



SCHOOL OF MUSIC

presents

TCU Symphony Orchestra
Dr. Germán Gutiérrez, conductor

Monday, December 6, 2021
7 p.m. Ed Landreth Auditorium

An Outdoor Overture

Aaron Copland
(1900-1990)

Matthew Lovelace, conductor
Matthew is a DMA student of Dr. Germán Gutiérrez

Symphony No. 6 in B minor, op. 74 "*Pathétique*"

Piotr Il'yich Tchaikovsky
(1840-1893)

Adagio – Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

Program Notes

An Outdoor Overture

"An Outdoor Overture" was composed especially for the 1938 mid-winter concert given by the school orchestra of the High School of Music and Art in New York City. The first performances took place in the school auditorium on December 16 and 17, 1938 under the direction of Alexander Richter. The title page on the score bears the inscription: "written especially for and dedicated to the High School of Music and Art."

The Overture owes its existence to the persuasive powers of Mr. Richter, head of the music department at the school. Mr. Richter had witnessed a performance of my high school opera, "The Second Hurricane" in the spring of 1937. He made up his mind that I was the man who was to write a work especially for his school orchestra. Mr. Richter explained to me that my work was to be the opening gun in a long-term campaign that the High School of Music and Art planned to undertake with the slogan "American music for American Youth".

This last argument I found irresistible. The extraordinary development in recent years of the school orchestra in our country, particularly in public high schools, had convinced me that our composers could and should supply these enthusiastic young people with their emotional and technical capacities. It was clear, moreover, that by so doing, the composer would be building future audiences for his music.

Here was an opportunity too good to be missed. I determined to interrupt the orchestration of my ballet "Billy the Kid" and to write this work Mr. Richter wanted for his students. He had clearly stated his specifications: "My suggestion is that you write a single movement composition somewhere between five and ten minutes in length. I think it should be an overture or rhapsody, rather optimistic in tone, which would have a definite appeal to the adolescent youth of this country." With this friendly advice in mind I began work on October 18 and finished the composition two and a half weeks later on November 5th. The orchestration was completed in the following week. As it turned out the composition was an overture, about nine and a half minutes long, definitely optimistic in tone. When Mr. Richter first heard me play it from the piano sketch, he pointed out that it had an open-air quality. Together we hit upon the title: "An Outdoor Overture".

"An Outdoor Overture" is scored for the usual symphony orchestra, with the omission of the tuba. "Don't forget the percussion section" was another of Mr. Richter's admonishments. The percussion section was therefore, not forgotten. ~ Aaron Copland

Symphony No. 6 in B minor, op. 74 "Pathétique"

On 29 October 1889 Tchaikovsky had expressed to Konstantin Romanov his wish to compose a grand symphony, the conclusion of his compositional career, and to dedicate it to the tsar. No mere chauvinism, this remark was early witness to his testamentary frame of mind. The first sign that he acted on it came in sketches from April to June 1891. Progress was delayed until 1892, when by 29 May he had composed the first and last movements of a Symphony in Eb. After more delay, he nearly finished the sketches and began to score in October, when newspapers in St Petersburg announced his 'Sixth

Symphony' for the coming season. Then in December, with little ado, he decided to destroy the symphony. He didn't, instead transforming one movement into the Third Piano Concerto. Sergei Taneyev transformed two others into an Andante and Finale, published as op.79, while Semyon Bogatiryov, in 1951–5, restored and completed the entire work as Symphony no.7.

The Sixth Symphony that we know was composed during February and March 1893 and scored during the summer. In conception it affirms Tchaikovsky's approach to the genre: a first movement of compositional density rooted in classical form and discourse; inner movements more involved with beauty than philosophy, of simple pattern; a striking finale; and continuous richness of connotation in melody, gesture and sonority.

In message the Sixth Symphony is more inscrutable. Before, Tchaikovsky had used musical ideas with explicit meanings – such as folksongs – or motto themes so strongly connotative as to preclude neutrality. By 1893, however, virtually everything in his music was connotative. He acknowledged the existence of a program in the Sixth Symphony to Bob Davıdov, but claimed that it would remain an enigma. Whether a tease or a challenge, his remark has made this symphony especially susceptible to interpretation, from the allusion to Beethoven's *Sonate pathétique* in its opening bars to the 'lamento' figure at the basis of the finale.

Tchaikovsky conducted the first performance of the Sixth Symphony on 28 October 1893; five days later he fell ill; in the morning of 6 November, after heroic efforts by the best doctors, he died. ~ Adapted from Roland John Wiley

Violin I

Jared Austin *Royse City, TX*
 Samuel Rolim (concertmaster, Tchaikovsky) *Brazil*
 Eva Shvartcer *Tuscaloosa, AL*
 Santiago Ariza-Rodriguez *Bogotá, Colombia*
 Josué Esquivel Mondragón *Texcaltitlán, Mexico*
 Kejin Chen *China*
 Preston Robertson *Fort Worth, TX*
 Henry Haas *Dallas, TX*
 Karah Cruse *Roanoke, TX*
 Ada Icduygu *Ankara, Turkey*
 Allie Siegwald *Kansas City, KS*
 Anthony Mata *Fort Worth, TX*

Violin II

Ching-An Hsueh *Taiwan*
 Lev Ryadchenko (principal, Tchaikovsky) *Russia*
 Manuel Ordóñez Sierra *Cali, Colombia*
 Joao Perez *Fort Worth, TX*
 Rima Abram *Coppell, TX*
 Alexia Wixom *Fort Worth, TX*
 Roman Leaña *Bedford, TX*
 Felipe Ramirez *Fort Worth, TX*
 Crystal Hernandez *Newport Beach, CA*
 Alexis Lizama *Katy, TX*
 Gloria Viera *Irving, TX*
 Amanda Ochraneck *Southlake, TX*
 Mia Boles *Fort Worth, TX*

Viola

Jacob Burk *Hurst, TX*
 Preston Gilpatrick *Oklahoma City, OK*
 Noah Bowles *Oklahoma City, OK*
 Kailyn Bradley *Dallas, TX*
 Holly Lemoine *Fort Worth, TX*
 Hope Ward *Tallahassee, FL*
 Julie Johnson *Belton, TX*
 Elissa Hengst *Boone, NC*
 Christian Hilario Ruelas *San Antonio, TX*
 Tabby Pyle *Arlington, TX*

Cello

Nathalie Joy *Tijuana, Mexico*
 Max Healy *San Antonio, TX*
 Giuliano Bucheli *San Antonio, TX*
 Alejandra Ramirez *Carrollton, TX*
 Emily Torkelson *Dousman, WI*
 Natalie Benefield *Fort Worth, TX*
 Alexander J. Jaime *Frisco, TX*
 Riley A. Kee *Tomball, TX*

Double Bass

Tommy Pusateri *San Antonio, TX*
 Peidong Li *Tianjin, China*
 Sam Okawa *Tokorozawa, Japan*
 Justino Perez *Porterville, CA*
 Zhenyuan Lu *Shanghai, China*
 Chengjin Tian *Shanghai, China*
 Blaine Bryan *Fort Worth, TX*

Flute

Mallory Wood *Rowlett, TX*
 Nikkie Galindo *Midland, TX*
 Erika Martinez *Keene, TX*
 Shawn Manley *Grand Prairie, TX*

Oboe

Lauren Hanifan *The Colony, TX*
 Sam Ely *Crowley, TX*

Clarinet

Diego A. Torres Reyes *Bogotá, Colombia*
 Lucas Lynn *Houston, TX*
 Tania Betancourt *Ibagué, Colombia*
 Erin Reigh *Mansfield, TX*

Bassoon

Robert Rudolph *North Richland Hills, TX*
 Matt Assis *Dallas, TX*
 Dorian Holley *Hurst, TX*
 Cole Kirchenbauer *Hurst, TX*

Horn

Brooke Saltar *Plano, TX*
 James Brandt *League City, TX*
 Aidan Lewis *Weatherford, TX*
 Jesus Garcia Palacios *Lewisville, TX*
 Joe Harris *Allen, TX*

Trumpet

Jonathan Hunda *Dallas, TX*
 Trey Isenberg *Mansfield, TX*
 Michael Strobel *Colleyville, TX*

Trombone

David Clary *Pflugerville, TX*
 Axel Bevensee *Frisco, TX*
 Austin Andrade *El Paso, TX*
 Xander Byrd *Prosper, TX*

Bass Trombone

Jonathan Deichman *Shawnee, OK*
 Brendan Roth *Thibodaux, LA*

Tuba

Connor Koriath *Austin, TX*

Timpani & Percussion

Alex Rodzewich *Arlington, TX*
 Jacob Cauley *Cypress, TX*
 Ethan Hight *McAllen, TX*
 Katie Jobe *Azle, TX*
 Johnny Naw *Haltom City, TX*
 Ivan Mendoza *Mission, TX*

Piano

Aleksei Vyzhanov *Russia*

Administrative Assistant

Sarah Walters *Ames, IA*