



SCHOOL OF MUSIC

Presents

**TCU Symphony Orchestra**  
Dr. Germán Gutiérrez, conductor

October 13, 2022

7:00pm

Van Cliburn Concert Hall at TCU

**Program**

*España*

Emmanuel Chabrier  
(1841-1894)

*Harold in Italy, Op. 16*

Hector Berlioz  
(1803-1869)

- I. Harold in the mountains. Scenes of melancholy, happiness, and joy.  
(Adagio - Allegro ma non tanto)
- II. Procession of pilgrims singing the evening hymn.  
(Allegretto)
- III. Serenade of an Abruzzi-mountaineer to his sweetheart  
(Allegro assai. Allegretto)
- IV. The brigand's Orgies. Reminiscences of the preceding scenes.  
(Allegro frenetico)

Dr. Misha Galaganov, Viola

*La valse*

Maurice Ravel  
(1875-1937)

## **Dr. Misha Galaganov**

Dr. Misha Galaganov performs solo and chamber music concerts in major concert halls in the USA, Middle East, Latin America, Europe, and Asia. He has premiered more than thirty compositions for viola alone, viola with piano, and viola in chamber music, written for him by composers from Israel, Russia, Mexico, Peru, Belgium, Italy, Uruguay, and the USA. As Principal Viola of the Dallas Chamber Symphony, he also premiered many pieces written for small symphony orchestra and string chamber ensembles.

Galaganov is the founder of numerous chamber music programs, including Chamber Music Roundup programs, Student Chamber Music at Oklahoma Summer Arts Institute, and Chamber Music Program at the Youth Orchestra of the Greater Fort Worth. He is currently coordinating New Music Ensemble program at TCU and is the founder of the “NME at the Modern Arts Museum” concert series.



Teaching activities have taken Galaganov to major conservatories around the world, including Juilliard, Rice University, Beijing Conservatory, and Shanghai Conservatory. He has taught and performed in numerous European and American Festivals, and his former viola and violin students now serve as principal players in orchestras, university teachers, soloists and chamber music performers.

In addition to teaching and performing, Galaganov has written articles for major string publications, including *Strad*, has served as a reviewer for *American String Teachers Association* magazine, and has given lectures and presentations at professional conferences. He is working on several research projects for book publications and has made transcriptions and arrangements for viola. His recent CD, *Charm, Passion, and Acrobatics* with music for viola by Chausson, Inghelbreght, and Kunc was released by Navona Records in June 2022 to enthusiastic critical acclaim.

Galaganov is Professor of Viola and Chair of Strings at Texas Christian University (TCU) in Fort Worth. He has a Russian violin performance degree; BM in Viola Performance from Jerusalem Music Academy, Israel; Artist Certificate from SMU, and MM and DMA degrees from Rice University in Houston. His main teachers included his father, Pavel Galaganov, as well as with Barbara Sudweeks, Martha Katz, Wayne Brooks among others.

Galaganov performs on a rare French viola, Mansuy a Paris with gut strings by Damian Dlugolecki.

## **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 Música 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.

Violin I

Elijah Vn-Hao Ong\* *Arlington, TX*  
 Samuel Rolim\*\* *Brazil*  
 Lev Ryadchenko *Russia*  
 Rima Abram *Coppell, TX*  
 Henry Haas *Dallas, TX*  
 Preston Robertson *Fort Worth, TX*  
 Karah Cruse *Roanoke, TX*  
 Alexia Wixom *Fort Worth, TX*  
 Joey Tullis *Fort Worth, TX*  
 Daniel Compton *Frisco, TX*  
 Ada Icduygu *Ankara, Turkey*

Violin II

Andres Bravo Canedo *La Par, Bolivia*  
 Lucas Raulino *Brazil*  
 Juan Pablo de León *Mexico*  
 Joao Pérez *Puerto Rico*  
 Allie Siegwald *Kansas City, KS*  
 Chase Morrison *Argyle, TX*  
 Crystal Hernandez *Newport Beach, CA*  
 Mia Vu *Rockwall, TX*  
 Amanda Ochranek *Southlake, TX*  
 Alexis Lizama *Katy, TX*  
 Gloria Viera *Irving, TX*

Viola

Jack Burk *Hurst, TX*  
 Noah Bowles *Oklahoma City, OK*  
 Hope Ward *Tallahassee, FL*  
 Lyndsey Walker *Arlington, TX*  
 Kailyn Bradley *Dallas, TX*  
 Holly LeMoine *Fort Worth, TX*  
 Christian Ruelas *San Antonio, TX*

Cello

Max Healy *San Antonio, TX*  
 Giuliano Bucheli *San Antonio, TX*  
 Alejandra Ramirez *Carrollton, TX*  
 Natalie Benefield *Fort Worth, TX*  
 Grady O'Gara *San Roman, CA*  
 Edna Rincón *Colombia*  
 Emily Torkelson. *Dousman, WI*  
 Riley Kee *Tomball, TX*  
 Alexander J. Jaime *Frisco, TX*

Double Bass

Tommy Pusateri *San Antonio, TX*  
 Peidong Li *Tianjin, China*  
 Sam Okawa *Japan*  
 Iván Yael Talancón Flores *Mexico*  
 Justino Eustacio Pérez *Porterville, CA*  
 Blaine Bryan *Fort Worth, TX*  
 Kaleb Comstock *San Antonio, TX*  
 Jack Montesinos *Austin, TX*  
 Chengjin Tian *Shanghai, China*

Piccolo

Nikkie Galindo# *Midland, TX*  
 Alexandra Langley+ *Lindsay, TX*

Flute

Ethan Dempsey# *Porter, TX*  
 Savannah Ekrut+^ *Denton, TX*  
 Nikkie Galindo+^ *Midland, TX*  
 Alexandra Langley#^ *Lindsay, TX*

Oboe

Samantha Ely## *Crowley, TX*  
 Lauren Hanifan#+^ *The Colony, TX*

English Horn

Samantha Ely+ *Crowley, TX*  
 Katie Lilley^ *Fort Worth, TX*

Clarinet

Tania Betancourt##+^ *Colombia*  
 Lucas Lynn#^ *Houston, TX*  
 Diego A. Torres Reyes+ *Bogota, Colombia*

Bass Clarinet

Diego A. Torres Reyes^ *Bogota, Colombia*

Bassoon

Matt Assis *Garland, TX*  
 Dorian Holley *Hurst, TX*  
 Ethan Peel#+ *North Richland Hills, TX*  
 Robert Rudolph#+ *North Richland Hills, TX*

Contrabassoon

Robert Rudolph^ *North Richland Hills, TX*

Horn

James Brandt *League City, TX*  
 David Hellrung *Spicewood, TX*  
 Emily Martin *Cortez, CO*  
 Nathaniel Nease *Mckinney, TX*  
 Joshua Wheeler *Edmond, OK*

Trumpet/Cornet

Emanuel Arellano##+^ *Fort Worth, TX*  
 Hannah Baer#+ *New Braunfels, TX*  
 Jonathan Hunda^ *Dallas, TX*  
 Hayden Simms##+ *Fort Worth, TX*  
 Michael Strobel##+^ *Colleyville, TX*

Trombone

Axel Bevensee##+ *Frisco, TX*  
 Xander Byrd#+ *Prosper, TX*  
 David Clary^ *Pflugerville, TX*  
 Nick Meyer^ *Bedford, TX*

Bass Trombone

Hunter Kulhman# *Haslet, TX*  
 Trey Mulkey+ *Mansfield, TX*  
 Brendan Roth^ *Thibodaux, LA*

Tuba

Collin Elmore *Irving, TX*

Timpani/Percussion

Angela Maria Lara Cabrera *Colombia*  
 Isaac Chiang *Flower Mound, TX*  
 Josh Foust *Muscle Shoals, AL*  
 Eric Goodheer *Abilene, TX*  
 Luke Hammond *Austin, TX*  
 Andréa Phillips *Watauga, TX*  
 Austin Probst *Frisco, TX*  
 Gabe Sanchez *McAllen, TX*

Harp

Sima Galaganov##+^ *Fort Worth, TX*  
 Augusta Walsh#^ *Frisco, TX*

\*Concertmaster for Chabrier/Ravel

\*\*Concertmaster for Berlioz

#Performs on Chabrier

+Performs on Berlioz

^Performs on Ravel

## Program Notes

### Chabrier - *España*

The small body of work by Alexis-Emmanuel Chabrier (1841–1894) influenced several French composers in the twentieth century. He is best known for *España*, a rhapsody written in 1883 and premiered by the Société des Nouveaux Concerts in Paris on November 4 of the same year. The first conductor of this piece, Charles Lamoureux, was also Chabrier's employer; Chabrier worked as a secretary, a choir master, and a vocal coach, and in return, Lamoureux regularly premiered Chabrier's compositions. *España* garnered further popularity after its premiere through transcriptions and arrangements, including one by Chabrier himself in 1886, which led to more of his compositions being programmed. Steven Huebner states that *España* was a notable turning point in Chabrier's body of work, starting the development of his increased "sensitivity to orchestral color."

In *España*, Chabrier synthesizes Romantic elements such as dense, sweeping orchestral textures and Wagnerian leitmotifs with what would eventually become twentieth-century musical hallmarks, such as simplistic harmonies and nationalistically evocative themes. While there are moments of harmonic instability throughout the piece, particularly when modulating to and from the B section, the composition is largely harmonically stable, mostly cycling between two simple chords. Although Chabrier was not Spanish, he successfully evoked a Spanish "flavor" of sorts through the dance-like melodies and exotic percussion instruments, most notably the tambourine.

The overall form of *España* is ABA', with the two leitmotif-focused A sections demarcated by a notable shift of key and timbre in the B section. The leitmotif is well-defined throughout the composition, audibly passing through different instrument groups during both A sections. It appears first in the bassoons and muted trumpets, then passes to the horns and harp, to the entire orchestra, then to horns and high strings in a modified version. The B section features trombone and high brass and marks the longest and most prominent deviation from the piece's harmonic schema, abandoning the leitmotif in lieu of a more bombastic melody from the brass. Once the piece returns to its original key, the orchestra plays a variation of the first section, once again passing around the leitmotif until the grand finale.

- Maddie Miller

### Berlioz – *Harold in Italy*

Louis-Hector Berlioz (1803–1869) was born in La Côte-Saint-André in 1803 to a well-respected family. His father was a doctor of some distinction and expected his son to follow him into his trade, but Berlioz found himself drawn to music in a way he could not ignore. Despite the strain it put on his relationship with his parents, Berlioz entered the Paris Conservatoire in 1826 and began entering compositions in the Prix de Rome, a French scholarship for art students that allowed the winners in each category to study in Rome for three to five years. Berlioz finally won on his fourth attempt in 1830, and the fifteen months he spent in Italy inspired several notable works in the future. One key example is his second symphony, *Harold en Italie*, featuring solo viola.

In January 1834, famed violinist Niccolò Paganini commissioned Berlioz to write a new work to show off the Stradivarius viola Paganini had recently purchased. The work was originally announced in the press as a dramatic fantasy in the vein of the composer's *Symphonie fantastique*, but for orchestra, chorus, and viola solo, titled *The Last Moments of Mary Stuart*. At some point in the compositional process, the subject of the work changed significantly, and the instrumentation shifted towards a work for solo viola and orchestra. In his memoirs Berlioz wrote about the origins of the piece: "My idea was to write a series of orchestral scenes in

which the solo viola would be involved, to a greater or lesser extent, like an actual person, retaining the same character throughout. I decided to give it as a setting the poetic impressions recollected from my wanderings in the Abruzzi, and to make it a kind of melancholy dreamer in the style of Byron's *Childe Harold*." When Berlioz presented the work to Paganini, the violinist was dissatisfied with the viola part's lack of virtuosity and declined to play it. Paganini would eventually hear *Harold en Italie* played four years later, which changed his mind about the piece. He would make Berlioz a gift of 20,000 francs, allowing for the composition of the composer's third symphony, *Roméo et Juliette*.

*Harold en Italie* draws from a number of musical sources over its four movements. Similar to the *Symphonie fantastique*, a motto in the solo viola returns throughout the piece. According to the composer, "...the Harold theme is superimposed on the other orchestral voices so as to contrast with them in character and tempo without interrupting their development." The first movement is in a modified sonata form with a slow introduction. The processional hymns sung in the mountains of Abruzzi are the main influence of the second movement; the eight-bar phrases of the canto are punctuated by chimes in the horn and harp. The third movement combines a mountaineer's serenade with a quicker, rhythmic dance-like section. This movement climaxes with a clever combination of the dance rhythms, the theme of the serenade, and Harold's motto. During the composition of this work, Berlioz attended a performance of Beethoven's ninth symphony. Berlioz opens his final movement with quotes from the first three movements interspersed with the new brigand's theme, similar to Beethoven's finale. Eventually, the brigand's theme is picked up as the main theme of the movement and bring the symphony to a close.

- Carrie Moffett

## Ravel – La valse

Maurice Ravel (1875-1937) had a distinct musical style characterized by melodic clarity, modal exploration, and exoticism. Inspired by his own Basque heritage, as well as the music of Claude Debussy and Nikolai Rimsky-Korsakov, Ravel curated a refined but experimental musical language that would become synonymous with his name.

Born in Ciboure in southwestern France to a Basque mother and Swiss father, Ravel moved with his family to Paris shortly thereafter. The family, specifically his father, fostered the son's musical precocity, sending him to his first piano teacher at the age of seven and eventually to the Paris Conservatoire. A student of Gabriel Fauré, Charles-Wilfred Bériot, and Emile Pessard, Ravel began shaping his composition style during his time at the Conservatoire.

The musical style Ravel established as a young composer remained consistent for the duration of his career. His compositions were less experimental than those of some of his contemporaries, such as Debussy, because Ravel frequently employed classical forms and traditional tonality. His style, though refined and rooted in classicism, was rich and evocative, heavily influenced by his own personal heritage, as well as French literature.

Ravel originally conceived *La Valse* as a symphonic poem titled *Wien*. In 1920 Sergei Diaghilev commissioned the renamed *La Valse* as a ballet. Upon seeing Ravel's final product, however, Diaghilev rejected the work, feeling it was unsuitable as a ballet. Diaghilev's refusal to stage *La Valse* as a ballet damaged his relationship with Ravel beyond repair, and the two never worked together again.

Ravel's symphonic poem paints a picture of Vienna at the end of the nineteenth century, as couples waltz in the Imperial palace, which he achieves through a sweeping triple meter and lush textures. He starts his piece softly with low woodwinds and muted strings, in an attempt to portray a foggy ballroom in which the dancers are

initially obscured, until the piece reaches its first dynamic peak halfway through. Ravel's combination of diatonicism with chromaticism paints a scene of a dream-like waltz, but with eerie undertones. Shifts in dynamics, key changes, and the effective use of percussion drive the escalation of the piece from beginning to end.

Allison Moore