



SCHOOL OF MUSIC

Presents

TCU Symphony Orchestra

Dr. Germán Gutiérrez, Music Director and Conductor

February 5th, 2026

7:00pm

Van Cliburn Concert Hall at TCU

Program

Concerto for Marimba and String Orchestra

- I. *Saudação (Greetings)*
- II. *Lamento (Lament)*
- III. *Dança (Dance)*
- IV. *Despedida (Farewell)*

Ney Rosauro
(b. 1952)

Logan Scott, marimba
Student of Dr. Brian West
Stephanie Morera, Conductor

Cello Concerto in C in one Movement, Op. 37
Allegro moderato ma con fuoco

Erich Wolfgang Korngold
(1897 – 1957)

Jacob MacDonald, cello
Student of Dr. Juliette Herlin

Brief Pause

Piano Concerto No.1, Op.23

- I. *Allegro non troppo e molto maestoso*

Pyotr Ilyich Tchaikovsky
(1840 – 1893)

Chonglin Xu, piano
Student of Dr. Enrico Elisi

Dr. Germán Augusto Gutiérrez

Professor Germán Augusto Gutiérrez has served as Director of Orchestras and Professor of Orchestral Studies at Fort Worth's Texas Christian University (TCU) as well as Director of TCU's Latin American Music Center and biennial Latin American Music Festival since 1996. Since 2000, Dr. Gutiérrez has also served as Music Director of the Fort Worth Youth Orchestra (FWYO).

Dr. Gutiérrez is a frequent guest conductor of professional orchestras in the Americas, Europe, Middle East, Asia, Africa and Oceania. He recently recorded a CD with the Hong Kong Chamber Orchestra with Daniel Binelli and Polly Ferman as soloists. Recent invitations include the Qingdao Cosmopolitan Music Festival in China, the Fort Worth Symphony, the Shanghai Conservatory Symphony, the Alcalá de Henares Symphony Orchestra, in Spain; the Lebanon National Philharmonic and the Orquesta Filarmónica of Bogotá, Colombia. In 2011, the TCU Symphony Orchestra was awarded the Carlos Gardel Musical Prize for its CD "Cantar Latinoamericano" with Opus Cuatro as soloists. This award led to the invitation for the orchestra to perform in May, 2013 in Buenos Aires and Rosario. For the twelfth consecutive year Dr. Gutiérrez served as guest conductor of the Dallas Symphony's Hispanic Festival. In 2006, he was invited to conduct the Czech National Symphony in historic Smetana Hall as part of the 110th anniversary of Carl Orff's birth, where he led the orchestra in a performance of Carmina Burana. Maestro Gutiérrez has also appeared with the Argentina, Colombia, Puerto Rico, Perú and Cuba National Symphonies. Other orchestras include the Hu Bei State Symphony of China, the Free State Symphony Orchestra of South Africa, Shanghai Symphony (China), Xalapa and San Luis Potosí in Mexico, the Auckland Philharmonic (New Zealand), Sinfónica del Teatro Municipal de Rio de Janeiro, and Porto Alegre Symphony Orchestra (Brazil), among others. In 2002, Maestro Gutiérrez was invited to the Trentino region of Italy to conduct Rossini's opera The Barber of Seville for the 30th anniversary of the Pergine Spettacolo Aperto.



Under his baton, the TCU Symphony and the FWYO have achieved exceptional levels of recognition in Fort Worth and abroad. Both groups have traveled on numerous international tours, obtaining enthusiastic reviews, including repeat invitations as the featured orchestra to engagements such as the Iberoamerican Music Festival in Puerto Rico, and the Texas Music Educators Association Convention in San Antonio. With the TCU Symphony, Maestro Gutiérrez has also conducted the world premieres of more than fifty contemporary works. In 2017, Maestro Gutiérrez led the FWYO on a tour of Europe that included performances at Salzburg's Mozarteum, Eisenstadt's Esterházy Palace in Austria, and a concert in Prague.

Maestro Gutiérrez holds Músico Bachiller and Maestro en Música degrees from the Tolima Conservatory in Colombia. He also received a master's degree from Illinois State University and a doctoral degree from the University of Northern Colorado. In recognition to his achievements, Dr. Gutierrez was included in the Hall of Fame of Illinois State University, and was invited to give the Commencement speech in May 2018. For his involvement and dedication to TCU, Maestro Gutiérrez received the Dean's Teaching Award (1999), the Dean's Award for Research and Creative Activity (2002), and the 2003 Chancellor's Award for Distinguished Research and Creative Activity, the highest award that the university bestows.

Stephanie Morera Cordoba

Stephanie Morera is a Costa Rican conductor whose work spans orchestral performance, education, and artistic collaboration.

She served as Assistant Conductor of the *Georgia Philharmonic* and the *Metropolitan Youth Symphony Orchestras* of Atlanta from 2023 to 2025. Her conducting experience includes performances with the Atlanta Community Symphony Orchestra and the Symphony Orchestra of the University of Costa Rica. In 2022, she co-directed the *Orquesta de Costa Rica*, leading performances across the country, and collaborated with the *Camilo Sinfónico* project of the National Education Music System of Costa Rica (ESMCR). While pursuing her graduate studies, she conducted the Georgia State University Campus Orchestra, working closely with student musicians.



An active advocate for music education, Morera has taught violin, piano, and music theory at institutions such as the *Escuela Municipal de Artes Integradas (EMAI)* and the *Escuela de Música de Mercedes Norte*, where she also founded and conducted the student orchestra for eight years. Her teaching has extended to chamber music coaching with youth orchestras in the United States, including the *Metropolitan Youth Symphony Orchestras* of Atlanta. She also worked with the *Atlanta Symphony Orchestra's* Education Department in the Music for the Very Young program, assisting in early childhood music outreach and education.

Morera's academic background reflects her commitment to both performance and pedagogy. She holds a Bachelor of Music in Music Education from the National University of Costa Rica and a Bachelor of Music in Conducting from the University of Costa Rica. In May 2025, she completed her Master of Music in Orchestral Conducting at Georgia State University, where she studied with Dr. Tamara Dworetz. She is currently pursuing a Doctor of Musical Arts (DMA) in Orchestral Conducting at Texas Christian University (TCU) and serves as Assistant Conductor of the Fort Worth Youth Symphony Orchestra.

Dedicated to continual artistic growth, Morera has participated in masterclasses and mentorships with conductors including Carl St. Clair, Giancarlo Guerrero, Gary Lewis, Farkhad Khudiyev, Ankush Kumar Bahl, and Alejandro Gutiérrez, among others. She was recently selected as a participant in the 2025 CODA Conference Masterclass at the University of Nebraska at Omaha and in the Girls Who Conduct + Atlanta Symphony Orchestra Conducting Masterclass.

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

Logan Scott

Logan Scott is a second year Graduate Assistant for Texas Christian University Percussion Studio. He received his bachelor's in music education from the University of North Texas in 2024 Graduating Summa Cum Laude.

Some of his performing history includes winning a 1st place title at the Concert Chamber Percussion Ensemble Competition at PASIC in 2024, a cycle with the Mesquite Symphony Orchestra in 2025, a summer with the Trooper's Drum and Bugle Corps in 2022, and a week with the North Texas Green Brigade performing in Ireland for St. Patrick's 2022. He has also recently performed at concert for the Intercollegiate Percussion Ensemble Division with the TCU Percussion Ensemble at PASIC this past fall.

Logan is also a music educator having taught private lessons and ensembles at Texas Christian University. He completed his student teaching certification at Keller Central High School and Hillwood Middle School in the spring of 2024. His drumline teaching experience includes Keller Central High School, Allen High School, Wylie High School, Emerson High School, Bureson High School, Georgetown High School, the UNT Marching Percussion Camp, and the TCU Summer Percussion Camp. Logan also enjoys composing and arranging for percussion ensemble and steel band have recently been contracted as a tapspace publications artist for his 2024 piece Cardinal.



Chonglin Xu

Chonglin Xu is currently pursuing his Artist Diploma at Texas Christian University, where he studies under Dr. Enrico Elisi. Born into a musical family in China, Xu began piano studies at the age of five, demonstrating exceptional talent from an early age. In 2015, he was admitted to the Xinghai Conservatory of Music Affiliated Secondary School, studying with Professor Jay Sun, Vice Chair of the Piano Department, and graduated in 2020 as the top-ranked student in his program, earning the distinction of "Outstanding Graduate." During his university studies, Xu consistently ranked first in his department and was repeatedly selected for the "Outstanding Talent" training program. In 2023, he was recognized as a "Top-notch Innovative Talent" by the conservatory.

Over the course of his education, Xu has received mentorship from some of the world's most distinguished piano masters, including Michel Dalberto (France), Gary Graffman (Curtis Institute of Music, USA), Yoheved Kaplinsky (Juilliard School, USA), Antonio Pompa-Baldi (Cleveland Institute of Music, USA), Gordon Fergus-Thompson (Royal Academy of Music, UK), as well as Daming Zhu, Zhe Tang, and Yunlin Yang (China).



Xu Chonglin is an accomplished competition pianist, having won the 1st Prize at the Pearl River Kayserburg Scholarship Piano Competition (2024), Champion of the Phoenix Flower International Piano Competition (2024), 1st Prize at the Yamaha Asia Scholarship Piano Competition (2023), 3rd Prize at the Steinway National

Youth Piano Competition National Finals, Professional Group (2023), 1st Prize at the Steinway National Youth Piano Competition South China Division, Professional Group (2023), and 1st Prize at the Osaka International Art Festival Piano Solo Competition (2023).

As a performer, Xu Chonglin has captivated audiences with his technical precision and expressive interpretations in solo and ensemble performances across Italy, Germany, Japan, South Korea, and throughout China.

Jacob MacDonald

Born and raised in Nova Scotia, Canada, Jacob MacDonald graduated with a piano performance degree from Dalhousie University, receiving the University Medal in Music.

After earning a Masters and Graduate Diploma in Cello Performance with Paul Marleyn at the University of Ottawa, Jacob completed a Masters in Chamber Music at the University of Michigan with Richard Aaron.

He is grateful for the opportunity to study with many prominent cellists such as Steven Isserlis, Johannes Moser, Amit Peled, Andres Diaz, Denise Djokic, Colin Carr, and he currently studies with Dr. Juliette Herlin as he pursues a DMA at Texas Christian University.

Jacob is the principal cellist of the Waco Symphony Orchestra and has held section cello positions in the symphonies of Lansing, Windsor, and Adrian. Further orchestral experience includes performances with the National Arts Centre Orchestra, Detroit Opera, Winnipeg Symphony, and Symphony Nova Scotia. Recent engagements include performances at the Prince Edward County Music Festival and the International Cello Festival of Canada.

Aside from his cellistic pursuits, Jacob maintains a busy teaching studio and enjoys playing hockey and reading classic literature in his spare time.



TCU Symphony Orchestra

Violin I

Dustin Cunningham *Houston, TX*
June Kim *South Korea*
Muyan Xin *China*
Danielle Barbosa *São Paulo, Brasil*
Eva Renaudat *Colombia*
Alejandro Sánchez *Colombia*
Eden Agabs *NJ*
Amalia Torrealba Adames *Houston, TX*
Chase Morrison *Argyle, TX*

Violin II

Angelene Ku *Norman, OK*
Laura Pollack *Edmond, OK*
Oriana González *Venezuela*
Victoria Phan *Fort Worth, TX*
Liz Valentina Muñoz Morales *Colombia*
Emma Swank *Tulsa, OK*
Kate Johnson *Long Beach, CA*
Gabriela Cruz *Dallas TX*
Arnaldo Figueroa *Venezuela*

Viola

Kaylan Walker *Tomball, TX*
Joey Tullis *Fort Worth, TX*
Naiomy Jimenez Alba *Puerto Rico*
Abby Douglas *Granbury, TX*
Sarah Fuentes *Mansfield, TX*
Daniel Compton *Frisco, TX*
Lina Gomez *Colombia*
Juan Duran Chang *Venezuela*

Cello

Jayne Eck *Albuquerque, NM*
Grady O'Gara *San Ramon, CA*
Nancy Olivares *Mexico*
Nathan Hoang *Murphy, TX*
Giuliano Bucheli *San Antonio, TX*
Kurt Kowar *CO*
Jason Vierra *Ewa Beach, Hawaii*
Bentley Altman *Anchorage, Alaska*

Arnav Agarwal *Plano, TX*

Double Bass

James Tsang *Naples, FL*
Kaleb Comstock *San Antonio, TX*
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*

Flute

Autumn Bell *Melissa, TX*
Lucinda Gatesman *Allen, TX*

Oboe

Chloe Caudill *Fort Worth, TX*
Bella Evans *Richardson, TX*
Lincoln Orwosky *Mt. Vernon, TX*
Edgar Vazquez *Fort Worth, TX*

Clarinet

Ryan Rodarte *Wylie, TX*
Samuel Brown *Philadelphia, PA*
Pablo Albert *Keller, TX*
Dawson Bauman-Herl *Hurst, TX*

Bass Clarinet

Ryan Rodarte *Wylie, TX*

Bassoon

Landon Peugh *Arlington, TX*
Diego Llamas *Crowley, TX*

Contrabassoon

Landon Peugh *Arlington, TX*

Horn

Nick Spires *Burleson, TX*

Nicolas Hernandez *Fort Worth, TX*
Claire Nelson *Frisco, TX*
Roger Gonzalez *Palestine, TX*
Cole Reed *Flower Mound, TX*
Ethan Hildebrand *Eules, TX*

Trumpet

Emanuel Arellano *Fort Worth, TX*
Dhruv Patel *Roanoke, TX*

Trombone

Paul Duhon
Seth York *Houston, TX*
Dylan Sims *Dallas, TX*

Bass Trombone

Zarrhias Sanders *Arlington, TX*

Tuba

Rufino Medado *Philippines*

Timpani/Percussion

Logan Scott *Georgetown, TX*
Matthew Bartley *Canton, TX*
Leighann Crockett *Forney, TX*
Jaden Guinto *Cypress, TX*
Ahmad Elijah *Spring, TX*
Matthew Hroch *Arlington, TX*
Haley Bruns *McKinney, TX*
Chaya Bray *Burleson, TX*
Brandon Davidson *Flower Mound, TX*
Christian Maakestad *Robins, IA*

Keyboard

Mitchell Manlapig *Shawnee, OK*

Harp

Silvia Torres Rodarte *Mexico*

Program Notes

Rosauro – Concerto for Marimba and String Orchestra

The Concerto for Marimba and Orchestra was written in June and July of 1986 in Brasilia and is dedicated to the composer's son Marcelo. The work was originally written for marimba and string orchestra but has also a piano reduction and versions with accompaniment of Percussion Ensemble and Symphonic Band (Wind Ensemble).

With the commercial success of a 1990 CD and video by Scottish percussionist Evelyn Glennie and the London Symphony Orchestra, the Concerto rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concerto of all times, and has been performed by more than 4.000 orchestras worldwide.

The concerto contains four movements – unusual for the concerto form which follow the fast-slow-fast pattern, with the medium tempo third movement inserted before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout much the piece, and as a result, the marimba part of certain movements can be performed solo, without orchestral accompaniment. The solo part explores the many possibilities of modern four-mallet technique, and according to reviews from Percussive Notes magazine “the concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba.”

- Ney Rosauro

Korngold - Cello Concerto in C in one Movement, Op. 37

Erich Korngold (1897-1957) became one of Europe's most celebrated musicians at an early age. Then World War II reared its ugly head. Korngold fled to America to write colorful, dramatic film scores that won Oscars and continue to influence movie composers today.

After the war, Korngold's reputation waned. Ivory-tower critics panned his Hollywood success, saying writing for movies somehow demeaned his Austrian musical heritage. In recent years, Korngold's star has risen again, and his evocative, powerful music has taken its rightful place as a mainstay of the repertoire.

In October, the JSO and violinist William Hagen performed Korngold's masterful violin concerto. Tonight's concert will feature the vibrant concerto he wrote for cello.

In 1946, Bette Davis starred in Deception, a “racy, classic tale of passion, jealousy and lust for power.” The central characters are all musicians. Korngold wrote brilliant music depicting a concerto that one of them, a cellist, is preparing to perform. Actor Paul Henreid appears to be playing, but viewers are actually hearing cellist Eleanor Aller.

Korngold soon expanded what he'd written into single-movement concerto. Janet Horvath, who has performed Korngold's opus several times with the Minnesota Orchestra, describes it as “impetuous, virtuosic and a great vehicle [for] the cello soloist.”

- Bruce Brown

Tchaikovsky – Piano Concerto N.1 First Movement

Pyotr Ilyich Tchaikovsky's First Piano Concerto booms to life in any concert, but it's even more of a thunderclap following the dreamy sounds of *The Enchanted Lake*.

Tchaikovsky is remembered for his passionate, ultra-Romantic voice. By the time he wrote his First Piano Concerto at 35 years old, he was confidently staking his claim as a composer. He had left behind the life of a civil servant that was planned for him, going against the grain to study and teach at the St. Petersburg Conservatory. He even broke with expectations as an artist, eschewing Russian nationalism in favor of a broader European sound. This work marked ten years after his first public performance, and he was determined that this new concerto's premiere would make a splash.

It didn't come so easily. The first time he played the work for his friend and colleague Nikolai Rubinstein, Tchaikovsky was met first with silence, then disgust. Rubinstein found it "worthless...impossible to play...clumsy, awkward...only two or three pages worth preserving."

Tchaikovsky's determination won out, largely ignoring Rubinstein's feedback. Instead, he sent the concerto to pianist Hans von Bülow, who praised its originality, nobility, strength, and maturity, noting that "this true gem shall earn [Tchaikovsky] the gratitude of all pianists." Von Bülow—perhaps in need of a challenge following a very public love triangle that did not go his way—gave the world premiere performance in Boston to an enthralled audience. The piece was so immediately adored that even Rubinstein eventually came around. It has enjoyed popularity in St. Louis as well: the SLSO has performed it close to every three years since 1908.

The concerto's first movement showcases the piano's capabilities, from upper register twinkling that seems to foreshadow Tchaikovsky's later ballet, *The Nutcracker*, to bass-heavy growling, and everything in between. The second movement bears a closer resemblance to Liadov's *Enchanted Lake*, a dreamy, chromatic chapter that brings flute and cello solos forward before the piano urges a faster pace. The final movement pulses with energy, nodding to Russian folk tunes. The orchestra and pianist challenge each other throughout, building to an incredible unison peak.

-
- St. Louis Symphony Orchestra