



SCHOOL OF MUSIC

Presents

TCU Symphony Orchestra
Dr. Germán Gutiérrez, Music Director

Tuesday, March 7, 2023

7:00 pm

Van Cliburn Concert Hall at TCU

Program

Concerto for Vibraphone and String Orchestra

Emmanuel Séjourné
(b. 1961)

- I. A piacere – Expressif et lyrique
- II. Energique et agressif

Angela María Lara Cabrera, vibraphone
Mitchell Manlapig, conductor

“Di rigori armáto...” from *Der Rosenkavalier*

Richard Strauss
(1864-1949)

“Che gelida manina...” from *La Bohème*

Giacomo Puccini
(1858-1924)

Wonjin Choi, tenor

Concerto in C minor for Viola and Orchestra, Op. 25

York Bowen
(1884-1961)

- I. Allegro assai
- II. Andante
- III. Allegro scherzando

Noah Bowles, viola

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, 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 director, principal rehearsal conductor, and

manager of the UWM Symphony. His position as acting director led him to close collaborations with esteemed conductors, having assisted Ken-David Masur (Principal Conductor – The Civic Orchestra of Chicago, Music Director – of Milwaukee Symphony Orchestra) and David Bloom (Co-Artistic Director – Contemporaneous 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, and 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.

In addition to his studies at TCU, Mr. Manlapig holds a job shadow with the assistant conductor of the Fort Worth Symphony Orchestra, Taichi Fukumura. Mr. Manlapig has studied conducting with Dr. Germán Gutiérrez at TCU, Dr. Jun Kim and Dr. John Climer at UWM, and with 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.



Angela María Lara Cabrera

The Colombian percussionist Angela María Lara Cabrera has been considered an outstanding musician because of her versatility, creating a musical career that joins the symphonic and popular percussion in different contexts. At an early age, she began her musical studies at the Public System of Musical Studies in her hometown, where she was trained as a percussionist and was a member of different ensembles. Later, she was admitted to the Conservatory of Music of the National University of Colombia in Bogotá, where she got her Bachelor of Music Performance in percussion with *maestro* Mario Sarmiento. In addition, she has received masterclasses from internationally renowned percussionists such as Fernando Meza, Slavik Stakhov, Katarzyna Mycka, Conrado Moya, Alejandro Ruiz, Martín Piechota, Eriko Minami, and others.



During her career, she has been a member of symphonic orchestras and bands, including the Colombian Youth Symphonic Band in 2013 and 2015, the Youth Philharmonic Band of the Bogota Philharmonic Orchestra, and the Colombian Youth Philharmonic in 2016, 2017, 2020, 2021, 2022 and 2023 seasons, making her debut in some of the most emblematic theaters in Colombia, Germany, Austria, and Netherlands, such as the Konzerthaus Berlin, the Elbphilharmonie, the Musikverein in Vienna and the Concertgebouw in Amsterdam.

Finally, she has attended several festivals and competitions such as the Festival of Youth Orchestras in Buenos Aires, Argentina in 2008, the Laboramusic Festival in Alicante, Spain in 2011, the Young Euro Classic in its XVII and XXIII versions, the Percussion Festival of Ibague, the XIII Cartagena Music Festival, and the Percussion Arts Society International Convention, performing at the showcase concert. Her recognitions include the award for Best Musician in the Paipa National Band Contest, second place in the 2018 RaZam International Percussion Competition, and being selected as a soloist in the Serie of Young Performers of *Banco de la República de Colombia* in 2022. Currently, she is studying for an Artist Diploma in percussion at Texas Christian University in the United States, after winning a full scholarship from the Bogota's Interpretation Award.

Wonjin Choi

Wonjin Choi, Korean Tenor, is in Vocal Performance MM of Texas Christian University with a full scholarship award. He graduated from the Korea National University of Arts, with a Bachelor of Music, at the top of the Department of Music. He had a successful opera debut, singing Rodolfo in Puccini's opera *La Boheme* at KimSun international opera company, in Seoul, South Korea in 2020. He had performed Ernesto in *Don Pasquale*, Fadinard in *Il Cappello di Paglia di Firenze*, Hermosa in *The Island of Tulipatan*, etc. He placed first prize in singer of the year at the TEXOMA NATS competition in 2022 and received an encouragement award from The Metropolitan Opera Laffont Minnesota District Competition in 2022. Also, he received a diploma from Riccardo Muti Academy [*La Traviata*] in 2016.



This season, he looks forward to performing as Governor in Bernstein's operetta *Candide* with The Rapides Symphony Orchestra in Alexandria, Louisiana. He will perform as Tamino from *Die Zauberflöte* by W. A. Mozart, and Sailor from *Dido and Aeneas* by H. Purcell in TCU Opera.

Noah Bowles

Noah Bowles is a second-year graduate student at Texas Christian University and a student of Dr. Misha Galaganov. He began playing the viola at age 8 in his elementary orchestra program, and began taking lessons at age 11. Before arriving at TCU for his undergraduate studies, he established himself as a name in the Oklahoma high school viola scene, earning a spot in the Oklahoma Summer Arts Institute Symphony Orchestra for all four years of high school, earning principal viola for both North Central Honors Orchestra for all four years, and principal viola of the OkMEA All-State Symphony Orchestra from 10th-12th grade, the only years he was allowed to audition. Additionally, he was a three-time winner of the Viola Division of the Oklahoma City Orchestra League's Buttram Competition, Senior Concerto Competition winner as a member of the Oklahoma Youth Orchestra, and a soloist at the Summit Music Festival at Manhattanville College in Purchase, New York.



Noah has a passion for performing living and under-represented composers' works. In his solo recitals at TCU, he has performed works by multiple women, including Rebecca Clarke's Viola Sonata, and two movements of Jennifer Higdon's Grammy-winning Viola Concerto. He hopes to be able to perform modern classical music by under-represented composers as a staple of his repertoire in the future while helping to find ways to support new composers entering the work field.

In addition to the viola, he has expanded his studies to include jazz singing due to his involvement in TCU's Purple, White and Blues Vocal Jazz Ensemble, directed by Dr. Amy Stewart. He received an Outstanding Soloist award from the Kansas City Jazz Summit, as the jazz ensemble performed for the online conference and was judged by the world-renowned New York Voices last Spring. He has the desire to incorporate as much of his musical spheres into his career as possible and looks forward to collaborating with all kinds of musicians and artists. He recently graduated from Texas Christian University in 2021 with his Bachelor's of Music in Viola Performance, graduating with honors, and will be graduating in May 2023 with his Master's in Music in Viola Performance. He currently serves as Co-Principal Viola of the McKinney Philharmonic and violist in the Las Colinas Symphony Orchestra.

Violin I

Samuel Rolim* *Brazil*
 Karah Cruse *Roanoke, TX*
 Lucas Raulino *Brazil*
 Allie Siegwald *Kansas City, KS*
 Henry Haas *Dallas, TX*
 Joao Pérez *Puerto Rico*
 Alexia Wixom *Fort Worth, TX*
 Joey Tullis *Fort Worth, TX*
 Preston Robertson *Fort Worth, TX*
 Crystal Hernandez *Newport Beach, CA*
 Chase Morrison *Argyle, TX*

Violin II

Lev Ryadchenko *Russia*
 Elijah Vn-Hao Ong *Arlington, TX*
 Daniel Compton *Frisco, TX*
 Rima Abram *Coppell, TX*
 Andres Bravo Canedo *La Par, Bolivia*
 Juan Pablo de León *Mexico*
 Eden Agabs *Summit, NJ*
 Mia Vu *Rockwall, TX*
 Alexis Lizama *Katy, TX*
 Amanda Ochranek *Southlake, TX*
 Gloria Viera *Irving, TX*

Viola

Hope Ward *Tallahassee, FL*
 Lyndsey Walker *Arlington, TX*
 Jacob Burk *Hurst, TX*
 Elissa Hengst *Boone, NC*
 Christian Ruelas *San Antonio, TX*
 Holly LeMoine *Fort Worth, TX*

Cello

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

Double Bass

Tommy Pusateri *San Antonio, TX*
 Peidong Li *Tianjin, China*
 Iván Yael Talancón Flores *Mexico*
 Blaine Bryan *Fort Worth, TX*
 Kaleb Comstock *San Antonio, TX*
 Jack Montesinos *Austin, TX*
 Chengjin Tian *Shanghai, China*

Piccolo

Alexandra Langley *Lindsay, TX*
 Paige Jackson *Plano, TX*

Flute

Ethan Dempsey *Porter, TX*
 Nikkie Galindo *Midland, TX*
 Alexandra Langley *Lindsay, TX*
 Paige Jackson *Plano, TX*

Oboe

Samantha Ely *Crowley, TX*
 Lauren Hanifan *The Colony, TX*
 Katie Lilley *Fort Worth, TX*

Clarinet

Tania Betancourt *Colombia*
 Demetri Halasa *Arlington, TX*
 Lucas Lynn *Houston, TX*
 Diego A. Torres Reyes *Bogota, Colombia*

Bassoon

Matt Assis *Garland, TX*
 Dorian Holley *Hurst, TX*

Contrabassoon

Robert Rudolph *North Richland Hills, TX*

Horn

James Brandt *League City, TX*
 Megan Kraus *Arlington, TX*
 Emily Martin *Cortez, CO*
 Joshua Wheeler *Edmond, OK*

Trumpet

Hannah Baer *New Braunfels, TX*
 Michael Strobel. *Colleyville, TX*

Trombone

Xander Byrd *Prosper, TX*
 David Clary *Pflugerville, TX*

Bass Trombone

Brendan Roth *Thibodaux, LA*

Tuba

Collin Elmore *Irving, TX*

Timpani/Percussion

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

Augusta Walsh. *Frisco, TX*

*Concertmaster

Program Notes

Séjourné – Concerto for Vibraphone and String Orchestra

Emmanuel Séjourné was born in 1961 in Limoges, France, and began his musical training on violin and piano at the Conservatoire de Strasbourg. At age fifteen he enrolled in a percussion course to learn keyboard percussion but the instructor, Jean Batigne, insisted he begins with drums. The youthful Séjourné challenged his professor, so Batigne gave him a score to play. Having won awards in piano, of course, he could read a score, so Batigne declared, “You will study drums because I believe it is necessary; do what you want with the keyboard instruments.” Batigne introduced Séjourné to contemporary music and the art of improvisation—a technique he uses when composing. He remained in Batigne’s studio for several years stating, “Later, the best lessons I had with Batigne happened at the café...between technical classes, he taught me about music, about musical life.” As a teacher himself, Séjourné stresses versatility, encouraging students to explore multiple instruments and styles of music. He states his teaching philosophy in pragmatic terms. “As a teacher, from the moment I have students...my goal is for them to eat. That they have fun doing what they do, of course, but they also must eat.”

In 1984, Séjourné joined the Conservatoire percussion faculty and began composing. An early work achieving wide recognition was the incidental music for the play *La Légende Des Siècles* based on Victor Hugo’s epic poem, for which Séjourné received the Best Music for Drama award at the 1985 Avignon Festival. His compositions are influenced by a combination of musical styles: the European classical tradition, jazz, rock, and elements from non-western music. Although an active performer, he states, “I admit that I prefer composing to playing, it gives me more satisfaction. I feel more pride for achievements that come out of my imagination than those that come out of know-how.”

Concerto for Vibraphone and String Orchestra, composed in 1999, was commissioned by the Vibraphone International Competition and premiered by the Orchestra of the Auvergne with the composer on vibraphone. Three versions of this concerto exist one for vibraphone and piano, a second arranged and premiered in 2002 for vibraphone and five percussionists, and the original version with string orchestra performed tonight. Characteristics in this piece commonly heard in Séjourné’s music are the accented rhythms of the second movement and the first movement’s hypnotic ostinato in the strings—reminiscent of non-western cultures—which supports an opening vibraphone melody played with two double bass bows.

Strauss - “Di rigori armáto...” from *Der Rosenkavalier*

Richard Strauss collaborated with the respected author Hugo von Hofmannsthal to create the immediately popular comic opera, *Der Rosenkavalier*, which premiered on January 26, 1911, at the Royal Opera House in Dresden. Within the year, it was performed throughout Europe, including Vienna, Milan (in Italian), and Prague (in Czech), and by 1913 had reached London and New York City. Most performances received acclaim and praise; however, the Milanese premiere at La Scala was booed—the musical elite considered its many waltzes appropriate only for dancing and ill-suited for opera. *Der Rosenkavalier* is the most common Strauss opera performed today. The plot is a love story. Princess von Werdenberg is having an affair with the youth Octavian, Count Rofrano (sung by a mezzo-soprano). The Princess volunteers Octavian to bear the silver “engagement rose” on behalf of her older, boorish cousin Baron Ochs, who is engaged to young Sophie, the daughter of a wealthy merchant. When Octavian and Sophie meet, they fall in love, setting up the plot to thwart Ochs’ engagement. The Princess supports Octavian and Sophie, who become engaged.

The aria *Di rigori armato il seno* has no bearing on the opera's plot progression; it appears near the beginning of Act I as an excuse to include an Italian tenor aria. The Princess is holding her morning reception in a palace room populated with servants, dressmakers, hairdressers, supplicants wanting royal favors, and an Italian tenor who has come to entertain the princess. The orchestration for this aria is less full than most of the opera and employs primarily bass instruments—cellos and bassoons—while the majority of the treble-range instruments drop out, leaving only the horns and a dozen measures of violin. This bass accompaniment places the tenor's tessitura at the top of the soundscape. Only when the tenor reaches his final held note do the flutes and violins return in force and soar above him.

Puccini - “Che gelida manina...” from *La Bohème*

La Bohème is an early *verismo* opera by **Giacomo Puccini** and librettists, Giuseppe Giacosa and Luigi Illica. Based on Henry Murger's novel *Scènes de la vie de bohème*, the opera's story is reminiscent of Puccini's own Milan conservatory days when “a lavish banquet was soup, cheese, and a half-liter of wine.” Immediately popular with the public, *La Bohème's* story reflects the real-life (perhaps slightly over-dramatized) of lower-class society. Illica's libretto departs from the rigidly poetic meter typical of Italian opera up to this time, following a style closer to prose. As a joke, Giacosa called it, “*illicasillabi*” (“Illica-syllables”), but there is no doubt it better suits the new *verismo* style. *La Bohème* premiered in Turin in 1896 with Arturo Toscanini conducting.

Che gelida manina is heard in Act I. The opera opens with Rodolfo and two of his three artisan roommates, shivering in their garret. When the fourth enters with wood, food, and money, three roommates leave to celebrate, leaving Rodolfo. Opening the door to a timid knock, he meets Mimi seeking a light for her candle. Mimi has a coughing fit, drops her key, and Rodolfo's candle also goes out, leaving the room pitch-dark. Rodolfo silently finds her key but continues crawling about the floor pretending to search. He finds Mimi's ice-cold hand and as he warms it introduces himself, singing *che gelida manina* (“Your tiny hand is frozen”). This aria introduces two motives that Puccini associates with Rodolfo, its opening motive, and the motive at the climax of the aria, *Talor dal mio forziere...* “Two beautiful eyes have robbed the jewels from my strongbox.” The *Talor dal mio* motive represents their love. It reoccurs in the following love duet and returns in Act III in the violins.

Bowen – Concerto in C minor for Viola and Orchestra, Op. 25

Lionel Tertis premiered **York Bowen's** Viola Concerto in C Minor op. 25 on March 26, 1908, at a London Philharmonic Society concert. Composed a year earlier, specifically for Tertis, the concerto received generally positive reviews. It is in the Romantic style with first and third movements in modified sonata form. Both movements introduce new thematic material in their recapitulations. The solo part displays the full range of the viola, from the low C3 string to the A string's A-flat 6, with harmonics that extend the range to G7. The popularity of the Romantic style waned in England after World War I; however, Bowen's composing language remained Romantic, reflecting his stated preference for tonality and melody.

Although his music continued to be performed, by the end of his career it was considered old-fashioned. Bowen was also a professional pianist, and sufficiently proficient on viola, organ, and horn to perform in public. During World War I he played horn in the Scots Guards regimental band, serving in France.

Anecdotal evidence suggests he could play with some competence in virtually every orchestral instrument, which underpinned his idiomatic writing for the orchestra. Every movement of this concerto opens and closes in C minor, but each also modulates throughout, visiting over ten keys by the end of the final movement. The opening *Allegro assai* introduces a

foreboding syncopated theme in the viola, echoed in the horns, and followed by a gentle, more lyrical melody. Two additional themes are introduced later but the initial one prevails throughout this movement. The second movement opens with a mysterious phrase in the orchestra that has only a tenuous association with C minor and a brief flute solo recalling Debussy's writing for the instrument in *Prélude à l'après-midi d'un faune*. Bowen admired the music of both Debussy and Ravel. The third movement contains the only cadenza of the concerto, an unusual placement for a single cadenza. This concerto is technically demanding and requires stamina; the solo part contains many double-stops, including octaves, and only five minutes of rest for the soloist in this thirty-five-minute work.

Program notes written by
Heidi I. Irgens