TCU

SCHOOL OF MUSIC PRESENTS

ROBERTO SIERRA'S

MISSA LATINA

PRO PAX

TCU Symphony Orchestra
TCU Concert Chorale
Gwendolyn Alfred, *soprano*
James Rodriguez, *baritone*
Germán Gutiérrez, *conductor*

THURSDAY, NOVEMBER 5TH 7:00PM
VAN CLIBURN CONCERT HALL AT TCU

PROGRAM

Missa Latina "Pro Pax"

Introitus
Kyrie
Gloria
Credo
Offertorium
Sanctus
Agnus Dei

Roberto Sierra's Missa Latina "Pro Pax"

Roberto Sierra's *Missa Latina* takes its title from the traditional Latin text of the Mass while also reflecting the composer's Caribbean heritage. Its subtitle, "Pro Pax," or "For Peace," points to one of the work's central concerns: a plea for peace in a world marked by conflict, uncertainty, and human struggle. Sierra prepared his own English translation of the Latin text and incorporated selected passages from the Proper of the Mass as intercessory prayers in the *Introitus, Offertorium,* and concluding portion of the *Agnus Dei.*

Written for soprano and baritone soloists, choir, and large orchestra, *Missa Latina* brings the ancient language of the Mass into dialogue with a distinctly contemporary musical vocabulary. Sierra's orchestra is augmented by Caribbean percussion instruments—including bongos, congas, and Cuban timbales—bringing the rhythmic vitality of his Puerto Rican heritage into the sound world of Western sacred music.

One of the most striking qualities of *Missa Latina* is Sierra's ability to move between moments of great rhythmic energy and passages of extraordinary intimacy. The soprano solo and chorus frequently share lyrical, expressive melodies, particularly in sections such as the *Benedictus* and *Gratias agimus tibi*. Sierra transforms these melodies into passages of remarkable delicacy and luminosity, especially in the "Sion" of the *Offertorium* and the "Pacem" of the *Agnus Dei*. In these moments, the solo voice and a cappella chorus seem to exist in a space suspended between earthly and ethereal sound.

Throughout the work, Sierra draws upon a wide range of harmonic languages. Modal and diatonic harmonies coexist with more dissonant and atonal sonorities,

allowing the music itself to embody the contrasting ideas expressed by the text. Chant-like passages, open fourths and fifths, and Aeolian and Phrygian modes evoke the ancient origins of the Mass, while octatonic and atonal passages introduce a more unsettled and contemporary sound world.

This contrast is particularly important in the *Credo*, where Sierra offers an especially personal interpretation of the Nicene Creed. Moments of harmonic instability can be heard as expressions of doubt and uncertainty, while the movement from octatonic sonorities toward diatonic harmony suggests the human desire to believe—to find spiritual conviction in the midst of uncertainty. The musical language therefore becomes more than an accompaniment to the text; it becomes a reflection upon faith itself.

Sierra's rhythmic language is equally central to the identity of the work. His ability to incorporate Caribbean folk rhythms into contemporary classical music is one of his most distinctive compositional characteristics. Throughout *Missa Latina,* listeners may hear echoes of dance traditions including the cha-cha-chá, güajira, and Cuban son. Beneath many of these varied rhythmic patterns lies a fundamental Caribbean rhythmic cell known as the tresillo, a three-plus-three-plus-two pattern that provides an underlying sense of rhythmic unity across the Mass.

Sierra transforms this rhythmic idea continually. At times it becomes melodic material; elsewhere it serves as an accompaniment, a recurring motive, or the basis for an entire movement. Its presence can be heard in dramatically different settings throughout the Introitus, Kyrie, Gloria, Credo, Offertorium, Sanctus, and Agnus Dei. In this way, a seemingly simple rhythmic pattern

becomes one of the work's unifying threads.

The resulting synthesis is neither simply a traditional Mass nor a contemporary work that uses Caribbean rhythms as decoration. Instead, Sierra creates an organic musical language in which the ancient Latin liturgy, modern compositional techniques, and Caribbean musical traditions become inseparable. Monody, homophony, counterpoint, fugato-like writing, layered ostinatos, solo passages, and large-scale orchestral textures continually shift the listener's perspective while maintaining a strong sense of structural balance.

Missa Latina also represents an important point in the evolution of Sierra's compositional voice. Compared with the more abstract language of earlier works such as *Cantos Populares* and *Lux Aeterna, Missa Latina* reflects Sierra's desire for a more direct and human form of expression. He has spoken of wanting his music to approach "pure expression" and to communicate directly with listeners—to challenge the ear and mind while still creating a genuine human connection.

That balance lies at the heart of *Missa Latina.* Sierra asks us to listen across centuries and cultures: to hear the ancient words of the Mass alongside the sounds of the Caribbean, to experience moments of doubt alongside moments of conviction, and ultimately to recognize the deeply human longing expressed in the work's subtitle.

Pro Pax: for peace.

Insight and analyses gathered for these program notes from Dr. Jose Rivera's 2006 dissertation: *Roberto Sierra's Missa Latina Musical analysis and historical perspecitives.*

INTROITUS

Da pacem, Domine, sustinentibus te,
Give peace, O Lord, to them that patiently wait for thee,
Ut prophetae tui fideles inveniantur:
That thy prophets may be found faithful:
Exaudi preces servi tui, et plebis tuae Israel.
Hear the prayer of thy people Israel.
Laetatus sum in his, quae dicta sunt mihi:
I rejoiced at the things that were said to me:
In domum Domini ibimus.
We shall go into the house of the Lord.
Gloria Patri, et Filio, et Spiritui Sancto.
Glory to Father, and to Son and, and to Holy Spirit.
Sicut erat in principia, et nunc, et semper,
As it was in the beginning and now, and always,
et in saecula saeculorum. Amen.
And in ages of ages. Amen

KYRIE

Kyrie eleison.
Lord, have mercy.
Christe eleison.
Christ, have mercy.
Kyrie eleison.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Glory to God in the highest,
and peace to his people on earth.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
We worship you, we give you thanks,
we praise you for your glory.
Domine Deus, Rex caelestis,
Lord God, heavenly King,
Gratias agimus tibi, propter magnam gloriam tuam,
We worship you, we give you thanks,
we praise you for your glory.

Deus Pater omnipotens, Domine Fili unigenite,
Almighty God and Father, Only Son of the Father,
Jesu Christe, Domine Deus, Agnus Dei,
Jesus Christ, Lord God, Lamb of God,
Filius Patris; qui tollis peccata mundi,
Son of the Father; you take away the sin of the world,
miserere nobis; qui tollis peccata mundi,
have mercy on us; you take away the sin of the world,
suscipe deprecationem nostram,
qui sedes ad dexteram Patris, miserere nobis.
you are seated at the right hand of the Father,
receive our prayer.

Quoniam tu solus Sanctus, Tu solus Dominus,
Tu solus Altissimus,
For you alone are Holy One, you alone are Lord,
you alone are Most High,
Jesu Christe, cum Sancto Spiritu
in gloria Dei Patris. Amen.
Jesus Christ, with the Holy Spirit,
in the Glory of God the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem,
I believe in one God, the Father Almighty, maker
factorem caeli et terrae,
visibilium omnium et invisibilium.
of heaven and earth,
and of all things visible and invisible.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
I believe in one Lord, Jesus Christ,
the only Son of God,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
eternally begotten of the Father.
God from God, Light from Light,
true God from true God.
Genitum, non factum, consubstantialem Patri:
Begotten, not made, of one substance with the Father.
per quem omnia facta sunt. Qui propter nos homines,
By whom all things were made. Who for us men
et propter nostram salutem descendit de caelis.
and for our salvation came down from heaven
Et incarnatus est de Spiritu Sancto ex Maria Virgine:
and became incarnate by the Holy Spirit
of the Virgin Mary:
et homo factus est. Crucifixus etiam pro nobis
and was made man. He was also crucified for us,
sub Pontio Pilato; passus et sepultus est,
suffered under Pontius Pilate, and was buried.
et resurrexit tertia die secundum Scripturas,
On the third day he rose again
according to the Scriptures;

et ascendit in caelum, sedet ad dexteram Patris.
he ascended into heaven
and sits at the right hand of the Father.
Et iterum venturus est cum gloria,
judicare vivos et mortuos,
He will come again in glory
to judge the living and the dead,
cujus regni non erit finis.
and his kingdom will have no end.

Et in Spiritum Sanctum,
I believe in the Holy Spirit,
Dominum et vivificantem: qui ex Patre
the Lord and Giver of life,
who proceeds from the Father
Filioque procedit. Qui cum Patre et Filio,
and the Son. Who together with the Father and the Son
adoratur et conglorificatur: qui locutus est per prophetas.
is adored and glorified,
and who spoke through the prophets.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.
I believe in one holy catholic and apostolic Church.
Confiteor unum baptisma in remissionem peccatorum.
I confess one baptism for the forgiveness of sins.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.
And I await the resurrection of the dead,
and the life of the world to come. Amen.

OFFERTORIUM

Rogate quae ad pacem sunt Jerusalem:
Pray ye for the things that are for the peace of Jerusalem:
et abundantia diligentibus te.
and abundance for them that love thee.
Fiat pax in virtute tua: et abundantia in turribus tuis.
Let peace be in thy strength:
and abundance in thy towers.
Lauda, Jerusalem Dominum: lauda Deum tuum, Sion.
Praise the Lord, O Jerusalem: praise thy God, O Sion.
Laudate Dominum, qui a benignus est:
Praise ye the Lord, for he is good:
psallite nomini ejus, quoniam suavis est:
sing ye to his name, for he is sweet:
omnia quaecumque voluit, fecit in caelo et in terra.
Alleluia. whatsoever he pleased he has done in heaven
and in earth. Alleluia.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Holy, Holy, Holy, Lord God of power and might.
Pleni sunt caeli et terra gloria tua.
Heaven and earth are full of your glory.
Hosanna in excelsis.
Hosanna in the highest.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God, you take away the sins of the world,
have mercy on us.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God, you take away the sins of the world,
have mercy on us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.
Lamb of God, you take away the sins of the world,
grant us peace,
Pacem relinquo vobis: pacem meam do vobis,
My peace I leave you: my peace I give you,
dicit Dominus, Alleluia.
saith the Lord. Alleluia.

TCU SYMPHONY ORCHESTRA

Violin I

Alejandro Sánchez	Colombia
Arnaldo Figueroa	Venezuela
Camille McLean	Olympia, WA
Shiqi Wang	China
June Kim	South Korea
Oriana González	Venezuela
Eva Renaudat	Colombia
Danielle Barbosa	São Paulo, Brazil
Laura Pollack	Edmond, OK

Violin II

Dustin Cunningham	Houston, TX
Samuel Castro	Venezuela
Amalia Torrealba Adames	Houston, TX
Esther Koo	Fort Worth, TX
Victoria Phan	Fort Worth, TX
Gabriela Cruz	Dallas TX
Emma Swank	Tulsa, OK
Kate Johnson	Long Beach, CA

Viola

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

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

Flute

Abby Losos	Aledo, TX
David Zachariah	Roanoke, TX
Autumn Bell	Melissa, TX

Oboe

Lauren Hanifan	The Colony, TX
Rori Vandever	Burleson, TX
Lincoln Orwosky	Mt.Vernon, TX

Clarinet

Alyssa Dickens	McKinney, TX
Pablo Albert	Keller, TX
Ryan Rodarte	Wylie, TX

Bassoon

Landon Peugh	Arlington, TX
Elizabeth Johnson	Trophy Club, TX
Javier Flores	Fort Worth, TX

Horn

Nicolas Hernandez	Fort Worth, TX
Roman Wetherbee	Keller, TX
Cole Reed	Flower Mound, TX
Langston Winkler	Fort Worth, TX
Marina Reyna	Flower Mound, TX

Trumpet

Dhruv Patel	Roanoke, TX
Ethan Vinson	Mansfield, TX
Jack Grimm	Aledo, TX

Trombone

Nicholas Richa	McKinney, TX
Daniel Serrano	Keller, TX

Bass Trombone

Colin Odum	Frisco, TX

Tuba

Rufino Medado	Philippines

Timpani/Percussion

Logan Scott	Georgetown, TX
Jackson Perez	Timnath, CO
Josiah Fuentes	Mansfield, TX
Jonathan Cotten	Cedar Park, TX
Logan Grubbs	Euless, TX
Davis Carr	Sugar Land,TX
Alex Price	Fort Worth, TX
Evan Wasson	Fort Worth, TX

Harp

Silvia Torres Rodarte	Mexico
Denise Smith	Plano, TX

Piano

Ye-Eun Kwag	Korea

TCU CONCERT CHORALE

Christopher Aspaas, *conductor*
Rashaad Calaham-Carr & Talin Richards, *assistant conductors*
Cecilia Lo-Chien Kao, *collaborative pianist*

Usman Ali
Giri Anup
Adam Arntson
Elliot Banks
Piper Baranowski
Rashaad Calaham-Carr
Casey Caldwell
Kolby Carpenter
Enrique Castilleja
Hannah Chapman
Grace Choate
Kimy Coe
Camden Corley
Telvin Culberson
Kaylyn Davis
Kai Diamond
Ahmed Elghazali
Karolina Flores
Ava Gilbert
Reed Gradke
Zach Harlow
Samantha Irvin
TJ Kuon

Kaylynn Langham
Sara Lwin
Golda Marcello
Adrian Martinez
Jordan Martinez
Cate McCorquodale
Tim McCracken
Ethan McGregor
Danna Melendez
Will Moeller
Faith Olores
Samantha Pantin
Hunter Payne
Michelle Pearce
Saul Perez
Caleb Perez
Miguel Pesce
Talin Richards
Lucia Rojas
Elijah Sones
Sarah Squires
Talyah Thomas
Jadyn Thompson

ROBERTO SIERRA

For more than four decades, the works of Grammy-nominated and Latin Grammy-winning Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles, and festivals in the USA and Europe. At the inaugural concert of the 2002 world-renowned Proms in London, his Fandangos was performed by the BBC Symphony Orchestra, a concert broadcast by both BBC Radio and Television throughout the UK and Europe. Many major American and European orchestras and international ensembles have commissioned and performed his works. Among those ensembles are the orchestras of Boston, Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio and Phoenix, as well as the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic, Tonhalle Orchestra of Zurich, Berlin Philharmonic, and the Spanish orchestras of Madrid, Galicia, Castilla y León, Barcelona, and Murcia.

Commissioned works include: Concerto for Orchestra for the centennial celebrations of the Philadelphia Orchestra commissioned by the Koussevitzky Music Foundation and the Philadelphia Orchestra; Concerto for Saxophones and Orchestra commissioned by the Detroit Symphony Orchestra for James Carter; Fandangos and Missa Latina commissioned by the National Symphony Orchestra of Washington DC; Sinfonía No. 3 "La Salsa", commissioned by the Milwaukee Symphony Orchestra; Danzas Concertantes for guitar and orchestra commissioned by the Orquesta de Castilla y León; Double Concerto for violin and viola co-commissioned by the Pittsburgh and Philadelphia Orchestras; Bongo+ commissioned by the Juilliard

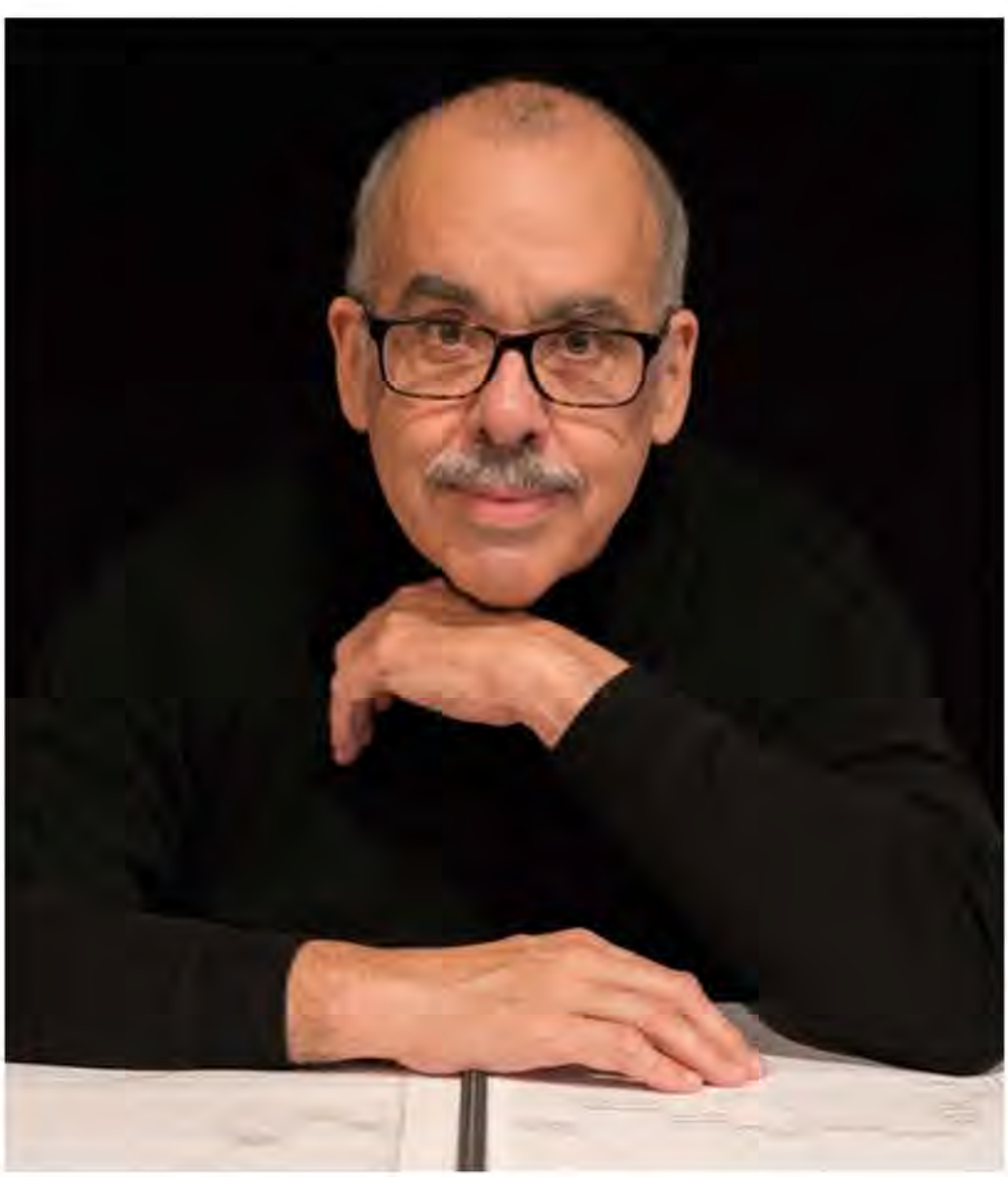
School in celebration of the 100th anniversary; Songs from the Diaspora commissioned by Music Accord for Heidi Grant Murphy, Kevin Murphy and the St. Lawrence String Quartet; and Concierto de Cámara co-commissioned by the the Santa Fe Chamber Music Festival, Chamber Music Northwest and Stanford Lively Arts.

In 2021, Roberto Sierra was elected to the American Academy of Arts and Letters, and in 2017, he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. In 2010, he was elected to the prestigious American Academy of Arts and Sciences. In 2003, he was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms. . ." His Sinfonía No. 1, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007, the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition Sinfonía No. 3 “La Salsa”. Roberto Sierra has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony.

Roberto Sierra's Music may be heard on CDs by Naxos, EMI, IBS Classics, UMG’s EMARCY, New World Records, Albany Records, Koch, New Albion, Koss Classics, BMG, Fleur de Son, and other labels. In 2011, UMG’s EMARCY label released Caribbean Rhapsody featuring the Concierto for Saxophones and Orchestra, commissioned and premiered by the DSO with James Carter. In 2004, EMI Classics released his two guitar

concertos, Folias and Concierto Barroco, with Manuel Barrueco as soloist (released in the USA by Koch in 2005). Sierra has been nominated twice for Grammys under the best contemporary composition category, first in 2009 for Missa Latina (Naxos) and in 2014 for his Sinfonia No. 4 (Naxos). In addition, his Variations on a Souvenir (Albany) and Trio No. 4 (Centaur) were nominated for Latin Grammys in 2009 and 2015. In 2021, his Sonata para Guitarra won the Latin Grammy for Best Classical Contemporary Composition.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico. He studied composition in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).



GWENDOLYN ALFRED

Praised for her "bright and passionate tone" (Houston Chronicle), soprano Gwendolyn Alfred made her Houston Grand Opera debut in a newly-commissioned work which landed her in the prestigious Texas Monthly magazine. Her Houston Symphony debut featured her as a soloist in their touring Summer Community Concert Series and she additionally sang the soprano solos in Beethoven's Ninth Symphony (Houston Civic Symphony and Fort Bend Symphony) and Carmina Burana (Fort Bend Symphony). Her most notable opera roles include: Emeline (What Wings They Were), Donna Anna (Don Giovanni), Giulietta (Les Contes d'Hoffmann), Magda (The Consul), Contessa Almaviva (Le Nozze di Figaro), Madama Cortese (Il Viaggio a Reims), Mrs. Gobineau (The Medium), Cinna (Lucio Silla), and Maria Corona (The Saint of Bleecker Street) with such companies as HGOco, Opera in the Heights, Miami Music Festival, and The Moores Opera Center. Additionally, Alfred recently made her off-Broadway debut as a soprano soloist in the original dramatic work The Women Have Something to Say.

Dr. Alfred is an Assistant Professor of Voice at Texas Christian University. She earned her Bachelor of Music degree in Vocal Performance from the University of Houston, Master of Music from Lamar University, and Doctorate of Musical Arts in Voice Performance and Pedagogy from the University of Houston. Her research on William Grant Still's opera, Troubled Island, has been published in Black Americans in Higher Education: A Review or Social Science Research, Volume 8. Alfred has also published research on black women composers in the NATS Journal of Singing and has presented at the International Florence Price Festival and regional and national NATS Conferences. In 2024, she sang as part of

the Mahogany Chamber Music Series at the Crosstown Theater in Memphis, Tennessee and premiered Colossus: Mother of Exiles by Christopher Aspaas with the TCU Concert Chorale. She has toured "The Black Female Composer" trio recital nationally with Drs. Artina McCain and James Rodriguez, and has been recently performing her newly-curated solo recital, featuring contemporary black women composers and new commissions on national and international stages. Her mission is to influence and build well-rounded musicians from diverse backgrounds with her love for a wide array of genres, and her eclectic experience with various musical styles.



JAMES RODRIGUEZ

Baritone James D. Rodriguez has appeared in operatic works by Bizet, Rossini, Mozart, Donizetti, Strauss, Verdi, Catán, and many others. Favorite roles include Figaro in Il barbiere di Siviglia, Tonio in Pagliacci, Dr. Rappaccini in La Hija de Rappaccini, Herr Fanninal in Der Rosenkavalier, and the title roles in Rigoletto and Falstaff, the latter of which he performed with the TCU Opera and Symphony Orchestra. Other appearances include those with Des Moines Metro Opera, Opera in the Heights, Utah Festival Opera & Musical Theatre, Opera Theatre Pittsburgh, the Natchez Festival of Music, and the Moores Opera Center. Concert appearances include Beethoven's 9th Symphony & Mass in C, Fauré's Requiem, Handel's Messiah, Carlisle Floyd's Pilgrimage, Mahler's Lieder eines fahrenden Gesellen, Goodall's Eternal Light: A Requiem, and Rossini's Petite Messe Solennelle with the Houston Camerata, Fort Bend Symphony, and San Antonio Symphony, among others.

An avid collaborator, he has performed recitals with PianoTexas Festival with Dr. Michael Bukhman, the Festival of American Song with Dr. Cecilia Lo-Chien Kao (with composer Libby Larsen in residency), Opus Nova, Mt. Vernon Music, and Austin Chamber Music Center, for which he was awarded an Austin Critics Table Award for his participation in "Black Composers Concert: The Black Female Composer", with pianist, Dr. Artina McCain. In addition, he has performed as part of a trio with Drs. McCain and Alfred are touring the works of Black Female Composers as part of a recital series throughout the United States. In 2024, he sang as part of the Mahogany Chamber Music Series at the Crosstown Theater in Memphis, Tennessee. He premiered Christopher Aspaas's COLOSSUS: Mother of Exiles with the TCU Concert Chorale. He is also the recipient of the

gold medal in the Young Texas Artists Vocal Competition.

Dr. Rodriguez is an Associate Professor of Voice & Voice Pedagogy at Texas Christian University (Fort Worth, TX), and has presented his research at conferences through the National Association of Teachers of Singing, The Voice Foundation, the Pan American Vocology Association, and many others. He holds advanced degrees from the University of Houston and is a Certified Vocologist from the National Center for Voice and Speech.



GERMÁN 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.



The 70–90-member **TCU Symphony Orchestra**, under the direction of Dr. Germán Gutiérrez, has developed into a dynamic and diverse ensemble composed of students from 10 to 14 countries. The orchestra has earned national and international recognition for its artistic excellence and commitment to high-level orchestral training.

Faculty members in the TCU School of Music are closely involved in the orchestra's development, participating in auditions and maintaining a continuous rotation of players that provides students with extensive and varied performance opportunities.

The TCU Symphony Orchestra performs repertoire spanning all major musical styles and historical periods and presents six to eight concerts each year in the new Van Cliburn Concert Hall, one of North Texas's premier acoustic spaces. The ensemble has also been invited to participate in seven international tours, performing in Mexico, Puerto Rico, Italy, and Argentina.

Throughout its history, the TCU Symphony has collaborated with an exceptional roster of internationally renowned soloists, including Paquito D'Rivera, Lynn Harrell, Olga Kern, Jose Feghali, Ralph Kirshbaum, Pacho Flores, Daniel Freiberg, Gary Karr, and Carlos Prieto, among many others. The orchestra has also premiered more than 50 works by TCU faculty members and distinguished Latin American composers, including Jimmy López, Edgar Valcárcel, Blas Emilio Atehortúa, Roque Cordero, Marlos Nobre, and others.

The TCU Symphony Orchestra's accomplishments have been recognized with prestigious honors, including the American Prize in Orchestra Performance, College Division. The ensemble also received the "Carlos Gardel" Music Award in Argentina for Best Recording in recognition of its recording celebrating the 40th anniversary of the Argentine vocal quartet Opus Cuatro.

The **TCU Concert Chorale** is the University's flagship choral ensemble, committed to the exploration and performance of the finest repertoire from the 16th century to the present. One of five choral ensembles in the TCU School of Music, the Chorale is a highly-select, auditioned group of forty singers including music majors as well as students from other academic disciplines. All members of the Chorale recognize the important role of the arts in their personal and professional development.

The Chorale has enjoyed collaborative performances with the Fort Worth Symphony Orchestra, the TCU Symphony Orchestra, TCU Wind Symphony, and numerous other ensembles from Dallas/Ft. Worth. Additionally, the Chorale has premiered numerous works by Blaise Ferrandino, Till Meyn, Patrick Vu, Nico Gutiérrez, and Jim Stephenson as well as Rocque Cordero's *Cantata Para la Paz*—a forty-minute twelve tone work commissioned for the opening of the Kennedy Center in 1979 but never performed.

Since 2015, the Concert Chorale has won invitations to perform at the Texas Music Educators Association Convention (2018, 2023), the SouthWest American Choral Directors Association Conference (2020), the National Collegiate Choral Organization Annual Conference (2022) and the National Conference of the American Choral Directors Association (2023).

CHRISTOPHER ASPAAS

Christopher Aspaas serves as Director of Choral Activities and Professor of Music at TCU. Christopher received his Ph.D. in Choral Music Education at The Florida State University in Tallahassee, his M.M. in Choral Conducting from Michigan State University in East Lansing, his B.M. in Voice Performance from St. Olaf. Christopher has served on the faculties of St. Olaf College in Northfield, Minnesota, Central Washington University in Ellensburg, Washington, and Mount Holyoke College in South Hadley, Massachusetts.

At TCU, Christopher leads the Concert Chorale, TCU's flagship mixed ensemble as well as the Frog Corps, TCU's premier male vocal ensemble. He also teaches coursework in basic conducting, choral conducting, choral literature, advanced choral conducting, and oversees the graduate choral conducting program.

Christopher has conducted All-State Choruses in Alabama, Colorado, Florida, Georgia, Kentucky, Minnesota, Mississippi, Montana, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Virginia, Wisconsin, and Wyoming. Additionally, Christopher led the All-Northwest Mixed Choir in 2015 and ACDA Southern Division Men's Honor Choir in 2016. Internationally, Christopher has conducted Honor Choirs in Australia, British Columbia, Germany, Manitoba, the People's Republic of China, and the Sultanate of Oman. In the 2026-2027 academic year, Christopher will lead All-State Choruses in North Carolina, Iowa, and Virginia.

Christopher has produced more than sixty compositions and arrangements for mixed, tenor-bass, and treble choirs. His works are published by Augsburg Fortress,

earthsongs, Gentry, Hal Leonard, and Aspen Hill Music, a publishing house founded in 2013 that is now distributed exclusively through ECS Publishing Group. His works have been featured on numerous All-State Choir performances as well as National, Regional Conferences of the American Choral Directors Association and TMEA.

In 2026, Christopher was appointed as the Artistic Director and Conductor of Voices of Fort Worth, an ensemble 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.



UPCOMING PERFORMANCES:

Purple, White, & Blues & New York Voices in Concert
November 13th 7:00pm

TCU Symphony Orchestra Strings in Concert
November 16th 7:00pm

University Singers in Concert
November 18th 7:00pm

The Fifth Annual Christmas Festival at TCU
featuring the TCU Symphony, Concert Chorale,
Vox Resonare, & Frog Corps.
December 5th (7:00pm) and 6th (2:00pm)

Ticketing and program information:
https://calendar.tcu.edu/department/school_of_music/calendar

SPECIAL THANKS
to the Administration, Faculty and Staff that daily contribute to our students' success.

The TCU College of Fine Arts,
Dr. Amy Tully, Dean
The TCU School of Music,
Dr. Marc Reed, Director

TCU SCHOOL OF MUSIC STAGE MANAGEMENT STAFF
Amanda Goodwin, Technical Director
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- Doctor of Musical Arts in voice (DMA)
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Myles Pinder, Visiting Asst. Professor of Voice
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Marla Ringel, Choir and Music Education
Twyla Robinson, Professional Practice in Voice
James Rodriguez, Voice and Voice Pedagogy
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