



SCHOOL OF MUSIC

presents

TCU Symphony Orchestra

John Owings, piano

Dr. Germán Gutiérrez, conductor

Matthew Lovelace, conductor

Tuesday, April 26, 2022, 7 p.m.

Van Cliburn Concert Hall

La forza del destino: Overture

Giuseppe Verdi
(1813-1901)

Matthew Lovelace, conductor

Mr. Lovelace is a DMA student of Dr. Germán Gutiérrez.

"I Got Rhythm" Variations

George Gershwin
(1898-1937)

John Owings, piano

Three-Cornered Hat: Suite No. 2

Manuel de Falla
(1876-1946)

The Neighbors' Dance (Seguidillas)

The Miller's Dance (Farucca)

Final Dance (Jota)

Pines of Rome

Ottorino Respighi
(1879-1936)

The Pine-Trees of the Villa Borghese

Pine-Trees Near a Catacomb

The Pine-Trees of the Janiculum

The Pine-Trees of the Appian Way

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.



Praised for his exciting pianism and sensitive artistry, John Owings' versatile career has ranged from solo and chamber music recitals to concerto appearances in major cities in the United States, Latin America, Europe, and Asia. His critically acclaimed CD recordings include piano music by Samuel Barber, Aaron Copland, Elliott Carter, Robert Casadesus, and Julius Reubke, as well as chamber music by Eric Ewazen, Richard Lavenda, Quincy Porter, and Elena Sokolowski.

A native of San Antonio, Mr. Owings received his formal training at the University of Texas, The Royal College of Music in London, and The Juilliard School, where his teachers were Rosina Lhevinne and Martin Canin. His other teachers have included Géza Anda, Dalies Frantz, Karl Leifheit, and Wilhelm Kempff.

Gold medalist of the Robert Casadesus International Piano Competition in Cleveland, Mr. Owings also won the Vianna da Motta International Competition in Lisbon, the London Liszt Society Competition, and the Musical Arts Competition in Chicago.

An active proponent of chamber music, Mr. Owings has collaborated with many distinguished musicians. He and his colleagues Misha Galaganov (viola) and Gary Whitman (clarinet) formed Trio Con Brio, an ensemble that has commissioned and premiered new works by over a dozen living composers.

A dedicated teacher, Mr. Owings' students have won national and international competitions and enjoy successful careers as performers and educators. He has given master classes in the United States, England, Italy, Colombia, Peru, China, Korea, and Japan, and has been a guest artist at InterHarmony, MusicFest Perugia, Bucaramanga, the Round Top Festival, and PianoTexas International Academy and Festival.

John Owings is the Herndon Professor of Music and Chair of the Piano Division at Texas Christian University where he received the school's highest honor – the Chancellor's Award – in recognition of his performances of the 32 Beethoven Piano Sonatas. Six sonatas from these live performances have been issued on a CD recording.

www.johnowings.com

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.



Matthew Lovelace is Assistant Conductor of the TCU Symphony Orchestra and a DMA student of Dr. Germán Gutiérrez. He was named a finalist for the 2021 American Prize in Conducting – College/University Orchestra Division. He previously served as Music Director for Texas Hill Country Opera and Arts, where he conducted annual performances of the company's New Year's Eve production of *Die Fledermaus*. Additionally, he conducted the world premiere of the chamber version of the one act opera *Lady Bird: First Lady of the Land* by composer Henry Mollicone and librettist Sheldon Harnick. Before coming to TCU, he was a public-school orchestra director for five years. Previous conducting posts include Orchestra Director of the Trinity University Symphony Orchestra and Assistant Conductor of The

University of Texas at San Antonio Symphony. Lovelace earned a Master of Music in Instrumental Conducting from The University of Texas at San Antonio where he studied conducting with Eugene Dowdy and violin with Stephanie Westney. His undergraduate degree is from Tarleton State University where he studied percussion with Rich Bahner and piano with Leslie Spatz. Before beginning graduate studies at TCU, he was active as an actor and music director at Circle Arts Theatre in New Braunfels, TX. He is an inaugural member of the College of Liberal and Fine Arts Leadership Council of Tarleton State University and a member of Pi Kappa Lambda.

Program Notes

La forza del destino: Overture

La Forza del Destino was one of Giuseppe Verdi's mid-career operas. Written late in 1861—following a hiatus from composing from 1858 until 1861—this eclectic opera combines elements from numerous genres and musical styles. The plot is distinctly tragic in nature even though *La Forza* contains comic elements (such as scenes involving Preziosilla or Friar Melitone, two explicitly comic characters). Lovers Leonora and Alvaro are forbidden by her father to marry. As such, the lovers find themselves fleeing from Leonora's mansion after accidentally killing her father. The two are separated until the final act, all while being pursued by Leonora's brother Carlo, who seeks revenge for his father's death. Before the lovers reunite, Alvaro enters into a duel with Carlo and mortally wounds him. Leonora embraces her fallen brother, who, with his final breaths, stabs his sister. Interestingly, Verdi envisioned two different endings for *La Forza*. In the original 1861 version, Alvaro commits suicide after Leonora and Carlo die. In the 1869 revision, however, he pleads to God for forgiveness for causing the siblings' deaths.

Because of Verdi's ambitious desire to integrate disparate genres, *La Forza* is one of the composer's least cohesive operas from his mid-period, both in terms of its plot and its music. The overture, for example, awkwardly shifts between gentle melodies and brisk runs. One unifying element across the entire opera, however, is the "destiny" or "fate" motif, which is quickly introduced in the overture. This motif—three half-note octave E's—opens the overture and appears in every act.

The first "true" melody in the overture is from one of the final moments of the opera—Alvaro and Carlo's duel. It begins somberly in the high woodwinds, accompanied by agitated violins and sparse, low strings. Then, the strings assume the primary melody, leading into an excerpt from "Madre, pietosa Vergine," Leonora's aria in Act 2. The low instruments, including the bassoon and the trombone, underscore the lush, sweeping string/high woodwind melody with an ominous looping figure that emphasizes a minor 6th interval. A full-orchestra frenzy in E minor ensues before slamming to halt on an E, a move that Verdi may have used to recall the "fate" motif.

From there, the somber woodwind melody returns, passed between multiple instruments before finally leading into a clarinet solo. After another frenzied musical section, a brass fanfare punctuated by rapid, loud strings emerges. This particular fanfare derives from the duet between Leonora and a priest, Padre Guardiano. The music then shifts key to E major, mirroring the E minor frenzy from earlier. As the full orchestra moves into high gear to complete the overture, the orchestra hits multiple E

major chords that once again harken back to the “fate” motif foreshadowing the lovers’ doom.

~ Maddie Miller, MM in Musicology Student

“I Got Rhythm” Variations

Of all the songs from George Gershwin’s 1930 musical *Girl Crazy*, “I Got Rhythm” is perhaps the most popular. However, it actually began life as a significantly slower song for the 1928 musical *Treasure Girl*. Just two years later, Gershwin revised the tune as a joyful and sometimes raucous jazz standard for *Girl Crazy*, a musical starring iconic singer Ethel Merman. Merman—with her signature bombastic voice—established a precedent for performing “I Got Rhythm” that many singers thereafter attempted to emulate. Following the popularity of *Girl Crazy*—and “I Got Rhythm” in particular—the song was later included in Gershwin’s 1931 musical *Of Thee I Sing*.

Because “I’ve Got Rhythm” appeared in three different musicals almost back-to-back, it quickly garnered even more popularity as a solo song and jazz standard for singers and bands in the 1930s. This was likely due, at least in part, to the players in the original pit orchestra for *Girl Crazy*, who included jazz legends such as Gene Krupa, Benny Goodman, and Glenn Miller. These musicians incorporated “I Got Rhythm” into their own popular bands’ repertoire, further propagating the song’s success. In what seemed like no time at all, “I Got Rhythm” became a symbol of Gershwin’s musical and financial success.

The song accrued additional layers of meaning as it was further divorced from its original context. Frequently, jazz musicians used the chord structure and form of “I Got Rhythm,” changed its melody and lyrics, and then created new songs based on the original work (such as “Anthropology” by Charlie Parker and Dizzy Gillespie). The 32-bar structure of “I’ve Got Rhythm” even gained a new name—“rhythm changes”—and it became the most common 32-bar form in the jazz tradition.

Gershwin arranged variations on “I’ve Got Rhythm” for piano and orchestra, and the edition by William C. Schoenfield is the version being played today. The opening measures consist of a solo clarinet performing a variation of the main melody. The piano then follows the clarinet with a fluttering ascending line as other instruments enter, gradually building in grandeur. Finally, as the orchestra comes to a sudden stop, the piano introduces the main melody in full. The following variations on this melody primarily derive from the first four notes, although there is a “cool jazz” section using

the entire main melody toward the end of the piece. The full melody also reappears unaltered just before the climactic finish of this arrangement.

~ *Maddie Miller, MM in Musicology Student*

Falla: Three-Cornered Hat: Suite No. 2

Spanish composer Manuel de Falla, born in 1876, experienced little success in his early years. He embraced popular styles like the zarzuela and Gypsy cante jondo. His biggest success, *La vida breve*, won a Spanish opera-writing contest but was never authorized for performance by any Spanish theater. It would eventually be given its premiere in Nice eight years later. This frustration led to Falla leaving for Paris in 1907, where he would reside for the next seven years. There he was exposed to the music of Debussy, Ravel, Stravinsky, and Dukas. Falla absorbed their more complex styles of musical construction, and many of his subsequent works combine this complexity with popular musical styles of Spain. The outbreak of World War I would eventually drive him back to Madrid.

In 1916, Sergei Diaghilev and his Ballet Russes arrived in Madrid at the invitation of King Alfonso XIII. As a thank-you to his patron and inspired by his surroundings, Diaghilev decided to create a new ballet around a Spanish theme. He turned to Falla, and together they decided to adapt the composer's unfinished pantomime score *El Corregidor y la molinera* (The Magistrate and the Miller's Wife). The two worked together to extend the plot and rework the music to better accompany ballet. They eventually returned to the name of the original novel the story was adapted from. The renamed *El sombrero de tres picos* (The Three-Cornered Hat) would finally premiere in London in 1919 after several delays. The premiere was ecstatically received in London, with choreography by Léonide Massine and sets and costumes by Pablo Picasso, but Falla was not able to enjoy the festivities. He learned of his mother's grave illness mere hours before the premiere and immediately left for home. The ballet was a great success internationally, but had mixed reviews at home from critics not fond of the French influence on Spanish composers.

The three movements included in Falla's second suite are all dances from the second half of the ballet. The first movement is based on the *seguidilla*, a Spanish folk dance. The villagers have gathered in the square to celebrate the Feast of St. John with this traditional courtship dance. The second movement is a solo dance for the Miller, which is a dark and fiery flamenco. In his memoirs, Massine reflected on this dance that "as the music quickened I did a series of high jumps, ending with a turn in mid-air and a savage stomp of the foot as I landed. The mental image of an enraged bull going into the

attack unleashed some inner force which generated power within me." The final movement was the last written. Upon arriving in London, Falla was shown the new finale, which was grander and more powerful than the original ending of the pantomime. The music provided by Falla was a colossal "Jota," a Spanish dance in brisk triple time that often features a prominent castanet part. Falla starts with a nine-bar whole-tone passage, played at fortissimo and harmonically static. The brash sound here is intended to emulate a town band, and incorporates horn calls, castanets, and a harmonic pattern that never strays far from the tonic or dominant.

~ Carrie Moffett, Library Specialist, Music and Media Library, Mary Couets Burnett Library.

Respighi: Pines of Rome

Ottorino Respighi (1879-1936) was musically precocious, and developed an innovative but varied style, eventually becoming one of the best known figures of Italian national music in the twentieth century. His studies with famous composers such as Federico Sarti and Nikolai Rimsky-Korsakov influenced his composition and orchestration. In addition to composing, Respighi studied and held positions as an accompanying pianist, and an orchestral violist and violinist.

After studying in various European locales, Respighi became a composition professor at the conservatory of Santa Cecilia in Rome. While there, he composed his Pines of Rome in 1923 and 1924 as part of a trilogy of symphonic poems that also included Fountains of Rome (1915-16) and Roman Festivals (1928), which eventually became favorites of Benito Mussolini's. While Respighi remained apolitical, Mussolini interpreted the trilogy as an expression of the composer's dedication to Italian nationalism and ancestry. Each of the four movements of Pines of Rome portrays a different location in the city, capitalizing on orchestration to paint musical images of its pines.

The first movement aims to capture the joy of children running through the pine trees of the Villa Borghese and includes references to marches and children's games, as well as birdsong. Full of playful motives and light timbres, the orchestration produces a scene of child-like wonder in a shimmering pine grove.

Movement 2 takes on a much more somber mood, transporting listeners to a catacomb. The contrasting major and minor modes, as well as the contrasts between brass and woodwind instruments create a distinction between the eeriness of the catacomb and

the beauty of the pines. The movement includes a chant-like theme that echoes through the catacomb, ending with a descending minor-mode figure.

The third movement takes place on the Janiculum, one of the tallest hills in the city. The isolated clarinet solo, whose motive is eventually passed to the strings, represents a lone nightingale. The passages without solos evoke a sense of flight and wonder, before returning to the image of a bird resting in a tree. This movement ends with a recording of a nightingale, the first use of a gramophone on stage.

Movement 4 is Respighi's interpretation of the Appian way, the famous ancient Roman road. The opening tritone motive and the heavy brass sonority depict an army making its way down the road. The orchestration grows thicker, adding percussion, cadencing immediately after a cymbal crash.

~ Allison Moore, MM in Musicology Student

Violin I

Lev Ryadchenko± *Russia*
 Ching-An Hsueh† *Taiwan*
 Samuel Rolim* *Brazil*
 Henry Haas *Dallas, TX*
 Ada Icduygu *Ankara, Turkey*
 Alexia Wixom± *Fort Worth, TX*
 Manuel Ordóñez Sierra* *Cali, Colombia*
 Preston Robertson *Fort Worth, TX*
 Karah Cruse *Roanoke, TX*
 Alexis Lizama *Katy, TX*

Violin II

Jared Austin *Royse City, TX*
 Allie Siegwald± *Kansas City, KS*
 Eva Shvartcer± *Tuscaloosa, AL*
 Joao Perez *Fort Worth, TX*
 Rima Abram *Coppell, TX*
 Crystal Hernandez *Newport Beach, CA*
 Gloria Viera *Irving, TX*
 Josué Esquivel Mondragón *Texcaltitlán, Mexico*
 Amanda Ochraneck *Southlake, TX*
 Felipe Ramirez *Fort Worth, TX*

Viola

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

Cello

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

Double Bass

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

Flute

Shawn Manley *Grand Prairie, TX*
 Gladis Henriquez *Tegucigalpa, Honduras*
 Mallory Wood±†* *Rowlett, TX*
 Nikkie Galindo *Midland, TX*

Oboe

Lauren Hanifan± *The Colony, TX*
 Emma Piyakhun *Melissa, TX*
 Sam Ely†* *Crowley, TX*

Clarinet

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

Bassoon

Dorian Holley* *Hurst, TX*
 Matt Assis±† *Dallas, TX*
 Robert Rudolph *North Richland Hills, TX*

Saxophone

Jakab Macias *Fort Worth, TX*
 Aleck Olmedo *Fort Worth, TX*
 Jeff Kean *Magnolia, TX*
 Dylan Stepherson *Anna, TX*

Horn

Jesus Garcia Palacios* *Lewisville, TX*
 Brooke Salter *Plano, TX*
 Aidan Lewis± *Weatherford, TX*
 David Hellrung† *Spicewood, TX*
 James Brandt+ *League City, TX*
 Emily Holland+ *Mansfield, TX*

Trumpet

Jonathan Hunda *Dallas, TX*
 Hayden Simms† *Fort Collins, CO*
 Emanuel Arellano± *Fort Worth, TX*
 Trey Isenberg+ *Mansfield, TX*
 Michael Strobel*+ *Colleyville, TX*
 Hannah Baer+ *New Braunfels, TX*

Trombone

Lucas King *Fort Worth, TX*
 Austin Andrade *El Paso, TX*
 Axel Bevensee±+ *Frisco, TX*
 Xander Byrd *Prosper, TX*
 David Clary†* *Pflugerville, TX*

Bass Trombone

Jonathan Deichman *Shawnee, OK*
 Trey Mulkey* *Mansfield, TX*
 Brendan Roth±† *Thibodaux, LA*

Tuba

Tyler Moseley *Carrollton, TX*

Additional Offstage Brass

Sebastián Marín *Río Grande, PR*
 Heather Test *TCU Faculty*
 Emily Koch *Colleyville, TX*
 Nathaniel Nease *McKinney, TX*
 Troy Harkcom *Burleson, TX*

Timpani & Percussion

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

Piano & Celeste

Aleksei Vyzhanov *Russia*
 Matthew Lovelace *Dublin, TX*

Organ

David Preston *North Richland Hills, TX*

Harp

Isabelle Walsh *Frisco, TX*
 Augusta Walsh *Frisco, TX*

Academic Program Specialist

Sarah Walters *Ames, IA*

± - Principal on Verdi

† - Principal on Gershwin

* - Principal on Falla

+ - Offstage Brass on *Pines of Rome*