and Alejandro Gutiérrez, and participation in the 2025 *CODA Conference Masterclass* and the *Girls Who Conduct + Atlanta Symphony Orchestra* Conducting Masterclass.

Morera continues to build a multifaceted career as a conductor and educator, recognized for her expressive leadership and commitment to musical excellence.

TCU String Orchestra

Violin I

Camille McLean	*Olympia, WA*
Oriana González	*Venezuela*
Danielle Barbosa	*São Paulo, Brasil*
Alejandro Sánchez	*Colombia*
Eva Renaudat	*Colombia*
Victoria Phan	*Fort Worth, TX*
Laura Pollack	*Edmond, OK*
Esther Koo	*Fort Worth, TX*

Violin II

June Kim	*South Korea*
Arnaldo Figueroa	*Venezuela*
Dustin Cunningham	*Houston, TX.*
Shiqi Wang	*China*
Samuel Castro	*Venezuela*
Amalia Torrealba Adames	*Houston, TX*
Emma Swank	*Tulsa, OK*
Gabriela Cruz	*Dallas TX*
Kate Johnson	*Long Beach, CA*

Viola

Abby Douglas	*Granbury, TX*
Kaylan Walker	*Tomball, TX*
Daniel Compton	*Frisco, TX*
Naiomy Jimenez Alba	*Puerto Rico*
Lilliana Chiu	*Sachse, TX*
Lina Gómez	*Colombia*
Juan F Duran Chang	*Venezuela*
Sarah Fuentes	*Mansfield, TX*

Cello

Everlin Roark	*Golden, CO*
Nancy Olivares	*Mexico*
Joe Brackmann	*Wheaton, IL*
Caio De Godoy Sousa	*Brazil*
Neria Ho	*Malaysia*
Jason Vierra	*Ewa Beach, Hawaii*
Arnav Agarwal	*Plano, TX*
Avery Wiggings	*Edmond, OK*
Bentley Altman	*Anchorage, Alaska*
Kurt Kowar	*CO*

Double Bass

Kaleb Comstock	*San Antonio, TX*
James Tsang	*Naples, FL*
Arturo Zamora	*San Antonio, TX*
Sixto Elizondo V	*San Antonio, TX*
Graysen Malek	*McKinney, TX*
David Gutierrez	*Mesquite, TX*
Preston Quintero	*McKinney, TX*
Quinn Judge	Saint Louis, MO
Richard Barrientos	*Fort Worth, TX*

**Concertmaster for Overture*
+Concermaster for Symphony No.9

Program Notes

Dag Wirén – Serenade for Strings Op. 11

From the last three decades of the nineteenth century there evolved a particular sound world which we like to think of as "Scandinavian" (or, more properly, Northern European): this might seem to have originated in works such as Grieg's *Holberg* Suite – for strings – but more likely in a series of shorter pieces from the 1870s by another influential Norwegian, Johan Svendsen, or even in the string serenades of Tchaikovsky and Dvořák. Characterised by a certain lushness – achieved by dividing the sections of the string orchestra into multiple parts – we find successive composers capitalising on the considerable range of textures available from stringed instruments alone; Carl Nielsen's *Little Suite* (Op.1), Sibelius's Romance in C, and his *Rakastava* Suite readily come to mind, but such sounds inevitably found their way into both composers' music for full orchestra as well – and even crossed the North Sea to Vaughan Williams (notably in his *Tallis* Fantasia), and thereby to his English followers.

The Swedish composer Dag Wirén would surely have been aware of this heritage and might even have thought to continue and honour it, through composing this serenade in 1937 and, thirty years later, his *Musik för stråkorkester* (Op.40). However, little of the aforementioned lushness is to be found in either work – not surprisingly, given the number of decades that had since passed. But what certainly survived and persisted was an inbred resourcefulness of colour – despite his being the only one of the composers listed above (Tchaikovsky excepted) who was not himself an accomplished string player (although he did marry a fine cellist). In his Serenade we generally find a much sparer palette of sounds, underlined by unusually prominent use of *pizzicato*, less sheen and warmth – even in the explicitly "expressive" Andante, where obsessive *pizzicato* rhythms come more to the fore. That is not to say that there is an absence of a distinctive and highly personal melodic language, nor a sincerity of feeling, nor even the occasional thickening of scoring.
It is with the final March that a rhythmic element now takes over – and here is the moment to draw attention to Wirén's current standing: although he left us five symphonies and five completed string quartets, plus much other concert and stage music – and was also a respected conductor (if reluctantly so) – he has rather fallen into relative obscurity over the past half-century or more. However, he was previously considerably better-known than most people realised, this through the aforementioned *Marcia* being used as the signature tune for a BBC TV Arts programme called "Monitor", presented by Huw Weldon in the late 1950s. Should you recognise this piece, maybe stay silent, in that it might give away a clue to your longevity.

—Alan George

Josef Suk – Serenade for Strings Op. 6

The tradition on which Giannini's and Flagello's string orchestra music draws is exemplified in Josef Suk's Serenade, albeit in much sunnier form. The outlines of Suk's life will also seem familiar: a gifted child born into a musical family, and trained at a conservatory where he later taught for many years. Suk was also a violinist who specialized in chamber music, performing with the Czech Quartet for 40 years.

Suk entered the Prague Conservatory when he was eleven years old. He stayed on an extra year to study with Dvorák, who joined the faculty at the beginning of 1891. He became Dvorák's favorite pupil and later married Dvorák's daughter Otilie.

The Dvorák/Suk relationship, familial as well as tutorial, was a happy one. "It's summertime now, so go and make something lively for a change, to compensate for all those pomposities in minor," Dvorák instructed Suk at the summer break in 1892. Suk obliged him, and returned with this Serenade in E-flat major, a substantial but gentle - and generally cheerful - piece. After further work and partial performances, the Serenade had its premiere in 1895, and was published by Simrock the following year on Brahms' recommendation.
The tone is set immediately in the first movement, no dramatic Allegro but rather a genially poised Andante con moto, with a Brahmsian main theme launched from a falling triad. Suk was always most at home in instrumental ensemble music, and the string writing glows with warm assurance.

Suk did not much share Dvorák's interest in folk materials, but it is hard not to hear the dance intimations in the second movement, again sprung from a falling triad. Suk's tempo qualifications are instructive: the first movement was an Andante "with motion" and this is an Allegro "but not too much and graceful." No madcap scherzo, this is a gentrified country dance marked with characteristic hemiola passages (two groups of three beats changed into three groups of two beats).

The unqualifiedly slow movement is the emotional heart of the work, reflective and even pensive. Though not labeled such, this movement is much like Dvorák's instrumental dumkas (Slavonic laments), in its slow, duple-meter ruminations and sectional contrasts. It is quite capable of passionate agitation, but makes stronger points through heart-breaking tenderness, such as bringing back the main theme high and soft in muted violins immediately after the most violent climax.

The jocular finale - again qualified, "but not too quick" - returns the piece to easygoing charm. The bustling accompaniment makes much use of two-against-three patterns and punchy figuration. Suk feints a soft fade-out, then a quick crescendo brings the volume back up to fortissimo for an emphatic ending.

—John Henken
Los Angeles Philharmonic

Johan Sebastian Bach – Double Violin Concerto in D minor

An accomplished violinist as well as keyboard player, Bach wrote at least six concertos for one or more violins and a number combining violin with other types of solo instruments. He intended the solo parts for himself or for his qualified students or professional colleagues, including several of his own sons. The celebrated “Double” Concerto is in fact a concerto grosso, in which a small solo group (concertino)—here two violins—is contrasted with a larger group (ripieno or tutti). Accordingly Bach titled his manuscript: Concerto à 6, 2 violini concertini, 2 violini e 1 viola di ripieni, violoncello e continuo di J. S. Bach.

It was once thought that Bach had composed the work between 1717 and 1723 in Cöthen where he composed the Brandenburg Concertos, but scholar Christoph Wolff has convincingly suggested that he composed this Concerto as well as the A minor Violin Concerto, BWV 1041, around 1730 to 1731 in Leipzig where he directed the Collegium Musicum. This music society, founded at the University in 1702 by then student-of-

jurisprudence Georg Philipp Telemann, was made up primarily of students under professional leadership. Bach directed the group from 1729 until the early 1740s (with a short interruption from 1737 to 1739).

The Collegium presented public community concerts, one of the first organizations to do so in Germany, and ultimately led to the Leipzig Gewandhaus, which remains the most important musical organization of that city. During Bach's tenure with the Collegium he constantly needed to produce all manner of music for their weekly performances: overtures, duo and trio sonatas, sinfonias and concertos, including keyboard concertos, which he often performed with his sons and pupils as soloists.

A longtime admirer of the works of Antonio Vivaldi, Bach employed the concerto form he standardized in the eighteenth century—three movements: fast, slow, fast. He also availed himself of Vivaldi's ritornello form (in which a refrain alternates with episodic excursions), though adapted in his own way, and with his particular contrapuntal leanings. All three movements of the Double Concerto make use of or allude to ritornello form. The opening Vivace's first tutti statement occurs as a fugal exposition, an unusual feature for concertos in general, but a device Bach also used in the finale of the above-mentioned A minor Concerto.

In the Largo, ma non tanto, one of Bach's most beautiful and heart-stirring slow movements, the soloists dominate. The way in which the solo parts intertwine, often weaving lovely chains of suspensions, continues to create a fascinating and moving effect no matter how many times one has heard the work. The opening theme, begun by the second solo violin, recurs in the manner of a ritornello, yet there are no "tuttis"—the accompaniment provides a continual soft rhythmic background, only to come briefly to the fore for cadential reinforcement.

The finale, Allegro, begins with a rhythmic cascade of close imitative counterpoint and unfolds in a free ritornello structure. Of special interest are the episodes in which, reversing their roles, the solo violins play broad four-part chords while the orchestra provides the motivic interest. The movement's rhythmic drive creates a hypnotic momentum.

—Jane Vial Jaffe
Parlance Chamber Concerts