



SCHOOL OF MUSIC

Presents

## TCU String Orchestra

Dr. Elisabeth Adkins, Music Director  
Mitchell Manlapig, Conductor

Tuesday, October 24, 2023

7:00 pm

Van Cliburn Concert Hall at TCU

### Program

Divertimento in D, K. 136

- I. Allegro
- II. Andante
- III. Presto

Wolfgang A. Mozart  
(1756-1791)

Serenade for Strings

- I. *Preludium*. Allegro molto
- II. Andante espressivo
- III. *Scherzo*. Allegro vivace
- IV. *Marcia*. Tempo di marcia, molto ritmico

Dag Wren  
(1905-1986)

*Rhosymedre*

Ralph Vaughan-Williams  
(1872-1958)

Four Novelletten for String Orchestra, Op. 52

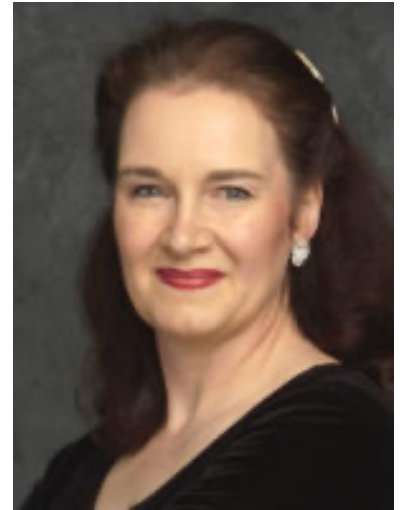
- I. Allegro moderato
- II. Larghetto
- III. *Valse*. Andante con moto
- IV. Allegro molto

Samuel Coleridge-Taylor  
(1875-1912)

Mitchell Manlapig, conductor

## Elisabeth Adkins

Elisabeth Adkins' richly varied musical life makes her equally at home in solo, orchestral, and chamber music repertoire. At the age of 25, she was awarded the position of Associate Concertmaster of the National Symphony Orchestra in Washington, D.C. by Music Director Mstislav Rostropovich. Over an orchestral career that spans three decades, she has worked closely with the most celebrated conductors, composers and soloists of our time.



Ms. Adkins appeared with the NSO as concerto soloist on numerous occasions. She was featured with the Orchestra at the special request of the late Iona Brown, whom she joined in Bach's Concerto for Two Violins. She has appeared as soloist with the Dallas Symphony, the Seattle Symphony, and the Baltimore Symphony. Other performances include concertos by Beethoven, Bruch, Glazunov, Saint-Saëns, Mendelssohn, Mozart, Vivaldi, and Prokofiev. She premiered new concertos by Andreas Makris (with the National Symphony) and Tom Myron (with the Eclipse Chamber Orchestra). In recent seasons she joined the Sherman Symphony for the Prokofiev Concerto #1, and played the Glazunov Concerto with Germán Gutiérrez and the TCU Symphony.

Ms. Adkins collaborates with her husband, pianist Edward Newman, in a violin/piano duo. Their National Gallery recital was chosen to inaugurate WETA's series Front Row Washington. In addition to frequent appearances at the Kennedy Center and throughout the mid-Atlantic region, the duo was featured at a special concert for both houses of Congress in the Capitol Rotunda. They regularly present recitals on campus at TCU.

Ms. Adkins is a noted interpreter of the contemporary repertoire. As solo violinist with the 21st Century Consort, she premiered and recorded a number of works, and is a favorite collaborator for many American composers. She has served as concertmaster of the Smithsonian Chamber Orchestra; several CD projects recorded by the Smithsonian group and its director Kenneth Slowik have recently been released. Ms. Adkins was a founding member of the American Chamber Players, and recorded with the group on Koch International Classics. She appeared with several of her musical family members as the Adkins String Quartet, featured at the Piano Texas Festival in June 2016. They performed most of the major chamber works for piano and strings of Brahms and Schumann; these were presented in an intensive 3-concert weekend, featuring pianists Vadym Kholodenko, Davide Cabassi, and John Owings.

In great demand as teacher and coach, Ms. Adkins has been on the faculty of the University of Maryland, the Levine School in D.C., and the NSO's Youth Fellowship Program; her positions on the faculty of both the NSO's Summer Music Institute and the National Orchestral Institute at UMD have allowed her to work with young people interested in pursuing orchestral careers. She and her husband are regularly featured artists-in-residence at the Wintergreen (VA) Summer Music Festival and Academy; activities there include recitals, master classes, chamber music concerts and pre-concert interviews, teaching and coaching at the Wintergreen Academy, as well as serving as concertmaster of the Festival Orchestra. This year marks her fourth appearance at Chamber Music Roundup, directed by Misha Galaganov.

In August of 2014, after thirty-one seasons with the National Symphony Orchestra, Ms. Adkins left the orchestra to join the faculty of Texas Christian University School of Music in Fort Worth. She welcomes the opportunity to focus on teaching and training at the college and graduate level, while continuing to perform solo and chamber music. She also serves as concertmaster for the Corpus Christi Symphony Orchestra. Ms. Adkins appeared with the orchestra in its opening concert in 2016, performing the Beethoven Violin Concerto.

## Mitchell Manlapig

Mitchell Manlapig is a graduate assistant at Texas Christian University, where he is actively pursuing his Doctor of Musical Arts in Orchestral Conducting. Under the tutelage of Dr. Germán Gutiérrez, Manlapig serves as assistant conductor and manager of the TCU Symphony Orchestra. In addition to his duties with the TCU Symphony, he is the principal conductor of the TCU Opera department.



Beyond his studies at TCU, Manlapig is the assistant conductor of the Fort Worth Youth Orchestra and the Fort Worth Medical Orchestra, where he is also a member of the admin team. He holds an internship with assistant conductor of the Fort Worth Symphony Orchestra, Taichi Fukumura. And he has most recently been named an assistant conductor to Miguel Harth-Bedoya for Fort Worth Opera's 2024 production of *La Bohème*.

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

During his undergraduate study at Oklahoma Baptist University, 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, Manlapig was a two-time winner of OBU's annual Concerto-Aria competition and was inducted into the prestigious *Pi Kappa Lambda* music honor society. Upon graduating with a B.M.A. in Piano performance in 2020, Manlapig received both the Outstanding Senior in the Division of Music and the W.P. Blake Award (highest award the university bestows).

Manlapig has studied conducting with Dr. Germán Gutiérrez (TCU), Donald Schleicher (21' CMWS), Dr. Jun Kim (UWM), Dr. John Climer (UWM), Dr. Teresa Purcell (OBU), and Dr. Christopher Matthews (OBU). And he has studied piano with Elena Abend, Dr. Michael Dean, and Kaye Shields.

Violin I

Elijah Ong\* *Arlington, TX*  
 Oriana Gonzalez+ *Venezuela*  
 Lucas Silva *Brazil*  
 Kevin Andre Zerrate Arias# *Colombia*  
 Daniela Vallejo Castano *Colombia*  
 Muyan Xin *China*  
 Juan Pablo de León *México*  
 Preston Robertson *Fort Worth, TX*  
 Alexia Wixom *Fort Worth, TX*  
 Daniel Compton *Frisco, TX*  
 Eden Agabs *Summit, NJ*  
 Mia Vu *Rockwall, TX*

Violin II

Andres Bravo Canedo *La Par, Bolivia*  
 Henry Haas *Dallas, TX*  
 Liz Valentina Muñoz Morales *Colombia*  
 Mahsan Jobeiri *Iran*  
 Natalie Caldwell *Fort Worth, TX*  
 Rima Abram *Coppell, TX*  
 Montse Muraira *Monterrey, México*  
 Joey Tullis *Fort Worth, TX*  
 Gloria Viera *Irving, TX*  
 Chase Morrison *Argyle, TX*  
 Amanda Ochraneck *Southlake, TX*  
 Kate Johnson *Long Beach, CA*  
 Gabriela Cruz *Dallas, TX*  
 Alexis Lizama *Katy, TX*

Viola

Juan Diego Vega Ordonez *Colombia*  
 Phoebe Haun *Fort Worth, TX*  
 Jasmine Ong *Singapore*  
 Lyndsey Walker *Arlington, TX*  
 Joao Pérez *Puerto Rico*  
 Christian Ruelas *San Antonio, TX*  
 Hope Ward *Tallahassee, FL*  
 Holly LeMoine *Fort Worth, TX*

Cello

Giuliano Bucheli *San Antonio, TX*  
 Giancarlo Gonzales *Philippines*  
 Daniela Herrera Garcia *Colombia*  
 Alejandra Ramirez *Carrollton, TX*  
 Edna Rincón *Colombia*  
 Emily Torkelson. *Dousman, WI*  
 Nathan Hoang *Murphy, TX*  
 Riley Kee *Tomball, TX*  
 Grady O'Gara *San Roman, CA*  
 Alexander J. Jaime *Frisco, TX*

Double Bass

Iván Yael Talancón Flores *México*  
 Kaleb Comstock *San Antonio, TX*  
 Arturo Zamora Argumedo *San Antonio, TX*  
 Jack Montesinos *Austin, TX*  
 Blaine Bryan *Fort Worth, TX*

Percussion

Nathan Grissett *Florence, AL*

\*Concertmaster for Mozart/Vaughan-Williams

#Concertmaster for Wires

+Concertmaster for Coleridge-Taylor

## Program Notes

### Mozart – Divertimento in D, K. 136

Mozart composed the Divertimento, K. 136, during down-time in Salzburg in the winter of 1772, following two extended periods in Italy. During those visits, his dramatic works had found particular success, and he spent most of his time in Salzburg working on a new opera for Milan for the 1773 carnival season. The work, *Lucio Silla*, was the 16-year-old Mozart's most ambitious Italian-language serious opera to date, and the Divertimento, K. 136 (one of three such works Mozart composed during the winter of 1772), was probably a nice way to blow off some steam, musical yoga for a stressed-out composer.

We don't know much about these divertimentos - in fact, the title "Divertimento" on the autograph is not even in Mozart's hand. Mozart was a prolific letter-writer, but only when he was away from home, which explains why gaps in our knowledge inevitably surround his Salzburg compositions. He probably wrote the divertimentos for one of the musical evenings held in the homes of Salzburg's leading residents at which he frequently performed on both keyboard and violin. (At the time, his official position in Salzburg was as concertmaster of the court orchestra.) He may have intended the works for a string quartet, a "divertimento" quartet (a string quartet with double bass instead of cello), or a chamber-scale string ensemble such as the one used for this performance.

This Divertimento is in three movements, fast-slow-fast after the manner of the Italian *sinfonia*. (This work and its two companions have been described as Mozart's "Salzburg *sinfonias*.") The opening *Allegro*, in sonata form, centers around a delightful, charming theme that ends with an amusing little dynamic retreat. The development moves into the minor mode, surprising the listener with a second episode (violins over agitated violas and a pizzicato bass) where a less-inventive composer simply would have recapitulated the opening theme. The *Andante* is typically warm and elegant, its two halves contrasted by a brief acceleration in the accompaniment's pulse. A spirited *Presto* finale brings the Divertimento, a fine example of Mozart's ambitious work in a genre traditionally designated as "light" music, to a close.

- John Mangum, LA Phil

### Wirén – Serenade for Strings

Swedish composer Dag Wirén wrote his *Serenade for String Orchestra* pursuant to a commission from conductor and violinist Tobias Wilhelmi and the Stockholm Chamber Orchestra. Those artists performed the *Serenade's* premiere on October 28, 1937 in the Hall of the National Museum in Stockholm. The *Serenade for Strings* quickly enjoyed great popularity, not only in Sweden, but throughout Europe.

Wirén composed the *Serenade for Strings* at a time when the music world was attempting to come to grips with avant-garde forms of expression, often embracing rhythmic complexity, atonality, and violent sonorities. In his program notes for the *Serenade*, Wirén wrote: "The purpose of this little *Serenade* is simply to amuse and entertain, and if the listener, when the last note has faded, feels cheerful and happy, then I have reached my goal."

The *Serenade* is in four movements. The opening *Prelude* (*Preludium. Allegro molto*), with its lively, cheerful atmosphere and wealth of thematic material, evokes the spirit of Mozart, one of Wirén's most admired composers. In the second movement (*Andante espressivo*), pizzicato strings provide the accompaniment to duets by various instrumental groupings. The entire ensemble plays pizzicato at the movement's conclusion. The third movement is a lively *Scherzo* (*Allegro vivace*) in 6/8, featuring beguiling syncopations. The central

Trio (Poco meno moto) takes on an energy of its own, leading to a reprise of the Scherzo. The coda combines elements of both the Scherzo and Trio. The Serenade concludes with a spirited, optimistic March (Tempo di marcia, molto ritmico), capped by a quartet of hushed pizzicato notes.

- Ken Meltzer, Charlotte Symphony

## **Vaughan-Williams – Rhosymedre**

In 1920 Ralph Vaughan Williams composed *Three Preludes on Welsh Hymn Tunes* for organ, which quickly became established as standard repertoire for the instrument. Of the three, *Rhosymedre*, sometimes known as "Lovely," has become the most popular. The hymn tune was written by a 19th century Welsh composer, J.D. Edwards. It is a simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune, Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune, in long values, is surrounded by a moving bass line and a treble obbligato in faster notes, often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato, creating an exceedingly fresh and appealing tonal language. This seems all the more remarkable when one realizes that there is scarcely an accidental in the entire piece.

- Walter Beeler

## **Coleridge-Taylor – Four Novelletten for String Orchestra, Op. 52**

They say that good things come in small packages. A handwritten note, a sampler of Belgian chocolates, or a carefully selected piece of fine jewelry, each makes a lasting impression. Samuel Coleridge-Taylor's *Novelletten* for strings, a brilliantly crafted set of short movements for strings, tambourine, and triangle, fits into this category as well. Written in 1901 and 1902, the work's title may have been inspired by Robert Schumann's *Novelletten*, op. 21, a set of piano miniatures composed in 1838. Coleridge-Taylor, a gifted violinist, wrote his four *Novelletten* for strings, infusing romantic sentimentality with a coloristic exploration of the modern string orchestra. *Novelletten* no. 2 contrasts two dance-like sections, one duple and one triple in an overall ABA form. No. 3, labeled "Andante con moto," features a solo violin, revealing an emotional virtuosity and speaking to the composer's love for his instrument. The fourth *Novelletten*, though intended as the finale of the set, works equally well as an opening number—its excitement preparing an audience for an evening of special music. The work was first dedicated to Miss Ethel Barns, a composer and virtuoso violinist who performed and premiered many of Coleridge-Taylor's works, including the subsequent violin-piano arrangement of *Novelletten*. The orchestral version must have been a favorite of the composer, for even though his publisher Novello lost money printing the piece, Coleridge-Taylor programmed the set repeatedly on concerts he conducted throughout his career.

Samuel Coleridge-Taylor (1875–1912) was the son of a white, English mother and a Sierra Leonean medical student who met in London. Young Samuel, raised in his grandfather's household by his single mother, picked up the violin quickly, showing musical talent at a young age. A scholarship at age fifteen led him to the Royal College of Music, where he eventually changed his major to composition. He studied with the great Charles Stanford Villiers, at times receiving more attention from his teacher than fellow students Gustav Holst and Ralph Vaughan-Williams. The young composer finished college with a publisher in place and a number of compositions in print. In the late 1890s, Coleridge-Taylor became

increasingly interested in his own heritage and the concept of Pan-Africanism, which led him to study the history of Africans in America. He later noted that one of his lifetime highlights was meeting W. E. B. DuBois at the first Pan-African Conference in London in 1900. In 1898, he composed a cantata titled *Hiawatha's Wedding Feast* that found instant international success. A group of African-American singers in Washington, DC founded the Coleridge-Taylor Choral Society, finding inspiration in the black composer's music. They invited him to the United States, where he made three tours in 1904, 1906, and 1910. On the first trip, he conducted his own works with the Marine Band, and was invited to meet Theodore Roosevelt in the White House. Being forewarned of the discrimination he might face in U.S., Samuel wrote to his sponsor: "I can assure you that no one will be able to stop me from paying you my long deferred visit. As for prejudice, I am well prepared for it. Surely that which you and many others have lived in for so many years will not quite kill me... I am a great believer in my race, and I never lose an opportunity of letting my white friends here know it."

Back in Britain, Coleridge-Taylor carved an artistic niche for himself. He led the London Handel Society from 1904 through 1912 and served as composition professor at London's Guildhall School of Music and Trinity College of Music. Throughout his career, he received constant support from his wife, Jessie Sarah Fleetwood Walmisley. The two met while studying at the Royal College of Music and were later married in 1899, despite her family's objections. Although publicly she remained in the background while her husband pursued his career, Jessie certainly had a voice in many of his artistic decisions. Upon the composer's untimely death due to pneumonia at age 37, Jessie directed that the love letters she and Samuel had written to each other many years earlier be "scattered into his coffin."

- Dr. K. Dawn Grapes, Fort Collins Symphony