



SCHOOL OF MUSIC

Presents

TCU Strings Orchestra

Dr. Germán Gutiérrez, Music
Director

November 8, 2022

Van Cliburn Concert Hall at TCU

7:00 pm

Program

Suite for Strings

John Rutter

I. "A-Roving" (Vivace)

(1945)

II. "I Have a Bonnet Trimmed with Blue" (Allegretto comodo e grazioso)

III. "O Waly Waly" (Andante espressivo)

IV. "Dashing Away" (Presto)

Mitchell Manlapig, conductor

Sinfonia V in B-flat major

Felix Mendelssohn

I. Allegro vivace

(1809-1847)

II. Andante

III. Presto

Paisajes Caribeños

Ludsen Martinus

(1999)

(USA Premiere)

Suite for String Orchestra

Leoš Janáček

I. Moderato

(1854-1928)

II. Adagio

III. Andante con moto

IV. Presto. Andante

V. Adagio

VI. Andante

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) and 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, the 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 and 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 premiere 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 of 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.

Mitchell Manlapig

Mitchell Manlapig is currently a graduate assistant at Texas Christian University in Fort Worth, Texas. Actively pursuing his Doctor of Musical Arts in Orchestral Conducting under the tutelage of Dr. Germán Gutiérrez, Mr. Manlapig serves as assistant conductor and manager of the TCU Symphony Orchestra.

Prior to his studies at TCU, Mr. Manlapig attended the University of Wisconsin-Milwaukee, where he received a Master of Music in Orchestral Conducting. During his final year of study at UWM, he served as acting student director, principal rehearsal conductor, and manager of the UWM Symphony. His position as acting student director led him to close collaborations with esteemed conductors, having assisted Ken-David Masur (Principal Conductor – of the Civic Orchestra of Chicago, Music Director – of Milwaukee Symphony Orchestra) and David Bloom (Co-Artistic Director – Contemporary and Present Music).

During his undergraduate at Oklahoma Baptist University, Mr. Manlapig served as assistant conductor for the OBU/Shawnee Community Orchestra. He additionally garnered conducting appearances with wind ensembles, chamber groups, choirs and was selected as conductor for a full-length production of Mozart's *Die Zauberflöte*. As an acclaimed pianist, Mr. Manlapig is a two-time winner of OBU's annual Concerto-Aria competition. Upon earning a Bachelor of Musical Arts in Piano Performance in 2020, Mr. Manlapig also received both the Outstanding Senior in the Division of Music and the W.P. Blake Award, the highest award given to a senior at OBU. He also held several choir directorships throughout his time in Oklahoma.

Mr. Manlapig has studied conducting with Dr. Germán Gutiérrez at TCU, Dr. Jun Kim and Dr. John Climer at UWM, and Dr. Teresa Purcell and Dr. Christopher Mathews at OBU. He was also selected as a participant in the 2021 Chicago Conducting Masterclass with Donald Schleicher.



Violin I

Joao Pérez*
 Lucas Raulino**
 Henry Haas
 Alexia Wixom
 Rima Abram
 Juan Pablo de León
 Andres Bravo Canedo
 Samuel Rolim
 Allie Siegwald
 Joey Tullis

Puerto Rico
Brazil
Dallas, TX
Fort Worth, TX
Coppell, TX
Mexico
La Par, Bolivia
Brazil
Kansas City, KS
Fort Worth, TX

Cello

Max Healy
 Giuliano Bucheli
 Alejandra Ramirez
 Natalie Benefield
 Grady O’Gara
 Edna Rincón
 Emily Torkelson
 Riley Kee
 Alexander J. Jaime

San Antonio, TX
San Antonio, TX
Carrollton, TX
Fort Worth, TX
San Roman, CA
Colombia
Dousman, WI
Tomball, TX
Frisco, TX

Violin II

Lev Ryadchenko
 Preston Robertson
 Karah Cruse
 Ada Icduygu
 Daniel Compton
 Crystal Hernandez
 Chase Morrison
 Mia Vu
 Amanda Ochraneck
 Gloria Viera
 Alexis Lizama

Russia
Fort Worth, TX
Roanoke, TX
Ankara, Turkey
Frisco, TX
Newport Beach, CA
Argyle, TX
Rockwall, TX
Southlake, TX
Irving, TX
Katy, TX

Bass

Tommy Pusateri
 Peidong Lei
 Sam Okawa
 Iván Yael Talancón Flores
 Justino Eustacio Pérez
 Blaine Bryan
 Kaleb Comstock
 Jack Montesinos
 Chengjin Tian

San Antonio, TX
Tianjin, China
Japan
Mexico
Porterville, CA
Fort Worth, TX
San Antonio, TX
Austin, TX
Shanghai, China

Viola

Jacob Burk
 Noah Bowles
 Hope Ward
 Lyndsey Walker
 Kailyn Bradley
 Holly LeMoine
 Christian Ruelas

Hurst, TX
Oklahoma City, OK
Tallahassee, FL
Arlington, TX
Dallas, TX
Fort Worth, TX
San Antonio, TX

*Concertmaster for Rutter/Mendelssohn

**Concertmaster for Janáček/Martinus

Program Notes

Rutter – Suite for Strings

John Rutter is one of the most prominent English composers of the Twentieth and Twenty-first centuries. Born in London, England, in 1945, John Rutter began music at an early age. He studied piano and sang as a chorister at Highgate school, after which he continued his music studies at Clare College, Cambridge, focusing on composition. After graduation, Rutter began teaching music at the University of Southampton before returning to Clare College as director of music. He retired in 1979 to focus on composing, as well as to establish the founding of the Cambridge Singers.

Though Rutter is known mainly for his choral works, such as his *Requiem* (1985), *Gloria* (1974), and *Magnificat* (1990), he has also proven his talent as an instrumental composer. Some of his notable works include his *Partita*, *Suite Antique*, and of course, the *Suite for Strings*. The *Suite for Strings*, written in 1973, showcases Rutter's English roots and steep background in the choral tradition. Each movement is derived from a separate English folk song.

The first movement, "A-Roving," begins with robust tutti chords before transitioning to the simple British tune, which is passed throughout the orchestra. The tune tells the story of a sailor's unfortunate encounter with a maiden, saying, "I'll go no more a-roving!" The B section welcomes a more lyrical melody and folk tune, "I sowed the seeds of love," before returning to the initial A section material.

The folk song "I have a bonnet trimmed with blue" describes a young maiden and her blue bonnet. With this folksong at the center of the second movement, one can clearly hear the delicacy and frilly nature of this scene. Listen for the trills provided by the second violins, which help characterize the charm and innocence of the main melody.

Perhaps the most beautiful of the four movements, "O Waly, Waly" or "The Water is Wide," depicts the loss of true love over time. Immediately the listener will hear the bittersweet nature of the third movement, with flowing accompaniment that ushers in a melancholic melody played by solo violin. A climax builds with rich chords that eventually fall to a very tender duet between the solo violin and viola, depicting the last statements of love which is lost.

The final movement, "Dashing away," brings the suite to its dramatic close. From the first measure, it is clear the movement is appropriately named as the tune represents a young maiden busily working her chores. The melody begins quietly with the first violins but is passed throughout each section, much like a fugue. Listen for a new folk melody toward the end of the movement, "The bailiff's daughter of Islington," played by the cellos. The finale ends this suite with a burst of energy, much like it began.

Mendelssohn – Sinfonia V in B-flat major

German-born composer Felix Mendelssohn was musically gifted at an early age. Born in 1809, his first music instruction would come from his mother, Lea. At the age of nine, he would perform for the first time in public, with his equally talented sister, Fanny, also featured on the program. Felix's musical talent was soon recognized and encouraged by his parents. He received continued instruction from pianists, violinists, composers, and perhaps most notably, Ignaz Moscheles. Mendelssohn's young talent served him well as a composer, drawing influences from Bach, Mozart, and Haydn. He would become one of the most important compositional voices in Germany during his life. Additionally, he is credited with reviving the music of Bach and is seen as one of the first 'modern-day' conductors. In poor health during his last years, Mendelssohn died from a series of strokes on November 4, 1847, at only 38 years old.

Mendelssohn is perhaps best known for his symphonies, concerti, and piano works. However, his early compositions are just as captivating. From 1821 to 1823, when he was only 12 through 14 years old, Mendelssohn wrote 13 string symphonies or sinfonias. Though not as familiar as his five later symphonies, the listener will surely find these works equally enjoyable and a remarkable showcase of young talent.

The Sinfonia V in B-flat is in three movements, following the early symphonic practice of fast-slow-fast. Mendelssohn's grasp of form and structure is evident, as the two outer movements utilize sonata form practice, and the inner utilizing an A-B-A structure. Right from the start, the vibrancy of the music is clear. The energy of the first movement is balanced by the beautifully melodic second movement. The aria-like second movement is evidence of Mendelssohn's true gift for melody, perhaps a foreshadowing of later vocal works like *Elijah*. A sudden transition to the third movement brings back the energetic mood of the first movement. Listen for the points of imitation throughout the final movement and the jovial *piano* ending.

Martinus – Paisajes Caribeños

Ludsen Martinus is one of the most important young Colombian composers today. *Paisajes Caribeños* was written for a string quartet and was awarded second prize in the 2019 National Competition for String Quartets. The piece was then adapted for string orchestra. Throughout the work, the composer incorporates popular Caribbean rhythms, especially the "Champeta." In the structure of the piece, there is a clear use of sonata form, following the model of Quartet No. 4 by Mexican composer Silvestre Revueltas. The opening dissonances represent the chaotic sounds of a big city mixed with attractive and contagious rhythms, typical of the coast of Colombia. The contrasting second theme (middle section) reflects the peaceful feeling of a night by the beach, with melodies extracted from "Tantina," a famous theme of the Franco-African group "Soukous All Stars". Ludsen Martinus' music is influenced by some of the most important Latin American composers such as Villa-Lobos, Chaves, Revueltas and Francisco Zumaqué. All of them used national folk elements in their search for a unique musical language.

We are very happy to promote the music of this talented composer born in Cartagena, Colombia in 1999.

Janáček – Suite for String Orchestra

Czech composer, Leoš Janáček was born in 1854 to a musical family. His grandfather and father were both musicians of the Czech cantor tradition. Like his father, Janáček began his career as a teacher and choirmaster. A talented keyboardist as well, Janáček would study organ at the Prague Organ School. Eventually he devoted himself to composition, studying at the Leipzig and Vienna Conservatories. Back in his homeland, Janáček would become a prominent composer and teacher, especially respected in Czech theatre. He also founded/directed the Prague Organ School in Brno, Czech Republic in 1881. Composing and teaching would continue to be his profession until his death in 1928.

Janáček was most prolific as a composer of choral, opera, and keyboard works, though his orchestral writing is just as good. Like his fellow Czech composer Antonin Dvořák, he composed in the vein of Czech nationalism, drawing on folk traditions and modalism. His *Suite for String Orchestra* was written in 1877, one of his earlier works for orchestra. The Suite is divided in six movements, each in its own character. Janáček's striking harmonies are heard from the beginning of the suite with robust tutti chords. Intriguing to the structure of the suite is the use of only violins and violas for the second movement. This is balanced by the emphasis of cello and bass voices in the fifth movement, which includes an enchanting cello solo. Listen for the Czech nationalistic character and folk influence throughout each of the movement's distinct character.