



SCHOOL OF MUSIC

Presents

TCU Symphony Orchestra
Dr. Germán Gutiérrez, Music Director

April 18, 2024

7:00pm

Van Cliburn Concert Hall at TCU

Program

New Home Suite for Orchestra

Dr. Blaise Ferrandino
(b. 1958)

- I. *Moving Day*
- II. *Boxes*
- III. *Exhaustion*
- IV. *A Place for Everything*
- V. *...and now, it is home*

World Premiere

Lieder eines fahrenden Gesellen (“Songs of a Wayfarer”)

Gustav Mahler

- I. “*Wenn mein Schatz Hochzeit mach*” (“When My Sweetheart is Married”) (1860-1911)
- II. “*Ging heut’ morgens übers Feld*” (“This Morning I Went Over the Field”)
- III. “*Ich hab’ ein glühend Messer*” (“I Have a Gleaming Knife”)
- IV. “*Die zwei blauen Augen von meinem Schatz*” (“The Two Blue Eyes of My Beloved”)

Dr. James Rodriguez, baritone
Mitchell Manlapig, conductor

- Intermission -

Symphony No. 1 in D major “Titan”

Gustav Mahler
(1860-1911)

- I. *Langsam. Schleppend – Immer sehr gemächlich*
- II. *Krätig bewegt, doch nicht zu schnell – Trio. Recht gemächlich*
- III. *Feierlich und gemessen, ohne zu schleppen*
- IV. *Stürmisch bewegt*

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 *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 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. Blaise Ferrandino

Blaise J. Ferrandino is Professor and Division Chair of Music Theory and Composition at Texas Christian University where he has been since 1990. Compositions include song cycles, orchestral pieces, a wide-ranging assortment of chamber music, an opera, and solo works. *Song and a Dance for Double Bass and Piano* was commissioned by the International Society of Double Bassists to serve as the compulsory piece for their 2011 competition and *Crucible*, commissioned for the TCU Trombone Summit quartet competition. Other double bass music includes *Song of the Guerillas* where the bass is part of a mixed ensemble including violin, viola, cello, clarinet, and piano and *Berceuse* for two double basses and piano. Both *Song of the Guerillas* and *Berceuse* received their premier performance in Shanghai, China. The latter was broadcast over national radio to an audience of many millions.



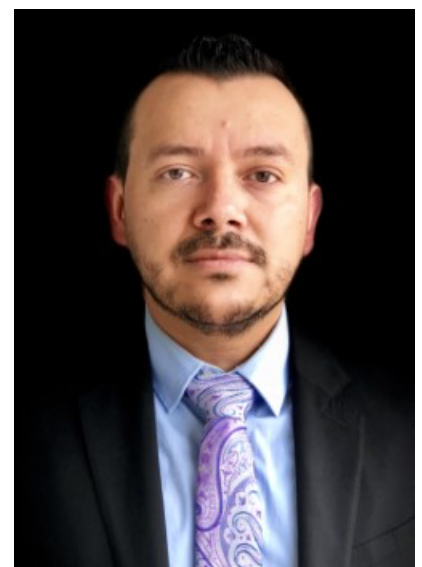
Sonata for Pianoforte and Violoncello, *Hopes and Dreams*, *Sonata in the form of Four Vocalises*, *Symphony for Wind Ensemble*, *Crucible* for trombone ensemble, *Trio 2015* (sax, violin, piano), *Quintet* (oboe, violin, horn, trombone, piano), *Duet for Trombone and Horn*, and *Fantasy for violin* premiered in 2015 and 2016. *Petite Suite for Violoncello* was selected for performance at the national SCI conference.

Several works premiered in the Spring of 2022 including *New Home Suite* for clarinet and piano, *Scenes from a Morning in May* for Solo Double Bass (and presented on the Karr-Koussevitsky Bass); and, *A Service of Love*, a chamber opera based upon a short story by O. Henry. *Litany*, a prayer in 4 movements for Trombone Ensemble was premiered in the Spring of 2023 as was *Suite for Piano*, and *Frames of Reference* written for Flute, Cello, and Piano.

Dr. Ferrandino is active in AP Music Theory teacher training, teaching weeklong courses for thirty years at TCU, and in Philadelphia, Albuquerque, Little Rock, Taos, and Chicago. He has organized and presented at one and two-day workshops at the College Board regional AP Music Theory Conferences. He was lead editor and author of *The AP Vertical Teams Guide for Music Theory*.

Dr. James Rodriguez

Honduran baritone, James D. Rodriguez, has appeared in operatic works by Bizet, Rossini, Mozart, Donizetti, Strauss, Verdi, Catán, and many others. Favorite roles include Figaro in *Il barbiere di Siviglia*, Tonio in *Pagliacci*, Dr. Rappaccini in *La Hija de Rappaccini*, Herr Fanninal in *Der Rosenkavalier*, and the title roles in *Rigoletto* and *Falstaff*, the latter which he performed with the TCU Opera and Symphony Orchestra. Other appearances include those with Des Moines Metro Opera, Opera in the Heights, Utah Festival Opera & Musical Theatre, Opera Theatre Pittsburgh, the Natchez Festival of Music, and the Moores Opera Center. Concert appearances include Beethoven's 9th Symphony & Mass in C, Fauré's Requiem, Handel's Messiah, Carlisle Floyd's Pilgrimage, Mahler's *Lieder eines fahrenden Gesellen*, Goodall's *Eternal Light: A Requiem*, and Rossini's *Petite Messe Solennelle* with the Houston Camerata, Fort Bend Symphony, and San Antonio Symphony, among others.



An avid collaborator, he has performed recitals with PianoTexas Festival with Dr. Michael Bukhman, the Festival of American Song with Dr. Cecilia Lo-Chien Kao (with composer Libby Larsen in residency), Opus

Nova, Mt. Vernon Music, and Austin Chamber Music Center, for which he was awarded an Austin Critics Table Award for his participation in “Black Composers Concert: The Black Female Composer”, with pianist, Dr. Artina McCain. In addition, he has performed as part of a trio with Drs. McCain and Alfred, touring the works of Black Female Composers as part of a recital series throughout the United States. In February of this year, he sang as part of the Mahogany Chamber Music Series at the Crosstown Theater in Memphis, Tennessee. He is also the recipient of the gold medal in the Young Texas Artists Vocal Competition in 2012.

Dr. Rodriguez is an Associate Professor of Voice & Voice Pedagogy, Chair of the Vocal Arts Division, Coordinator of Undergraduate Studies, and Chair-Elect of the Faculty Senate at Texas Christian University. He holds advanced degrees from the University of Houston and is a Certified Vocologist from the National Center for Voice and Speech.

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 additionally holds an internship with the assistant conductor of the Fort Worth Symphony Orchestra, Taichi Fukumura. Most recently, Manlapig served as 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

Violin I

Liz Valentina Muñoz Morales* *Colombia*
Muyan Xin *China*
Kevin Andre Zerrate Arias *Colombia*
Oriana Gonzalez *Venezuela*
Preston Robertson *Fort Worth, TX*
Alexia Wixom *Fort Worth, TX*
Mahsan Jobeiri *Iran*
Natalie Caldwell *Fort Worth, TX*
Andres Bravo Canedo *La Par, Bolivia*
Montse Muraira *Monterrey, México*
Chase Morrison *Argyle, TX*
Mia Vu *Rockwall, TX*
Daniel Compton *Frisco, TX*

Violin II

Lucas Raulino *Brazil*
Daniela Vallejo Castano *Colombia*
Elijah Ong *Arlington, TX*
Henry Haas *Dallas, TX*
Juan Pablo de León *México*
Rima Abram *Coppell, TX*
Joey Tullis *Fort Worth, TX*
Eden Agabs *Summit, NJ*
Kate Johnson *Long Beach, CA*
Amanda Ochraneck *Southlake, TX*
Gloria Viera *Irving, TX*
Alexis Lizama *Katy, TX*
Gabriela Cruz *Dallas, TX*

Viola

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

Cello

Giancarlo Gonzales *Philippines*
Daniela Herrera Garcia *Colombia*
Giuliano Bucheli *San Antonio, TX*
Grady O'Gara *San Roman, CA*
Emily Torkelson *Dousman, WI*
Edna Rincón *Colombia*
Alexander J. Jaime *Frisco, TX*
Nathan Hoang *Murphy, 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*
Richard Estes+ *Fort Worth, TX*
Brian Torres+ *Allen, TX*
Peng Weng+ *China*

Piccolo

Derek Smilowski *Philadelphia, PA*
Alexandra Langley *Lindsay, TX*

Flute

Lyn Hoang *Arlington, TX*
Alexandra Langley *Lindsay, TX*
Abby Losos *Aledo, TX*
Derek Smilowski *Philadelphia, PA*

Alto Flute

Alexandra Langley *Lindsay, TX*

Oboe

Logan Boyd *Waxahachie, TX*
Chloe Caudill *Fort Worth, TX*
Bella Evans *Richardson, TX*
Lauren Hanifan *The Colony, TX*

English Horn

Chloe Caudill *Fort Worth, TX*
Bella Evans *Richardson, TX*
Lauren Hanifan *The Colony, TX*

Clarinet

Samuel Brown *Philadelphia, PA*
Yotham Eshak *Arlington, TX*
Lucas Lynn *Houston, TX*

Bass Clarinet

Evan Pallanes *North Richland Hills, TX*

Bassoon

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

Contrabassoon

Ethan Ifert *Frisco, TX*

Horn

James Brandt *League City, TX*
Roger Gonzalez *Palestine, TX*
Joe Harris *Allen, 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*
Blake Crosslin *Mansfield, TX*
Michael Strobel *Colleyville, TX*
Ethan Vinson *Mansfield, TX*

Trombone

Axel Bevenssee *Chile*
Xander Byrd *Prosper, TX*
David Clara *Pflugerville, TX*
Nick Racha *McKinney, TX*
Anthony Tinsley *Keller, TX*

Bass Trombone

Andrew Hildinger *Plano, TX*

Tuba

Ricardo Gonzalez *Rio Grande City, TX*
Casey Stringer *Fort Worth, TX*

Timpani/Percussion

Anthony Chmielewski *Cypress, TX*
Nathan Grissett *Florence, AL*
Maggie Hogan *Cypress, TX*
Reynaldo Miranda *Burton, TX*
Pauline Napier *Dallas, TX*
Joshua Santana *Spring, TX*
Nick Travis *Plano, TX*

Harp

Isabella Grace Ebo+ *Fort Worth, TX*

*Concertmaster
+Guest Player

Program Notes

Ferrandino – *New Home Suite* for Orchestra

New Home Suite was inspired by social media buzz around my friend and colleague, Dr. Corey Mackey, clarinet professor at TCU. Corey, and his wife Madayln, had recently purchased a home and there was the usual excitement mixed with trepidation that surrounds such events. Most of all, there was much work to be done! The premiere performance was given by Dr. Mackey and Dr. Cecelia Lo-Chien Kao (piano) in February of 2022

Many thanks to Maestro Germán Gutierrez whom, after hearing a subsequent performance of *New Home Suite*, suggested that it would work well for orchestra. I had not considered this before. While working at this task, I discovered that Germán's assessment was very much accurate. The work orchestrated very naturally, and I much enjoyed exploring it and explaining it further through the orchestra.

The first movement, *Moving Day*, captures the frenetic activity associated with trying to get everything you own from one place to the other in a single day. There is a moment for break, and perhaps a bit of reflection at midday, but this is short-lived. Next comes *Boxes* wherein one finds themselves facing piles of cardboard containers and decision after decision concerning where they might best be stored, which ones to unpack first, what will cause more chaos and what less. Sometimes the best course of action is to pause and strategize. The third movement, *Exhaustion*, captures the essence of its mood in a slow blues. There is an occasional moment of energy and deep happiness but, all in all, a rest is what is needed. But there is no rest, at least not yet. Later that day, or perhaps the next morning, things start to get put away in closets, drawers, bedrooms, the kitchen, etc. The couple must find, *A Place for Everything*. Finally, at some point, the undertaking ceases to be more chore than joy. That moment of satisfaction and feelings of accomplishment are captured in, ... *and now, it is home*. In this movement listen for the echoes of the Stephen Foster tune, *Home Sweet Home*.

- Blaise Ferrandino

Mahler – *Lieder eines fahrenden Gesellen* (“Songs of a Wayfarer”)

Mahler began composing his first song cycle—*Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*)—in 1883, during a tumultuous time in his early twenties. While serving as a conductor at an opera house in Kassel, Germany, Mahler met soprano Johanna Richter; however, the relationship ended unhappily. A reflection of the composer's internal struggles, *Lieder eines fahrenden Gesellen* depicts the journey of a man grieving over his lost love as he finds ways to cope by seeking peace and harmony in the surrounding nature. In Mahler's own words, "the songs are conceived as a whole, as if a wayfarer, with his destiny, is now looking out into the world and is wandering from place to place." The poems, by the composer himself, draw inspiration from the early Romantic masterpiece *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), a collection of German folk poetry compiled by poets Achim von Arnim and Clemens Brentano between 1805 and 1808 that Mahler would return to throughout the 1880s and 90s.

Initially, Mahler composed this song cycle for medium voice and piano. He later revised and orchestrated the work between 1891 and 1896 prior to its premiere with the Berlin Philharmonic, which Mahler conducted in 1896, featuring Dutch baritone Anton Sijmsemans. The song cycle was published the following year. Scholars assert that *Lieder eines fahrenden Gesellen* inspired Mahler's Symphony No. 1, which was first performed in 1889. Notably, the first and third movements of the symphony include themes presented in the second and fourth songs of his earlier song cycle.

Lieder eines fahrenden Gesellen consists of four songs, titled “Wenn mein Schatz Hochzeit macht” (“When my sweetheart has her wedding”), “Ging heut' Morgen übers Feld” (“I walked this morning through the fields”), “Ich hab' ein glühend Messer” (“I have a gleaming knife”), and “Die zwei blauen Augen” (“Her two blue eyes”). The meaning and emotions of the text emerge through Mahler's changes in modes, dynamics,

articulation, and orchestration. For instance, the feelings of misery and despair are depicted in the minor mode, while the poetic lines describing nature are in major, reflecting folk-like, pastoral themes.

- Anna Damerau

Mahler – Symphony No. 1 in D major “Titan”

Uncompromisingly bright, Mahler’s first symphony captures the essence of spring, a windy and rainy season thawing in the warmth of the approaching summer sun. The symphony's opening movement unfolds tentatively, with strings introducing frivolous melodic whims that gradually evolve within the winds. As the symphony progresses, space expands with fanfares and sweeping melodic lines in a lively scherzo. Minor sonorities enter, threatening the warmth. Intensity builds into the third movement, a funeral procession beginning with “Frère Jacques” in a minor mode and infused with Jewish musical elements. Solemn ostinatos in a low register underpin the march, subdued by lyrical passages. The finale returns earlier themes with dynamism to bring the symphony to a triumphant conclusion.

A complex romantic entanglement with an army captain’s wife inspired Mahler’s inaugural symphony, the “Titan.” In 1885, Baron Carl von Weber approached Mahler to complete an unfinished opera by his grandfather, Carl Maria von Weber. A junior conductor for the Leipzig Opera, Mahler eagerly agreed to the project and became close to the Weber family, even writing lullabies for their children. The Baron’s wife, Marion, was a social misfit in military circles and shared Mahler's Jewish heritage and intellectual interests. She urged him to write a symphony during their late-night piano duets.

The work premiered in its earlier five-movement form at the Vigadó Concert Hall in Budapest, Hungary, in November 1889. The classical building is located on the eastern bank of the Danube in Pest, facing Gellért Hill and the Buda Castle. As the head of an Austro-Hungarian theater from 1888 to 1891, Mahler was a designated official representative of German culture. Despite this, he sympathized with the burgeoning Hungarian nationalism in Austria-Hungary, endorsing Hungarian conductors, composers, and opera performances in the Hungarian language.

- Hannah Baer