



SCHOOL OF MUSIC

Presents

**TCU Strings Orchestra**  
Dr. Germán Gutiérrez, Music Director

April 15, 2024

7:00pm

Ed Landreth Hall

**Program**

*Divertimento* for Strings  
I. *Allegro non troppo*  
II. *Molto adagio*  
III. *Allegro assai*

Béla Bartók  
(1881-1945)

*Crisantemi*

Giacomo Puccini  
(1858-1924)

Mitchell Manlapig, conductor

*Tres danza colombianas para orquesta de cuerdas*  
I. *Pasillo de salón*  
II. *Guabina*  
III. *Bambuco sureño*

Fernando León Rengifo  
(b. 1952)

“Triste”

Antônio Carlos Jobim  
(1927-1994)  
arr. Curt Wilson

Allen Cordingley, alto saxophone

*Assisted by*  
Ethan Vinson, piano  
Nathan Grissett, drums  
Holt Lee, bass  
Isabella Grace Ebo, harp

## 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.

## Allen Cordingley

Allen Cordingley is Assistant Professor of saxophone and Director of Jazz Studies at Texas Christian University. He enjoys an eclectic career as a musician performing in a variety of styles on all the saxophones. Before joining the music faculty at TCU, Allen was a Distinguished Lecturer at the University of Wisconsin-Platteville. Prior to that, Allen was on tour with the Glenn Miller Orchestra. He is a former member of the Paul Dietrich Jazz Ensemble and The Big Payback. As a concert saxophonist, he held positions with the Dubuque Symphony Orchestra, the Green Bay Symphony Orchestra, and Youngstown Symphony Orchestra. Allen studied saxophone with Steven Jordheim and James Umble and holds degrees from Lawrence University and Youngstown State University.



## 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).

Violin I

Oriana Gonzalez\*  
Kevin Andre Zerrate Arias  
Andres Bravo Canedo#  
Liz Valentina Muñoz Morales+  
Henry Haas  
Daniela Vallejo Castano  
Preston Robertson  
Natalie Caldwell  
Chase Morrison  
Montse Muraira  
Joey Tullis  
Kate Johnson  
Eden Agabs

Venezuela  
Colombia  
La Par, Bolivia  
Colombia  
Dallas, TX  
Colombia  
Fort Worth, TX  
Fort Worth, TX  
Argyle, TX  
Monterrey, México  
Fort Worth, TX  
Long Beach, CA  
Summit, NJ

Violin II

Lucas Silva  
Elijah Ong  
Juan Pablo de León  
Rima Abram  
Alexia Wixom  
Mahsan Jobeiri  
Muyan Xin  
Daniel Compton  
Mia Vu  
Gabriela Cruz  
Amanda Ochraneck  
Gloria Viera  
Alexis Lizama

Brazil  
Arlington, TX  
México  
Coppell, TX  
Fort Worth, TX  
Iran  
China  
Frisco, TX  
Rockwall, TX  
Dallas, TX  
Southlake, TX  
Irving, TX  
Katy, TX

Viola

Juan Diego Vega Ordonez  
Jasmine Ong  
Phoebe Haun  
Joao Pérez  
Lyndsey Walker  
Hope Ward  
Holly LeMoine

Colombia  
Singapore  
Fort Worth, TX  
Puerto Rico  
Arlington, TX  
Tallahassee, FL  
Fort Worth, TX

Cello

Giancarlo Gonzales  
Giuliano Bucheli  
Edna Rincón  
Daniela Herrera Garcia  
Emily Torkelson.  
Alexander J. Jaime  
Nathan Hoang  
Grady O’Gara  
Riley Kee

Philippines  
San Antonio, TX  
Colombia  
Colombia  
Dousman, WI  
Frisco, TX  
Murphy, TX  
San Roman, CA  
Tomball, TX

Double Bass

Iván Yael Talancón Flores  
Jack Montesinos  
Arturo Zamora Argumedo  
Kaleb Comstock

México  
Austin, TX  
San Antonio, TX  
San Antonio, TX

\*Concertmaster for Bartók  
#Concertmaster for Puccini  
+Concertmaster for Rengifo/Jobim

## Program Notes

### Bartók – *Divertimento* for Strings

Bartók's six string quartets, spanning his career from 1908 to 1939, are generally regarded as the 20th century's unsurpassed addition to the medium. They call to mind the far-reaching world of Beethoven's late quartets. And with Beethoven they share the paradox of presenting an uncompromising seriousness that nevertheless wields an immediate power to communicate.

The quartets provide an intimate entrée into the world of this withdrawn, sickly, enigmatic composer. But another light is shed by the delightful and brilliantly deployed string writing of his *Divertimento*. Bartók wrote the piece in an uncharacteristic dash of speed (in just two weeks in the summer of 1939) during an idyllic retreat in a cottage nestled in the Swiss Alps, a get-away provided by a discerning patron of the composer. Such creative tranquility was of course an illusory respite, occurring as it did mere weeks before the onset of war and the events that would force Bartók to leave fascist Europe for the life of an exile in New York City. Immediately after the *Divertimento*, he launched into the profoundly grief-stricken expression of his sixth and final quartet.

So the *Divertimento* holds a place apart during a very grim time for the composer, its seemingly light-hearted, neoclassical title a kind of backward glance to music's acknowledged role as a source of civilized social entertainment, not always meant to bear the burden of intensely personal confessionality. And the piece indeed finds Bartók in a relatively relaxed mood of congeniality.

That nod to the past extends into the *Divertimento*'s very texture. Its three movements formally evoke an old-fashioned *concerto grosso* from the baroque (itself a forerunner of Mozart's style in the *Sinfonia Concertante*, which also hearkens to past models). The hallmark of the *concerto grosso* is the alternation between the full body of the ensemble and smaller collectives of solo players. Bartók replicates such effects with an evident pleasure in the sonic variety he is able to wrest by setting solo string sounds against each other and against the *tutti* effect of the whole string orchestra: through phrasing echoes, sudden dynamic contrasts, unexpected rhythmic accents, and dramatic shifts of harmonic gear.

Unlike some of his contemporaries, Bartók wasn't interested in grandiose theorizing about how to solve the musical crises of early modernism. Instead, he used his research into the provincial folks musics of Eastern Europe to forge a language liberated from tonal and metrical conventions. The result was music with an unavoidably visceral appeal. You can hear this in the very first measures thanks to the aggressive energy of Bartók's accented rhythms and the earthy modalism of his melodic ideas (which, following the insistent E-flat of the Haydn and Mozart, will be particularly apparent). But set against the vigor of his statements is a playful strategy pitting the solo against collective sonorities with an admirable diversity of invention.

The *Adagio*, with its muted, *sotto voce* strings, spidery chromatic steps, and stabbing outcries, summons the darker world of the Quartets - especially their surreal "night music." In the center of the movement, Bartók avails himself of one of his signature, long-pending crescendos to magnificent effect.

That disturbing atmosphere however is readily dispelled in the exultant rusticism of the rondo finale, its propulsive rhythms ingeniously parlayed into duple meter. Bartók's string quartet scores are crowded with special effects that test the limits of the string idiom, and here he revels in the paces through which he can put the basic call-and-response gesture of the *concerto grosso* style, with moments that sound like Handel being coerced into a gypsy dance. In the final pages, Bartók heats up the speed into a forward chase that holds a final set of surprises in store.

- Thomas May, LA Phil

## **Puccini – *Crisantemi***

On February 6, 1890, Puccini wrote to his brother Michele (who had settled in the far-off little city of Jujuy in the Andes) that he had composed a work for string quartet in just one night and dedicated it to the memory of Prince Amadeo di Savoia, Duca d'Aosta and King of Spain, who had died on January 18. Puccini called it *Crisantemi* because in Italy chrysanthemums are associated with funereal ceremonies and events. (Michele, always interested in his brother's music, made piano versions of it both for two and four-hands from a copy his brother had sent.)

The February 6 letter also mentions a successful—probably the first—performance of the work at the Milan Conservatory by the Campanari Quartet and another performance by the same musicians in Brescia. Though the piece is now performed by quartets or string ensembles looking for an interesting addition to their standard repertoire, *Crisantemi* is most often heard in Puccini's reworking of it for some of the most poignant moments in Acts III and IV of his opera *Manon Lescaut*. The short melancholy quartet follows da capo form—A-B-A, where A is an exact repeat of the opening section. The “A” theme is used for the opening of *Manon Lescaut*'s final act, and the “B” theme for the orchestral passage accompanying Des Grieux as he addresses Manon through her prison window in Act III.

- Jane Vial Jaffe

## **Rengifo – *Tres danza colombianas para orquesta de cuerdas***

These three Colombian dances present the more important rhythms of the Andean Region of Colombia: *Pasillo*, *Guabina* and *Bambuco*. All these dances are variations of the European Valse and are performed with instruments derived from the guitar. The *Pasillo*, in  $\frac{3}{4}$  meter, refers to the music of the dance clubs of Bogotá at the end of the Nineteenth Century. The *Guabina* is a typical dance from the countryside of Boyaca and Santander. The *Bambuco Sureño* is dance in  $\frac{6}{8}$  has its origins in the Cauca region. In fast tempo, the bambuco includes percussion instruments with predominance of the Indian Drum.

- Fernando León Rengifo

## **Jobim (arr. Curt Wilson) – “Triste”**

Antônio Carlos Jobim was a Brazilian composer and songwriter. Most known for his Jazz standards, Jobim was influential in the popularization of the bossa nova style, often referred to as the “father of bossa nova”. His albums of the mid-late 20<sup>th</sup> century were very successful, garnering him multiple Grammy nominations and wins. One of his most popular songs, “The Girl from Ipanema”, remains one of the most recorded songs.

His “Triste” was written in 1966, and was first recorded as an instrumental standard for his album *Wave* in 1967. Later plans were made to record the song with Frank Sinatra, as it appears on the 1971 album *Sinatra & Company*. This arrangement, by Curt Wilson, features the jazz combo of piano, drums, electric bass, harp, and solo saxophone. The strings provide a rich texture in addition to playing alongside the melodic line.

- Mitchell Manlapig