



TEXAS MUSIC EDUCATORS ASSOCIATION **2024 CLINIC/ CONVENTION**

Friday, February 9
6:30 P.M.

Lila Cockrell Theatre
Henry B. González
Convention Center
San Antonio, Texas

***TCU Symphony Orchestra
Dr. Germán Gutiérrez,
music director & conductor***



SCHOOL OF MUSIC



WELCOME LETTER

FROM THE TCU COLLEGE OF FINE ARTS & SCHOOL OF MUSIC



On behalf of the faculty, students, staff, and alumni of the School of Music and the College of Fine Arts at Texas Christian University, it is our pleasure to welcome you to this TMEA performance of the distinguished TCU Symphony Orchestra. Tonight, under the direction of Dr. Germán Gutiérrez, the Symphony Orchestra will present an exciting program featuring eight of our faculty members performing the Frank Martin Concerto for Seven Winds, Timpani, Percussion, and Strings. This unique work, along with the rest of the program, represents the commitment of these remarkable students and faculty and their unwavering pursuit of musical excellence.

Under Dr. Gutiérrez's direction, the TCU Symphony Orchestra has achieved exceptional levels of recognition nationally and internationally, including conducting the world premieres of more than 50 contemporary works. Members of the TCU Symphony Orchestra represent 13 different countries and hail from all corners of the university, including students at the undergraduate, graduate, and artist diploma levels, making this one of the most academically and culturally diverse groups at TCU.

It is an honor for the TCU Symphony Orchestra to perform once again at TMEA. To learn more about our exciting and comprehensive programs in the School of Music, please visit us at music.tcu.edu. Enjoy the performance!

Amy Hardison Tully, D.M.A.
Teresa Ann Carter King Dean
College of Fine Arts

Sean Atkinson, Ph.D.
Director and Associate Professor
School of Music



SCHOOL OF MUSIC

Presents

TCU Symphony Orchestra

Dr. Germán Gutiérrez, Music Director

February 9, 2024

6:30pm

Lila Cockrell Theatre

2024 TMEA Performance

"My Home" Overture

Antonín Dvorák
(1841-1904)

Interlude and Dance from *La vida breve*

Manuel de Falla
(1876-1946)

Mitchell Manlapig, graduate conductor

Concerto for 7 Wind Instruments, Timpani, Percussion and Strings

Frank Martin
(1890-1974)

II. Allegro vivace

Dr. Shauna Thompson, flute
Elise Belk, oboe
Dr. Corey Mackey, clarinet
Charles Hall, bassoon
Heather Test, horn
Dr. Jon Burgess, trumpet
Dr. David Begnoche, trombone
Dr. Brian West, timpani

La Noche de Los Mayas

Silvestre Revueltas
(1899-1940)

II. Noche de Jaranas (Scherzo)

IV. Noche de Encantamiento (Tema y variaciones)

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**TMEA
2024**
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PROGRAM NOTES

Dvorak – “My Home” Overture

Anton Dvořák's *My Home Overture* is the prelude to a work of incidental music written to accompany the play *Josef Kajetán Tyl*, by F. F. Šamberk. Dvořák wrote the piece in late 1881, which was first performed in Prague on February 3, 1882. *My Home* (or *Domov Muj* in Czech) is often performed as a stand-alone concert work.

Dvořák was in his first “Slavonic period” of compositional style when he wrote *My Home*. His music from this era included elements of Slavonic folk music inspired by folklore, cadences of the Czech language, and rhythms from folk dances. This phase of Dvořák's musical career is highly characteristic of his reputation as a nationalistic composer.

My Home uses two main melodies. The first also appears in the Czech national anthem and is originally from a song by F.J. Škroup entitled *Kde Domov Muj?* (“Where is My Homeland?”). Josef Kajetán Tyl, the dramatist about whom the play itself was written, wrote the words to the song. The second melody is from the Czech folk song *Na Tom Našem Dvore* (“There on Our Farm”).

Both of these melodic lines have strong Slavic roots and feature the idea of home, idealizing the beauty of the Czech countryside. The *Where is My Homeland?* melody is slow and lyrical, highly expressive in its rising and falling lines. Dvořák uses the *There on Our Farm* theme as a point of contrast with its dance-like rhythms and fast-moving lines.

My Home begins with a slow introduction, typical of overtures, marked by dramatic contrasts and smooth melodic fragments passed through the orchestra. The music that follows adheres to a typical sonata-allegro form. Dvořák develops the two main melodic lines throughout, exploring expressive, lyrical ideas, contrasted with quick, rhythmically charged sections. He ends the piece with a victorious, march-like coda.

- Emily Martin

De Falla – Interlude and Dance from *La vida breve*

After several extended stays in Madrid to study piano, Manuel de Falla made the permanent move to the city from his hometown of Cádiz in 1900 and began his studies at the Real Conservatorio de Música y Declamación. For the young composer, Madrid was not as promising as initially hoped. Due to financial stresses, Falla gained much of his income teaching piano and harmony lessons, often giving discounts to retain his students.

In 1905, in collaboration with librettist Carlos Fernández Shaw, Falla won a competition for the composition of a new Spanish opera sponsored by the Real Academia de Bellas Artes de San Fernando, with *La Vida Breve*. Although the prize of the contest was a performance of the work, the opera never saw its premiere in Madrid.

Rightfully frustrated, the composer decided to leave Spain in 1907 to embark on a tour throughout France as an accompanist, living primarily in Paris during the tour. There he met many prominent figures, such as Ravel, Debussy, Albéniz, and Dukas, all of whom were very encouraging to Falla, who had this to say in a letter to Shaw: “I played [Dukas] *La vida breve* [...] and his words were so animated that, as I said to him, I felt as though I was waking up from a bad dream.” After attempts in London, Milan, and Brussels, Falla finally secured a premiere for *La Vida Breve* on April 1, 1913 in Nice.

Unlike other Spanish works in the early twentieth century, Falla's opera relied on several foreign influences. Stylistically, the work is the first of Falla's to incorporate the Gypsy *cante jondo* or “deep song.” The Interlude begins with a climactic entrance from the entire orchestra, which quickly dies down

to a more intimate sound. The bulk of the Interlude consists of various musical themes migrating throughout the different families in the orchestra. The strings are largely the driving force, but Falla does an excellent job of highlighting different colors through the winds. The Interlude ends with the orchestra coming together again and morphing into the Dance, which pushes forward with great energy.

- Jace Mankins

Martin – Concerto for 7 Winds, Timpani, Percussion, and Strings

In *Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra*, Frank Martin combines neo-classical elements and deep expression to create an iconic piece. Martin composed the concerto in 1949 for the Bern Musikgesellschaft. German conductor Luc Balmer premiered the work in that same year. Richard Kapp's Philharmonia Virtuosi made another notable recording in 1995. Paul Snook described the work as "meticulous and magisterial," recommending it "totally and unreservedly to one and all."

What makes this work compositionally sophisticated are the pervasive virtuosic solos for all seven featured instruments. In essence, Martin writes for chamber orchestra, as he does in many of his other works. The first movement (Allegro) focuses primarily on the soloists and a series of virtuosic solos displaying the technical capabilities of their instruments. The second movement (Adagietto) is more mysterious, stately, and reflective. It features a distinctive repeating motivic figure that begins as a pizzicato ostinato in the strings and gradually germinates throughout the entire ensemble. Martin described the second movement as "based entirely on a steady two-time beat, which serves as an accompaniment to the melodic elements: sometimes serene, sometimes dark and violent. A lyrical phrase first heard in the bassoon's upper register is repeated by the trombone with a gentle nobility at the conclusion." The third movement (allegro vivace) is reminiscent of the first, featuring a series of virtuosic solos within a sonata-rondo form, followed by a full orchestral concluding coda.

- Felicity Mazur-Park

Revueltas – La Noche de Los Mayas

The narrative of *La Noche de Los Mayas* unfolds as a white man unexpectedly encounters a tribe nestled within the jungles of southeastern Mexico. As the newcomer familiarizes himself with the tribe, he comes to a profound realization: they are following the lifestyle and traditions of their Mayan ancestors. This sets the stage for a series of adventures to follow. The composer of the piece, Silvestre Revueltas, completed the work in 1939, a year before his death and during a post-revolutionary period in Mexico. The composition attempts to reimagine pre-Columbian Mexico and capture the essence of Mexican identity. Revueltas draws on Yucatan folk songs, crafting a collage of fragmented motifs, disjunct melodies, repetitive patterns, polyrhythms, tense dissonance, and curiously gentle resolutions to create this image.

Revueltas' allegiance to the rural working class, "Los de Abajo," is apparent in most of his works. He brought this conviction to his work as a composer, calling art "a form of labor, not luxury, or an excretion." During his career, Revueltas composed many battle songs, political art songs, and he adapted folk songs. Even in the absence of a written text, he was able to express ideological sentiments in ballets, adaptations of films and poems, and through stylistic references.

Revueltas composed *La Noche de Los Mayas* for a film of the same title. In 1959, the Mexican conductor José Yves Limantour reworked the original score into a four-movement symphonic work, adding an "improvisatory" section of multicultural percussion instruments in the final ten minutes. One such instrument, the teponaztli, is a type of slit drum used by the Aztecs and thought to be a god, temporarily forced to endure earthly exile. Limantour's is the version you will hear tonight, as the orchestra invites you to immerse yourself in the political turmoil of 1930s Mexican society and the mysticism of their ancient civilization.

- Hannah Baer

TMEA 2024 CLINIC/CONVENTION

ARTIST BIOS



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.



DR. SHAUNA THOMPSON

Shauna Thompson is Associate Professor of Flute at Texas Christian University. She is currently coordinator for the Texas Flute Society's Donna Marie Haire competition for high school students. She has previously served as coordinator of the Professional Flute Choir Competition for the National Flute Association and co-chair for the Texas Flute Society's annual festival. Dr. Thompson has been a featured performer at multiple National Flute Association conventions. Recent concerto performances include Chaminade's Concertino with the Mesquite Symphony, the world premiere of Martin Blessinger's Rhapsody for Flute and Orchestra with the Texas Christian University Symphony Orchestra, and Frank Ticheli's Silver Linings with the Sugar Land Winds.

In her role as flute professor at TCU, Dr. Thompson leads a competitive studio of 18 flutists comprised of undergraduate, Masters, Artist Diploma, and DMA students. The first ever DMA graduate in flute from TCU received his doctorate under her guidance in Spring of 2019. Dr. Thompson's students have competed in the Myrna Brown competition, various NFA competitions, attended summer music festivals such as Aspen and Brevard, and performed with the Collegiate and Professional Flute Choirs at NFA. Many of her former students are now successful elementary school music teachers, band directors, private teachers, or successful professionals in other fields such as law and physical therapy.

Dr. Thompson won the 26th annual Myrna Brown competition with the Texas Flute Society and was honored to return as a guest artist to their following convention. She is also a prizewinner of many other competitions including the National Flute Association, Pittsburg Flute Club, Claude Monteaux, Frank Bowen, Mid-South Flute Society, and MTNA.

She holds a DMA and a MM in flute performance from the University of Cincinnati's College-Conservatory of Music where she studied with Brad Garner and Randy Bowman. Dr. Thompson also received a Bachelor of Music from Texas Tech University where she studied with Lisa Garner Santa. Prior to joining the TCU faculty, Dr. Thompson served as Consortium Instructor of Flute at the University of Evansville and principal flute with the Evansville Philharmonic Orchestra. She has also previously served as principal flute of the Lubbock Symphony and second flute with the Midland Odessa Symphony Orchestra in addition to performing with the Cincinnati and Fort Worth Symphony Orchestras.

Every spring Dr. Thompson directs the TCU Flute Festival, featuring prominent guest artists and hosting flute students of all levels. In the summer TCU's Flute Workshop provides an opportunity for advanced high school students to experience collegiate level flute study.



ELISE BELK

Elise Belk, a native of Cleveland, Ohio, received a Bachelor of music from Louisiana State University as a student of Linda Strommen. She continued her studies at the Cleveland Institute of Music as a student of John Mack, earning a Master of Music degree in 2004. Mrs. Belk held the position of 2nd oboe/English horn with the professional chamber orchestra, CityMusic Cleveland, from 2005-2012. Since moving to Fort Worth, she performs on oboe and English horn regularly with ensembles across DFW, and frequently performs with the Fort Worth Symphony Orchestra.

Before joining the TCU family, Mrs. Belk served as the Instructor of Oboe, and of music appreciation at Texas Wesleyan University. She has also taught private oboe and reed-making lessons in Fort Worth for the last 11 years and has enjoyed seeing the success of her students in their band and orchestra programs in high school and college, with some even entering the professional music scene.

In addition to performing and teaching, Mrs. Belk founded Wildflower Reeds in 2017, which provides handmade oboe and English horn reeds to oboists across the country and world.



DR. COREY MACKEY

Dr. Corey Mackey enjoys a multi-faceted career as an educator, orchestral musician, soloist, and chamber musician. He recently joined the faculty of Texas Christian University's School of Music as the Assistant Professor of Clarinet.

Mackey maintains a bustling national presence, while international tours have taken him to Europe and China. He has appeared with Cincinnati-based ensemble concert:nova, Orchestra Iowa, Quad Cities Symphony (IA), Cincinnati Chamber Orchestra, Flagstaff Symphony, Richmond Symphony (IN), and has performed and recorded an album with the Cincinnati Symphony Orchestra. During his tenure as Principal Clarinet of the Dubuque Symphony Orchestra (2009-2020) he appeared as a featured soloist in concertos by Mozart and Copland. A proponent of new music, Mackey has premiered and/or commissioned works by Carter Pann, Libby Larsen, Adam Gorb, Jim Stephenson, William Neil, and Nathan Daughtrey. He is a founding member of the Mackey/Lienert Duo, a dynamic clarinet and percussion chamber ensemble whose debut album of new works for clarinet and percussion, *Escape*, was released in 2018 on the Mark Custom label.

An in-demand pedagogue, Dr. Mackey has presented masterclasses and guest recitals at universities across the country and in China. He has performed at several conferences, including the International Clarinet Association's ClarinetFest, International Double Reed Society, International Tuba Euphonium Conference, Iowa Music Teachers Association, and the College Music Society's National Conference. Additional endeavors have included his appointment as Artistic Director of the Mineral Point Chamber Music Festival (WI), Founder and Artistic Director of the Blue Dish Music Festival, ICA Wisconsin State Chair, and host of the Dubuque Symphony Orchestra's Gen S community outreach events. He has appeared as a guest artist several times on Wisconsin Public Radio's All Classical Network and WDRT's "Symphony Sunday" program.

Dr. Mackey holds a D.M.A. from the College-Conservatory of Music, University of Cincinnati, M.M. from the University of Minnesota – Twin Cities, and B.M. in Music Education and Performance from Northern Arizona University. His principal teachers include Burt Hara, Richie Hawley, Jonathan Gunn, Jeremy Reynolds, and Michael Sullivan. Prior to his appointment at TCU Dr. Mackey was the Assistant Professor of Clarinet at the University of Wisconsin – Platteville. He is a Buffet Group USA Artist – Clinician and D’Addario Performing Artist.



CHARLES HALL

Charles Hall is an active teacher, performer, and clinician in the Dallas-Fort Worth Metroplex. He serves as principal bassoon with the East Texas and Wichita Falls Symphony Orchestras, and performs regularly with other groups throughout North Texas. His summers are spent in Daytona Beach, Florida where he performs musicals and operas with Seaside Musical Theater.

Mr. Hall has toured with the Montovani Orchestra throughout the US, Canada, Japan, and Taiwan. Other tours have included travel to England and Scotland with the American Chamber Winds, and Norway with a group representing the US at the first World Association Symphonic Bands Festival. Charles currently serves as Executive Director as well as performer with the Modern Chamber Players of Texas. He did his undergraduate work at the University of New Hampshire and pursued graduate study at Florida State University, studying with William Winstead.



HEATHER TEST

Heather Test is an active freelance horn player regularly performing with The Dallas Opera, Plano Symphony, Allen Philharmonic, Dallas Wind Symphony, and the Dallas based rock-symphonic-choral-pop group The Polyphonic Spree. In addition to performing with these and other various ensembles, she currently maintains a small studio of private students from across the North Texas area while managing TrumCor Mutes, a company that hand crafts premium mutes for brass instruments.

Heather joined the Texas Christian University music faculty in August of 2011. She directs the TCU Horn Ensemble, which has performed twice at the Texas Music Educators Association convention and is a featured ensemble at the annual TCU HornFest. Prior to joining the faculty at TCU, she taught horn at the University of Texas at Arlington. Heather has a Bachelor of Music in Performance from the University of North Texas (2001) and a Master of Music in Performance from Southern Methodist University (2003). She has performed in the Dallas Symphony and Fort Worth Symphony Orchestra as a substitute musician, the National Repertory Orchestra in Breckenridge, CO, the Henry Mancini Institute in Los Angeles, CA., the Quartz Mountain Music Festival in Altus, OK, The Polyphonic Spree and Robert Gomez at the South by Southwest Music Festival in Austin, TX, and most recently on The Tonight Show with Jay Leno with The Polyphonic Spree (2012).

Heather can be heard on recordings by The Polyphonic Spree, Bill Callahan, Sarah Jaffe, Robert Gomez, The Lone Star Wind Orchestra, The UNT Wind Symphony, The UNT Two O'clock Lab Band, Anaphase, Clint Niosi, and various film scores by local composers.

Heather is married to fellow musician and drummer/percussionist, Kelly Test, and they reside in Dallas with their son Benjamin and two dogs, Emma Leigh and Russell.



DR. JON BURGESS

Jon Burgess has been a member of the music faculty at Texas Christian University since 2000. At TCU, Dr. Burgess teaches trumpet, brass methods and conducts the TCU Trumpet Ensemble. Prior to his appointment at TCU he was Associate Professor of Trumpet at Morehead State University in Kentucky for twelve years teaching trumpet, brass methods and performing with the Faculty Brass Quintet. Dr. Burgess has been on the faculty of Blue Lake Fine Arts Camp in Michigan during the summers since 2001. His educational background includes degrees from the University of Illinois (BM), the University of Kansas (MM) and Arizona State University (DMA). His principal teachers include David Hickman, Dr. Roger Stoner, Rudolf Nashan and he has studied for brief periods with Charles Berginc, William Scarlett, Vincent Chicowicz, and Susan Slaughter. During his sabbatical in 2016 he studied Natural Trumpet. He had the opportunity to observe and receive instruction from Adam Gordon, Kris Kwapis, Barry Bauguess and Stanley Curtis.

Dr. Burgess performed as a member the Florida Orchestra from 1980 – 1984. Other performance opportunities have included the National Repertory Orchestra (1978) and the American Wind Symphony (1979). He has played extra with the Fort Worth Symphony, Phoenix Symphony, San Diego Symphony and Charlotte Symphony. Chamber group performances have included the Kentuckiana Brass and Percussion Ensemble, and Tim Zimmerman and the King's Brass. He has given recitals and master classes in China, Puerto Rico Conservatory, Haus Marteau Brass Chamber Music Festival (Lichtenberg, Germany), and Riva del Garda Conservatory, Mantova Conservatory and Trento Conservatory in Italy as a guest of trumpeter Ivano Ascari. Additionally, he was a guest artist at the 2007 International Trumpet Guild Conference and has presented lecture/recitals at the 2003, 2007 and 2017 TMEA Conferences.

Dr. Burgess has been the Pedagogical Topics editor for the International Trumpet Guild Journal since 2001 and hosted the 2003 International Trumpet Guild Conference at TCU. The TCU Trumpet Ensemble recently performed at the 2001, 2003, 2005, 2009, 2011, 2013, 2015 and 2018 International Trumpet Guild Conferences.



DR. DAVID BEGNOCHE

David Begnoche is Associate Professor of Trombone in the TCU School of Music. Previously on the faculty at the Longy School of Music, Mr. Begnoche has also served as artist-in-residence at Northeastern University and chamber music coach at Harvard University.

Dr. Begnoche maintains an active performing career with groups throughout the U.S. and abroad. His extensive professional performing experience includes titled positions with the Joffrey Ballet Orchestra (Chicago), Sarasota Opera (FL), Albany Symphony (NY), Spoleto Festival Orchestra (Italy), Charleston Symphony Orchestra (SC) and AIMS Festival Orchestra (Austria). He has performed with the Boston Symphony Orchestra and has recorded with the Boston Pops under John Williams. His commercial credits include performances in a variety of styles and venues, including appearances with Chet Atkins, Bill Watrous and Barry White.

A recipient of the Priddy Fellowship in Arts Leadership, Dr. Begnoche is a frequent and eager performer of new music and a strong advocate for American music in particular. He can be heard on première recordings of works by John

Harbison, Gian Carlo Menotti, Steven Stucky, Virgil Thomson, and Charles Wuorinen, to name a few. Contemporary music ensembles Dr. Begnoche has performed with include Essential Music (NY), Fulcrum Point (Chicago), and, as soloist, with the Tanglewood Festival of Contemporary Music. Reflective of his advocacy of new music, Dr. Begnoche has been active in the commissioning of solo and chamber works. His work with Pulitzer Prize winner John La Montaine resulted in the final version of the composer's Trombone Quartet (2006).

Dr. Begnoche is a founding member of trombone quartet Stentorian Consort whose debut CD *Myths and Legends*, released on Albany Records in 2007, is comprised of world premiere recordings of original compositions for trombone quartet by American composers including Mr. LaMontaine's Quartet. The Consort's second recording will again feature original works as well as collaborations with guest artists Joseph Alessi and Peter Ellefson.

The Mystic (CT) native has served as International Trombone Association Affiliates Manager and AIM Membership Coordinator for two years, and serves on the ITA Competitions Committee. He has written articles and conducted interviews for the ITA Journal, the Brass Herald, and the American Composers Forum. In addition to doctoral studies (University of North Texas), Dr. Begnoche holds degrees from Manhattan School of Music (MM) and the New England Conservatory of Music (BM). His principal teachers include John Swallow (New York Brass Quintet), Steven Norrell (Metropolitan Opera Orchestra), and Jay Friedman (Chicago Symphony Orchestra).



DR. BRIAN WEST

Dr. Brian A. West is a Professor of Music and the Coordinator of Percussion at Texas Christian University. Under his direction, the percussion program at TCU has received international recognition. The TCU Percussion Orchestra won the 2015, 2011, 2008 and 2005 Percussive Arts Society International Percussion Ensemble Competitions, and the TCU Drumline won the 2012 and 2006 PAS Marching Percussion Festivals. Dr. West has conducted/performed in Hawaii, Italy, Spain, England, France, Australia, and Taiwan. Within the Percussive Arts Society he currently serves on the Board of

Advisors and is the Chair of the Percussion Ensemble Committee. Dr. West is an active performer, clinician, composer/arranger, and adjudicator for a variety of percussive events. Dr. West is the Executive Producer of four CDs, is published by drop6 media, and works as a clinician/endorser for Innovative Percussion, Yamaha, Remo, Marimba One, and Sabian.



MITCHELL MANLAPIG

Mitchell Manlapig is a graduate assistant at Texas Christian University 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 administrative team. He holds an internship with the assistant conductor of the Fort Worth Symphony Orchestra, Taichi Fukumura. He has most recently been named assistant conductor to Miguel Harth-Bedoya for Fort Worth Opera's 2024 production of *La bohème*.

Before 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 and manager of the UWM Symphony. His position as acting director of the UWM Symphony led him to close collaborations with esteemed conductors Ken-David Masur and David Bloom. He also served as assistant conductor of the University/Community Orchestra.

Manlapig received his Bachelor of Musical Arts in Piano Performance at Oklahoma Baptist University, where he was a two-time winner of the annual Concerto-Aria competition and was inducted into the prestigious Pi Kappa Lambda music honor society. While at OBU, Manlapig served as assistant conductor for the OBU/Shawnee Community Orchestra and was selected to conduct a full production of Mozart's *Die Zauberflöte*. Upon graduation, he received the award for Outstanding Senior (Division of Music) and the W.P. Blake Award (highest university honor).

Manlapig has studied conducting with Dr. Germán Gutiérrez, Dr. Christopher Aspaas, Donald Schleicher, Dr. Jun Kim, Dr. John Climer, Dr. Teresa Purcell, and Dr. Christopher Matthews. He has studied piano with Elena Abend, Dr. Michael Dean, and Kaye Shields.

TCU SYMPHONY ORCHESTRA

ROSTER

VIOLIN I

Lucas Raulino*	Brazil
Rima Abram	Coppell, TX
Daniela Vallejo Castano	Colombia
Alexia Wixom	Fort Worth, TX
Oriana Gonzalez	Venezuela
Preston Robertson	Fort Worth, TX
Joey Tullis	Fort Worth, TX
Montse Muraira	Monterrey, México
Chase Morrison	Argyle, TX
Daniel Compton	Frisco, TX
Andres Bravo Canedo	La Par, Bolivia
Gloria Viera	Irving, TX
Santiago Rodriguez#	Colombia

VIOLIN II

Liz Valentina Muñoz Morales	Colombia
Elijah Ong+	Arlington, TX
Juan Pablo de León	México
Mahsan Jobeiri	Iran
Natalie Caldwell	Fort Worth, TX
Muyan Xin	China
Eden Agabs	Summit, NJ
Henry Haas	Dallas, TX
Amanda Ochrane	Southlake, TX
Mia Vu	Rockwall, TX
Kate Johnson	Long Beach, CA
Alexis Lizama	Katy, TX
Gabriela Cruz	Dallas, TX
Kevin Andre Zerrate Arias	Colombia

VIOLA

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

CELLO

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

DOUBLE BASS

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

PICCOLO

Alexandra Langley	Lindsay, TX
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FLUTE

Nikkie Galindo	Midland, TX
Abby Losos	Aledo, TX
Derek Smilowski	Philadelphia, PA

OBOE

Logan Boyd	Waxahachie, TX
Chloe Caudill	Fort Worth, TX
Lauren Hanifan	The Colony, TX

ENGLISH HORN

Lauren Hanifan	The Colony, TX
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CLARINET

Samuel Brown	Philadelphia, PA
Yotham Eshak	Arlington, TX
Christian Lackey	Fort Worth, TX
Lucas Lynn	Houston, TX

BASS CLARINET

Evangelos Pallanes	North Richland Hills, TX
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BASSOON

Dorian Holley	Hurst, TX
Ethan Ifert	Frisco, TX
Ethan Peel	North Richland Hills, TX

HORN

James Brandt	League City, TX
Maya Huffman	Union Grove, TX
Megan Kraus	Arlington, TX
Emily Martin	Cortez, CO
Diego Solis	Laredo, TX
Joshua Wheeler	Edmond, OK

TRUMPET

Frank Cardenas	Colombia
Andria Christian	Plano, TX

TCU SYMPHONY ORCHESTRA

ROSTER CONTINUED

Michael Strobel
Ethan Vinson

Colleyville, TX
Mansfield, TX

HARP

Isabella Grace#
Kela Walton^

Fort Worth, TX
Fort Worth, TX

TROMBONE

Axel Bevensee
David Clary
Nick Meyer
Anthony Tinsley
Seth York

Chile
Pflugerville, TX
Bedford, TX
Keller, TX
Cypress, TX

PIANO

Manuel Muñoz

Colombia

ASSISTANT CONDUCTOR

Mitchell Manlapig

BASS TROMBONE

Andrew Hildinger
Trey Mulkey

Plano, TX
Mansfield, TX

TUBA

Ricardo Gonzales
Casey Stringer

Rio Grande City, TX
Fort Worth, TX

Personnel

*Concertmaster for Dvorak/de Falla
+Concertmaster for Martin/Revueltas
^TCU Faculty
#Guest Player

TIMPANI/PERCUSSION

Robert Allen
Ashlyn Bailey
Anthony Chmielewski
Hezan Daroona
Emily Dean
Joseph Donohue
Nathan Griessett
Maggie Hogan
Christian Maakestad
Adam Mackey
Reynaldo Miranda
Pauline Napier
Joshua Santana
Nick Travis

Pantego, TX
Aledo, TX
Cypress, TX
Frisco, TX
Bullard, TX
Marietta, GA
Florence, AL
Cypress, TX
Robins, IA
Cypress, TX
Burton, TX
Dallas, TX
Spring, TX
Plano, TX

SPECIAL THANKS

Amy Hardison Tully, D.M.A.
Teresa Ann Carter King Dean
College of Fine Arts

Sean Atkinson, Ph.D.
Director and Associate Professor
School of Music

Paul Cortese, Ed.D.
Assistant Director for Operations
Director, Summer Music Institute
TCU School of Music

Mitchell Manlapig
Graduate Assistant
TCU Symphony Orchestra

Lori Stowe
Academic Program Specialist
TCU School of Music

Sharie Owens
Administrative Assistant
TCU Bands

Kaitlin Aguilar
Founder
Tenfold Creative Co.



SCHOOL OF MUSIC

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The TCU School of Music is a nationally recognized, award-winning institution that features distinguished faculty and talented student body of 325+ majors and hundreds of non-majors. As a vital component of TCU and one of the largest units in the College of Fine Arts, the School of Music creates an exciting musical environment where students grow as artists, educators, and individuals.

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OR VOCAL

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